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Editor's Note

Singularities aspires to be a journal which not just records the researches through publishing, but one which also initiates dialogues and urges involvement. True research writing need to take on the job of intellectually activating untrodden tangents . The Singularities Conferences, envisaged as annual events, are meant to be exercises in pursuing the contemporary and wherever possible to be efforts in leading the contemporary too. Power being a tenet that permeates our lives in umpteen ways, the first Singularities International Conference has chosen that concept as its theme. We are passing through an era in human history in which 'Power' is rampantly reformulated to accommodate partisan principles couched in self serving, sectarian and pseudo-secure terminology. Rather than evolving into a more humanised and democratised version, as many of us would have thought through our humanist simplicity, Power is assuming technological and theological proportions in unimagined ways. This explains why Power has to be dialogued and critiqued in its differing trajectories. The first Singularities International Conference is achieving this goal, as is evident from the conference papers compiled in this first of the two Conference Special Issues. Surveillance to Satyagraha, theyyam to cinema, politics to pornography, Geography to gender - the papers which make up this issue testify to the spread of the unseen filaments of the concept, and the manifold ways in which it affects/effects the ecosystem of cultural pathways. We are happy to present the Singularities Power Conference issue which offers stimulating read in terms of perspectives of power.

P. K. Babu., Ph. D
Chief Editor

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Conceptualizing Postcolonial Utopia An Interview Conducted with Professor Bill Ashcroft on the Sidelines of Singularities International Conference on Power

Question 1 : Could you tell us something about your present project?

I am about to publish a book that deals with Utopianism in Postcolonial literatures. The interesting thing about Utopian studies is that it began in the 1990s when Postcolonialism also took off. But they rarely come together, and Utopian studies has been largely driven by Marxism. It provides a very interesting theoretical approach to the view of the future. I am interested in the way Utopianism is reflected in Postcolonial literatures. Utopianism doesn't mean "pie in the sky", or Panglossia, or that everything will be ok. The key to Utopianism is the idea that things can be better and it is fundamentally a critique of the present. And this is really significant in Postcolonial Studies. The interesting thing is that the view of the future in the pre-independence period was that the independent nation state would end all problems. But with independence the sombre reality became clear. Nevertheless the concept of hope for the future is what drives Postcolonial literatures and the key to that is the idea that art or literature are themselves Utopian in nature, not because they are optimistic but because they have the capacity to imagine a different world. And that is a fundamental theory of Ernst Bloch, the Jewish Marxist theorist who wrote a book called *The Principle of Hope*. Although he is a European thinker his work is very appropriate for Postcolonial writers because imaginative literature critiques the present while envisioning what is possible. That hope for the future is operating in Africa, India, the Caribbean the Pacific in Native America. It's being very productive.

Q. 2. Isn't the concept of Utopianism linked to your notion of "the excess"? The different kinds of Postcolonial excess?

That is indeed a good point. The concept of a possible future is an excess of the present and the notion of excess is extremely potent in Postcolonial literatures. Not just literature but Postcolonial studies of various kinds. Utopia – the idea of the future, the idea that things could be better, the vision of even the impossible. This is the key gift that literature brings us. As well as being very important to postcolonial writing.

As we progress from the era of imperialism to neo imperialism, neo Colonialism, globalization and different forms of global corporate control, so postcolonial strategies become equally relevant in a globalised world and thus Utopianism is very important. I am interested in it because most critics have been very down on Utopia, and Utopianism has had a lot of criticism in the 20th Century since utopian political projects inevitably ended up creating dystopias. Yet the theory has flourished in the twentieth century through a combination of Marxism and Science fiction, but in fact what I am doing is changing the scene of Utopian studies as well as the scene of Postcolonial studies. What used to be the fall back position for postcolonial theory were various forms of anti-colonial resistance or opposition. The field is dominated by the idea of resistance. But effective resistance is

transformative and that idea underpins my book *Post-Colonial Transformation*. So in a sense the concept of postcolonial Utopianism is a continuation of my theory of transformative resistance.

Q. 3. You said once that Utopia occupies a space beyond ideology and you attempt to broach Utopia in the absence of an ideology about the future?

One of the most interesting commentators on the distinction between ideology and utopia is the French theorist Paul Ricoeur. He looked at the continuing problem of ideology as a mirror image of utopia. Karl Mannheim wrote *Ideology of Utopia* but was more interested in ideology than in Utopia. He found himself faced with what has been called 'Mannheim's paradox', the discovery that he couldn't critique ideology from a position outside it. Paul Ricoeur gave a series of lectures in 1976 in which he said that one of the key benefits of Utopia is that it overcomes Mannheim's Paradox: the only way to critique ideology is from a position "nowhere" which is the position of Utopia (or "No Place"). The idea of critiquing ideology from Utopia, or nowhere is I think one of Ricoeur's key moments in Utopian theory. In *Postcolonial Utopianism* the idea of space beyond ideology is extremely important because it enables Postcolonial writers to free themselves from Mannheim's Paradox and critique both colonial and national ideologies.. It's a continuing problem and an interesting one to me. That's one of the more complex benefits of the idea of Utopia.

Utopianism in literature is the capacity to imagine a different world and that continues to be important in all forms of creative writing. My next project after that is an intervention into the concept of transnationalism. What intrigues me is the way in which 60 million refugees are on the move in the world today. It's regarded as unparalleled in history and that is true. But in fact it indicates something that postcolonial theory has seen for quite some time, that is a mobility within the nation caused by the disaffiliation of national subjects from the nation state. Other extremely potent examples are the disaffiliated subjects – indigenous subjects in colonized countries and those whom we could call the "Precariat", those who live precariously due to poverty and lack of opportunity – are subjects who indicate the growing disaffiliation of the national subject from the nation state.

So I've developed a concept I call the transnation. Transnation is a transnational movement that operates within the nation, that crosses borders between nations but in fact that mobility is already indicated by people within the nation who circulate around the structures of the state. Subjects can choose various times to identify with the state or not to do so and the rise of nationalism shows how thoroughly people can be persuaded to identify with the nation state. But the curious paradox is that nationalism can also be a disaffiliation from the nation state because it can have an ethnic or a religious motive. A really interesting example is the hyper nationalism of a group of ranchers who resisted federal territory in the US. They think they are nationalists and that the federal government has no authority over them. It's an interesting form of anarchism and it is one of the many examples of different kinds of disaffiliation.

For a very long time postcolonial writers have been critiquing the nation state as a continuation of the structure of a Colonial state. And so that has provided some theoretical basis for not just critiquing the state but showing why there is mobility of people not just across borders but within the nation state itself. So in this case postcolonial theory provides a theoretical interpretation as to the whole concept of trans nationalism.

Q. 4. Could you comment on the politics of translation? Don't you think that the politics of translation and publishing become evident when we get to read or know of only texts that position the US as the El Dorado of the troubled peoples of the Middle East?

The whole concept of translation is an interesting one. This is where postcolonial literatures have a very interesting point to make and that is when you avoid translation when you conduct an inner translation, by taking hold of a language you take hold of an audience - a wider audience - because translation is always subject to a particular ideology and when a writer chooses a language he or she chooses an audience. Where the Middle East is concerned it is extremely interesting because you have a written script shared by languages that are unintelligible to one another. For example, someone from Tunisia can't understand someone from Saudi Arabia. (Everyone can understand Egyptian Arabic because of the Egyptian film industry). Arabic is a particularly interesting case of a written language offering access to a very wide audience. It is true of British postcolonial writers, it's also true of Spanish South American writers. Latin American theorists have for a long time critiqued Postcolonial theory as being Anglocentric. It has been Anglocentric because it arose out of English departments and it arose from critics looking at literature written in English. For that matter it is also 'literary centric' because literature is where it began but it is not limited to writing because the principles of postcolonial theory apply across various disciplines and it has at its base an inherently interdisciplinary reach. People keep saying that imperialism is finished, colonialism is finished, postcolonialism is finished but the fact is that colonialism hasn't finished. It just changes shape and postcolonial theory is infinitely adaptable to the changing shapes of colonial power and that's what is interesting about it. Fifteen years ago there was an article "What was postcolonialism?" Copying another essay "What was postmodernism?" But Postcolonialism still refuses to go away because postcolonial theory continues to adapt to the changing nature of imperial power which is now global and economic and the principles of Postcolonial resistance and transformation are still appropriate to a changing world.

Q. 5. You say that you believe in the fascinating power of ordinary. I think this book was published before Negri's *Multitude*. You are speaking about the power of Multitude. You also speak about the resistance against absorption. Homogenization of cultures that has resulted in polarization. How do we resist this at the level of the multitude?

Multitude is a term coined by Hardt and Negri. The Multitude are the people who live below the level of the operations of the state. I have very optimistic, Utopian expectations about the capacity of the multitude. There is another example from Deleuze, called 'smooth space'. This is opposed to the striated spaces or the structures of government, legislation, government institutions, and the operations of government control. These are striations that organize society. But smooth space like felt just has no structure. The multitude lives in smooth space moving in and around the structures of the state and that is a key principle in the idea of the transnation. It is related also to Foucault's theory of power which, he suggested, existed everywhere. His theory is somewhat depressing as power is not simply top down oppression, but it is inescapable, it is everywhere, we are conduits of power, as it works in a capillary way through society. Althusser's theory of interpellation is somewhat similar – ideology constructs us as subjects and convinces everybody that the concerns of the powerful are the concerns of all.

But Edward Said, of course, says that it doesn't mean that there isn't an access to

resistance, that capacity to operate against what seems to be an inevitable, vertical, hierarchical structure of power, what Deleuze calls the striations of organized society – this is the space where the ordinary subject can operate with agency, with choice. Despite Gramsci's theory of hegemony, which means “dominance by consent” there is nevertheless room for individuals to withdraw consent so to speak, to contest the power of Ideological State Apparatuses. The various concepts at play in my theory, Utopianism, transformation, the agency of the subject are all concepts that were questioned by the poststructuralist colonial discourse theory.

Every subject has the potential for agency; the potential for resistance being part of the larger picture. Even at the level of the ordinary subject we have a principle that follows all the way through to globalization. It is not a simple imprisonment in an hierarchical structure of power. Within the circulation of power subjects have agency the potential and actuality of agency.

Q. 6. But doesn't organizing the multitude become a striation? How can you mount resistance in smooth Spaces like the internet and social networks?

This is a difficult question. Imagine the example of a gangster Rap. It is totally against the system, it is totally anti social, anti government. As Marx said capitalism is endlessly inventive so the record companies offer gangster rap performance contracts and they make millions out of this transgressive mode, which is totally contrary to everything corporate capital stands for. There is this constant battle going on and this is what the multitude has to contend with. Capitalism is just as inventive and adaptable as ordinary people. So its not a matter of overt resistance it's a matter of finding your way through the structures of the practice of everyday life. Something that at its heart has the capacity for resistance whether people take it up or not.

That is why this issue is so culturally important. Whereas ordinary people retain the capacity to circulate around the striations of power the operations of corporate power and the dominance of the market in neoliberal economics reveals a different kind of challenge to the power structures of the state. Its an ongoing puzzle and an ongoing struggle. Utopian theory contends that the individual subject has the agency to practice both actual and metaphoric mobility, has the capacity to choose, to circulate around the striations of the Nation state, and around corporate power because, let's face it, world imperialism today is the neoliberal capitalism. Its not the United States as such, or the 'Western world', it's the idea that the market cannot be wrong. But if anthropomorphize the market we see it is a crazy man. If you treat the market as a person you are crazy to follow the market, because it's hysterical and emotional but that is the kind of economic power that operates around the structures of the Nation state. This is one of the puzzles that I'm dealing with at the moment. You've got two forms of social operation that circulates around the structures of the State. So ordinary people have a dual problem in the link between the nation state and corporate capitalism, global capitalism. So postcolonial theory continues to be appropriate and be useful in understanding the operations of power in the world today: just as the issues change shape so the theory changes along with it.

Q. 7. The syllabus of the English programme in a state like Kerala still comprises of 90% western male writers; very little space is given to indigenous writers. Is it because we still look towards the West for decolonisation?

Kerala is an interesting demonstration of the issue of the local. I'm told that Kerala is colonized by Hindi as much as by the English language and there is a particular local identity, but the thing is that Identity is performed and it is performed by the people who have the choice to perform in particular ways. But when you talk about the west and when you talk about modernity. I don't think modernity is something that comes as a flood, modernity comes from within and people of Kerala have the capacity to change the world that is changing them and this particular identity that is performed. Sometimes this can occur in Collaboration with the State because I understand that Kerala is the first Indian State, with 100% primary education. That is something people can identify with. So even when people are disaffiliated from the structures of the state there are moments when they can co-operate, collaborate and identify with projects they know are worthwhile. So subjects are adaptable to the various operations of the Nation State.

This principle of Transculturality is not just that space of meeting between cultures, it can be the space of meeting between classes. So transculturality, the multitude and transnation, the agency of the subject, these things from a very interesting mix, and postcolonial theory is adapting itself to understand these changes.

Words don't Ever Fit : Travails of Articulation in William Faulkner's Fiction

The word and the story are parts of a larger domain in which self is often sought. The art-centered, creativity-oriented nature of the works of the American iconic novelist William Faulkner is a strong indication of the self-exploratory quality of his novel writing. Faulkner's significance as a great novelist is perhaps eclipsed by his panache for experimentation with plot and narration. The novels, which tell the tales of the men and women who seek the meaning of one's self, always ride on a narrative which attempts to perfect itself, which explores the possibility of reaching the perfect mode of communication. Quoting the terms of Garry Harrington, not just the non-yolknatawpha novels, but every fictional piece from the writer has been "Fables of Creativity" (8). They are ruminations on meaning in life as well as art. Since they are the musings of a novelist stuck with the queries of personhood, the nature of communication and the fluent, unboundable realm of consciousness, these cohabit in mutual tension. The books become perfect fields where their mutual indebtedness and violations are captured.

Faulkner acknowledges the unbridgeable divide between life and writing as words can simultaneously represent and make us agonizingly aware that it can only "re-present". The struggle of man burdened with this consciousness is evident in his writing. "The problematic relationship of language to outer and inner reality, its claim to referentially and expressiveness, informs much of Faulkner's fiction" (Bleikasten 25). Because, as Bleikasten adds, "for Faulkner, the contradiction between language and life, if never finally resolved, could be coped with through the creation of another idiom: the idiom of art. What art is, how it relates to the world and to the artist's self" (25).

But what is to be asserted while agreeing with Bleikasten is that Faulkner is aware of the limitless nature of the search for the artistic communion as is he of the quest for personhood which drives him and his characters into a search for a poetics of art. Faulkner states during an interview that "Man is free and responsible, terribly responsible. His tragedy is the impossibility--or at least the tremendous difficulty, of communication. But man keeps on trying endlessly to express himself and to make contact with other human beings" (Meriwether 70-71). This is why Faulkner's "ruling concern was one of self-definition in terms of life and art, not articulation of a theatrical creed of universal validity" (Bleikasten 28). Digging into the labyrinthine nexus that characterises the relationship between life and art, self and creativity, Faulkner seems to acknowledge Bleikasten's contention that "selves are fictions anyhow--more or less random, and more or less ingenious combinations of images and identifications. Selves are texts: motely tissues woven from reminiscences and borrowings: the patterns may be new and original, the material never is" (3).

Faulkner is fascinated by the mutual empowerment, entrapment and emancipation of life and art. All his protagonists agonizingly approximate the reality via language, only to know the always known that the significance is more in the ritual of pursuit than in the capture of truth. But irresistible is the need and passion for the exercise as it defines their sense of

belongingness. Erection of identity defi(n)es the capacity to narratively unravel the haunting past through their articulations. But the self-called fiction never reifies into a sedimented entity at the bottom of the narrative. The liquidity persists. This explains John T. Mathew's argument that "language--both as characters manipulated it and as they are constituted by it in the novels-- simultaneously erodes the autonomy and discreetness of selfhood even as it creates them" (16).

The tendency on the part of Faulkner to probe into the intricacies of the creative/artistic functions of language is pronounced right from the beginning of his career. In *Solider's Pay*, Joe Gilligan and Januarious Jones are two muted artist figures, acting as complementaries. They represent opposed attitudes to reading and hence, language. If Gilligan is inarticulate, Januarious has a Janus-like facility with words. It clearly is the seed which sprouts in to full-blown language consciousness and narrative complexity in the works to come. The attempt to bunch disparate material together during the narration is certainly the spade work for the modernist fractured structures of *As I Lay Dying* and *The Sound and the Fury*. *Mosquitoes*, the very next novel easily accommodates the linguistic emphasis aspired to by the writer in *Solider's Pay*. The cost of art in the creation of life and the price of life in the erection of art raise its vigorous head here. It lays at the heart of the novel the extent of the ability of language to reflect life/reality. It debates the question of the binary function of language, as a signifier of everything and nothing. "It is a kind of sterility--words", Fairchild admits "you begin to substitute words for things and deeds... and pretty soon the thing or the deed becomes just a kind of shadow of a certain sound you make by shaping your mouth a certain way... but you have confusion too" (MOS 210). Talliaferro and Gordon symbolise the conflicting artistic pair in *Mosquitoes*. The use Talliaferro finds in language is its ability to "balance desire and fear of satisfaction" (Mathews 46), reflecting what Gail Mortimer calls "the dilemma of desire" (127) in Faulkner. As John T. Mathews expresses it, "Talliaferro repeatedly sustains and suspends his desire by representing it, to create intimacy out of intimation" (47). Other characters in *Mosquitoes* also contribute alternate views on art and creativity. Mrs. Maurier, Fairchild, Patricia, all of them involve in this discussion of art and life. It is the only novel from Faulkner which projects art as the prime theme whereas in the later fiction, he masterfully weds the artistic experimentation and debates in the investigations of self-realizations.

Sartoris, later retitled *Flags in the Dust*, is a continuation of Faulkner's fictional musings on the language-experience conundrum. The novel, which brings the Yoknapatawpha into existence, confronts themes of representation and loss, articulation and accessibility, stitched to the Southern theme unlike in the novel of ideas like *Mosquitoes*. As in the case of Compson and Caddy in *The Sound and the Fury*, Horace and Narcissa Benbow are the sibling pair who uses language to present and prevent their incestuous urges. Judith Lockyer, writing on the connection between being and becoming in the novels of Faulkner, states:

Horace Benbow shares more than a troubled sentimentalism with Quentin, Darl, Ike and Gavin. All five characters are bound by an intense, complex relation to words that often intersect with that of writers. Each one is tormented by his desire to do the impossible--to create, order and preserve the essence of experience in words. And each lives with the sense that he, too, is a kind of failed poet. To discover the genesis of that failure, Faulkner begins to challenge the limitations of language that make any meaning possible (3).

Horace Benbow, who makes repeated appearances in Faulkner's fiction, is a significant name in his career-long exploration into the limits and potentialities of language. "Born aloft on his flowing verbal wings" (FID 180), Horace preserves the dream of glass blowing the perfect vase, akin to the chaste Faulknerian dream of Seamless articulation. He states: "I have always been ordered by words, but it seems that I can even restore assurance to my own cowardice by cozening it a little" (FID 98). The passage is emblematic of the ambivalent attitude Horace/Faulkner embraces in their approach to language. His characters are "ordered by words" (FID 98) as Judith Lockyer points out--both composed of and compelled by them. It is this obsession which renders his outlook romantic and partly makes him a failure. Turned on by his immense faith in language to a self-commentator-cum-observer, his communication time and again becomes self-communication. As Lockyer puts it, "Horace Benbow is, of course, dogged by the fear that language is mutable and not only representational throughout *Flags in the Dust* especially. But the struggle between doubt and faith in the power of words invigorate Faulkner's writing" (25).

Composed of competing narratives that vie for authority, *The Sound and the Fury* is a milestone in Faulkner's fictional journey in the rather elusive terrain of articulation. The sense of hollowness felt by Quentin Compson and the vacuity that he attempts to fling are generated by and in turn fed by the fear of articulation. Quentin is a Horace Benbow powered with added skepticism and linguistic urgency. His is also Faulkner's dilemma of resolving the dialogue of the self and the wor[l]d, and of retrieving roots from a troubled legacy and disturbing past. The mutually conflicting views he holds regarding the dual capacity of language to solve and dissolve the self make his quest perilous. Chronically withdrawn and severely upset, Quentin is pushed into suicide as he essays to decipher a circle of the consciousness circumscribed by the self-elusive ideas of language. This is why Lockyer calls Quentin, "the dark extreme of his author's continuing debate about language" (36).

A telling manifestation of Quentin Compson's linguistic dilemma is embedded in the incest story involving his sister with which he is in dalliance in his imagination. His desire is to have the story with which he grapples articulated and established. Like Horace in *Flags in the Dust*, Quentin subscribes to the view that lying can aid survival. But, interestingly, Quentin wants to expose himself by exposing the verbal image that is stuck in him or in which he is stuck. Ironically he is bent on doing it while suspecting the outcome and success of it. In his fervent speculations, his monologues evolve both sides of the incest story and argue within himself. This constant friction, devoid of ultimate fruition, contributes to the chequered identity. To confess having committed an act he is uncertain about, he thinks, will release him. But it as well releases him into the aftermath of having to chase the cause of the supposed act and the effects of the illicit imagination. Because, "for Quentin narrating is the art of asserting a self that is fitted with unarticulated, warring fears and desires" (Lockyer 42). This explains why language is held as a double-edged maker and unmaker of personhood by him. The incest story, the gap between the telling and the experiencing of it, its existence and legitimacy, keeps Quentin's selfhood in a life-denying flux. Expression is enactment and enactment is, ironically, bereavement. Quentin's nihilistic father only helps to confound the crisis as he advocates the fragility of language, further destabilizing the man's ideal faith in personhood revealed through language.

Every section of the novel is actually an analysis of varied aspects of a different approach to the mind-language duality. Each section emphasizes as well as explores the relation of

consciousness and language. It only fits Faulkner's scheme of things that he opens his study with Benjy, the idiot. He, in the words of Faulkner, "is capable of only knowing what happened, not why" (qtd. in Merriwether 245). His is a consciousness that uses the medium of language without comprehending it. The reader/listener has to massively supplement the articulation of Benjy to derive his sense of reality out of it. Through Benjy, Faulkner points to the isolation that lack of communication can cause. But simultaneously he also serves to contrast the limits of success of those who are not mentally impaired, like Jason or Quentin. Just as Benjy needs Caddy to formulate his thoughts and render them meaningful, they all rely on the interpretation and imposition of the ones around. The difference is in degree, not in kind. If Jason is plain and clear, his linguistic clarity often gives him away exposing the irony of his words. He knows the power of language and makes it a rule not to write anything down. He is a liar inveterate caught ironically in a need to decipher the letter of others.

Quentin Compson appears with less intense and urgent desire for life defining/denying communication in *Absalom, Absalom!* This anxiety is only subservient to that of Rosa Coldfield, who is inextricably caged in her own suffocating tale, seeking immediate narrative release. It obviously mars his peace, but not as it did in *The Sound and the Fury*. He speaks little and is a listener for almost three-fourths of the book. But in terms of intensity the novel belongs to Rosa Coldfield. Rosa, the compatriot of Quentin, ends in a coma if Quentin commits suicide. Rosa's hysterical narrative opens the war of perspectives in *Absalom, Absalom!*. She tells her story in a "grim, haggard, amazed voice" (AA 7). She is, like Quentin, obsessed with the Sutpen story, committed to telling and retelling her part and she replays memory to substitute the present. Her "impotent, yet indomitable frustration" makes a captive of Quentin. As Quentin puts it, "because she wants it told" (AA 5). Nothing else explains her choice of Quentin or her passionate rendition except the fact that she wants it told. It is an obsessive compulsive need. So contrary to her claim, she does hold a brief for herself.

Absalom, Absalom! is a novel in which subject matter is meaning making, the experiential nature of language. If *The Sound and the Fury* confronts the question of communication and the evolution of reality through attempted depiction of varying and varied states of consciousness trapped in language, *Absalom, Absalom!* does the same through a handful of characters whose insecurity resides in their inability to get the past straight. It is the story of intrusion and violation of another kind. The Faulknerian kaleidoscope, filled with recurrent queries of self and the wor[ld], is twisted to reveal a new pattern, equally intriguing and powerfully intimidating. Quentin, Rosa, Shreve, Sutpen--they all struggle to get the tale of Sutpen straight to illuminate the teller and the told. Meaning unfolds and grows richer as words accumulate. As sentences long to be instances of encapsulated eternity in their entirety, the feeling is one of being immersed in language.

From the perspective of this analysis, *Light in August* might sound as an odd choice since it is singularly lacking in the stock narrative twists and experimentation in plots so characteristic of Faulkner. Presented through an omniscient narrator, the novel is narrated smoothly, except for an odd twist or two towards the end. But the heart of the novel actually involves the fictional debate Faulkner has been concerned with through out: the relationship of life and language. Yet the angle through which the writer has chosen to effect the exploration offers a total change in comparison with the novels which have come earlier. Instead of placing for scrutiny the way language envelops consciousness by defying and

restricting it, Faulkner approaches the public-private arms of the linguistic question. Language as cultural component and culture as linguistically determined rise to supremacy in the novel. To a great extent, this is a consequence of the central place racism enjoys in it. Certainly no text of Faulkner is without involving the issue of racism. But in *Light in August*, the novelist accords it the highest degree of prominence.

The leading characters of *Light in August* are aware of the hostility and necessity of words to them, even though in a less pronounced manner when compared to those like Quentin or Addie in *As I Lay Dying*. The public perception of concepts like Negro, woman, Bible is subjected to curious and stringent analysis here. All the major players like Joe, Joanna, Doc Hines, McEachern are stuck in the social distinction of these words. Hightower dwells in an old story of his grand father's wartime needs. Books claim much of his waking hours. If he reads Tennyson, it is in the full knowledge that it is as effete as "listening in a cathedral to a eunuch chanting in a language which he does not even need to not to understand" (LIA 350). *Light in August* presents an array of characters who deny the relational and contextual nature of language--Doc Hines, McEachern, Calvin Burden, Joe Christmas and Joanna Burden, the first two being the foster fathers of Joe, Byron Bunch, another loner in *Light in August*, is beset with questions of delineating the complex relationship of the self and the polyphonic world around him. His effort is to make his word good. But he realises how ephemeral language could be. Hence *Light in August* is about the difficulties of perceiving relationships, of the impossibility of knowing people correctly.

William Faulkner has targeted the formal versions of history as his fiction basically chronicles fictionally the South-Jefferson and Mississippi. He blurs the distinction between fiction and history, which is another way of problematising the conception of the South, and that of language by extension. The mingling of the imagined and the supposedly real informs the major bulk of his "invented historical novels" (Rollyson 7). Rollyson comments on the methodology of Faulkner's writing: "it appears that the central question in Faulkner's historical novels is what the character thinks happened in the past. What actually happened may never be entirely resolved" (11). Faulkner refuses to subscribe to the finality/formality of conventional history. He takes on the sanitised regional history of the South and pushes his apocryphal version forward. In *Light in August*, all the major characters are besieged by what they think happened in the past. Their knowledge is more often than not at loggerheads with their past truths. Either the falsity of their knowledge or the limits of it anguishes them. The omniscient narrator, like that of Doctorow's *Ragtime*, as he attempts a recreation of the past through memory, acknowledges the public other of the private wor(l)ds. The word problematises life for Joe and the word "woman" does the same for Joanna. Joe's life is composed of "voices evocative of names and times and places" (LIA 115). The narration is repeatedly extremely ironical, which is one way of making explicit the dormant duplicity of language. The social restriction of lives through language is given thrust here. As Lockyer suggests, "the impulse to trust language absolutely irritates every one" (93). But language being the only tool, its inevitability has to be confronted too. This is why the narrator repeatedly coins newer compounds to express himself. The novel hence alternates between linguistic fatality and necessity.

As I Lay Dying is described by Harold Bloom as "Faulkner's strongest protest against the facticity of literary conventions" (Urgo 6). Death, the presence of an absence in the life of the bereaved in *As I Lay Dying*, is as much the absence of legitimate presence brought forth by

language and communication. In the midst of jumbled chronology, multiple, fragmented narration and the varied consciousness through which the locale and the events clip along, the novel centers itself on the elusive trail that meaning leaves on human attempt at articulation. *As I Lay Dying* forcefully foregrounds the question of being and meaning. From the chronically skeptic Addie, who dismisses the expressive, referential power of language, through the Verdamanesque realm beyond language to Cash's attempt to legitimate his talk, the novel takes a sound, deep look at the spectrum of human articulation. The novel, following the clear-cut division of the cast of Mosquitoes on the basis of their attitude to language, in fact, contains a whole variety of characters verifiable in terms of their passion for/prejudices against language. Anse, Cora, and Whitefield are those who find language reliable. Darl seems to be so perplexed as well as perturbed by their struggles to verbalize his experience. Vardaman is stuck at a primitive level of mental experience with the language available. Cash is as precise as his carpentry is.

It is Addie who is pivotal vis-a-vis the question of communication in the novel. For Addie “words don't ever fit” (AILD 157). Cowered down by years of unpluggable gap between words and deeds, she spurns the authority of language. Addie's is the most outspoken denial of language but the stance she adopts is redundant. The polyphony of the cast, the shades of perception and the problems of articulation presented through them makes *As I Lay Dying* Faulkner's supreme exploration of the travails and tragedy of attempted communication. Darl, on the other hand, champions the cause of verbal communication. He is a man with intuitive power who first declares the death of Addie far away from home. Though mad, Darl's efforts to make himself understood, primarily to the world and then to the rest, to make himself linguistically rational, rationally articulated, make him embody the Faulknerian travails of articulation. His extra perception of the insane is juxtaposed with the precariousness of Vardaman. Darl puts such a high premium on the linguistic assertion of his self because “for him, the self and its relation to others exist when he can put them into words” (Lockyer 77). There are moments in the novel when he seems to be trapped by the words in which he seeks refuge to deliver himself. Expression and entrapment circle the contorted psyche of his. His seeing of the barn on fire is an instance. His description of the fire indeed serves to point to the bizarre alchemy of the real and unreal, the sane and insane, in the imaginative realisation of creative act. It also comments on the hazards of truthful expression as it invariably slips into realms beyond and things unsaid in the fear of risking incoherence. Narration is an isolationist endeavour, and attempt to cut oneself off, to detach the viewer from the viewed, with the intention of possessing the optional distance for legitimising the viewed as truth. Darl's heightened efforts to narrate himself leads him into a lunatic asylum: “Darl has struggled throughout to intercept events by making them a coherent story but ultimately his language will not allow him to control events because he is also living the story he is telling. Once he removes himself, he can be objective, but that means the dissolution of himself” (Lockyer 81).

In Darl and Vardman, Faulkner has created a unique fictional study of the concerns of perception and articulation. Vardman is mentally deranged and Darl furiously sliding away from the shores of sanity. The difference seems to be one of quantity than of quality and Faulkner leaves ambiguous the relationship regarding the cause-effect sequence. Is Darl mad because he is the receptacle of severe perceptions of an extra-sensitive psyche? Or is the psyche rendered thus because of a deranged mind? What is certain is that the author has

employed the couple of them to traverse the shifty equation connecting self and articulation, being and meaning.

Hence, the experiential nature of language is an explicit subject of his novels as Faulkner explores the link between consumer and language in the context of so much failed communicators/communication. The human instinct is to articulate the self, but again and again, we see that articulation is fumbled or choked off from an audience within the novel. For reasons as different as they are, none of the Compson brothers can communicate effectively. Language remains an interior tool for them and the effort is to articulate consciousness, not to seek solutions or to establish connections with the (people of the) world. Not many look into the relationship between language and consciousness more thoroughly than William Faulkner. Faulkner places himself at even prior levels of consciousness in exploring the relationship of knowing and meaning. For Faulkner's characters, it is the language and its articulation which constitute this consciousness. “[T]hey create identities that cohere in the texts of their lives” (Mathews 31). They do not merely recall the past, they exist in them. Hence, “the problem of identity is confluent with the problem of the narrative presentation of perceptions” (Mortimer 7).

Thus in Faulkner the persistence of the writerly dilemma of constituting a narrated self while relying on an ever elusive medium of language, is cogent. All his major characters rely on and emphasise “a sense of the interplay of perception and identity” (Mortimer 4). All the texts of Faulkner are, in one way or another, linked to the agony and efficacy of transcribing oneself, one's life into a text, and thereby, in the words of Walter. J. Ong, “spatialising” it (110). Because, “a spatial orientation implicitly assumes that the location and definition of something (the conceptual drawing of a line around it) fixes it somehow” (Ong 110). “This illusion of control is implicit in the act of writing, which by virtue of its finitude--the words on a page, seems to help us to represent tangibly the entities we are trying to think about” (Mortimer 37). All his protagonists are involved, as Faulkner himself, in an extended struggle to fix their fleeting sense of being with narrated lives, spatialised, realised beings. The texts in which these characters erect their “splendid failures” (Meriwether 180) of self-construction, hence, are manifestations of a consciousness in play. The pulls and counter pulls of self and language, men and text, to mean and to be, reveal the shifting fissures of consciousness. The issues of race and colour only heighten the schisms of consciousness and aid the play to further persist.

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Equating Power and Dependency Paradigm in Jamaica Kincaid's 'A Small Place'

"Alienation within alienation" both political and social is the embryonic pain of the English-speaking Caribbean women writers. 'A Small Place' is a non-fictional work published in 1988 by Jamaica Kincaid. A condemnation of the Antiguan government, the tourist industry and Antigua's British colonial legacy, Kincaid truthfully assesses the ten-by-twelve-mile island in the British West Indies and makes an intentional overview of the impact of European colonisation and tourism where she grew up. The common tourist, whom Kincaid addresses directly in the first section of the book, is guilty of spreading poverty and bigotry in Antigua. The second part takes the reader to the times when Antigua was under the British rule, subject to racism and exploitation. Returning to the present day Antigua in the third part, Kincaid reveals the changes brought about after the country gained independence and her emphatic inspection is that it has failed wretchedly and did not do anything to create a better place.

"If you go to Antigua as a tourist", are the initial words of Jamaica Kincaid's 'A Small Place', whose overt target is to explain the complex circumstances of the island state to a European or American audience and hints at the practising of racism even after attaining independence. The mention of the V. C. Bird International airport and of how customs is easy for a white tourist suggests that all is not so well in Antigua and that tourism is merely sale. The taxis are Japanese model cars and the drivers practise a cut-throat extraction of their charge in dollars. The tourists wonder at the brand new cars but the roads are a nasty test. Kincaid says, "...when the Queen came, all the roads that she would travel on were paved anew, so that the Queen might have left with the impression that riding in a car in Antigua was a pleasant experience." (A Small Place, 12) Kincaid in a very subtle manner indicates that the present days were absolutely no progress to the earlier days.

As the tourist rides the taxi, a terrible knocking sound is heard from the engine. Kincaid says, "...possibly it's because they use leaded gasoline in these brand new cars whose engines were built to use non-leaded gasoline..." (SP, 6) The sad fact is that the poor native drivers have never heard of unleaded gasoline. They own new model cars as they can avail loans for it. Meanwhile they are literally homeless as they do not get loans just as easily for homes. Kincaid hints at the extensive corruption as the car dealerships are owned in part or out-and-out by ministers of the ruling government. There are a few hospitals that have no properly skilled doctors whom no actual Antiguan trusts. If a Minister of Health falls ill, he is fortunate to take the first flight to New York to see a real doctor. Such is the plight of the healthcare system. Kincaid employs the perspective of the tourist in order to demonstrate that the tourist industry is linked to a global economic system that ultimately does not translate into benefits for the very Antiguanians that enable it.

In 'A Small Place', tourism is one of the means of neo-colonialism by which imperial powers are still subjugating the small island. In post-colonial studies, it explains how the countries from the developed world manipulate the respective internal affairs of the

countries of the developing world. Neo-colonialism uses capitalism, business globalization, and cultural imperialism to influence Antigua, in place of either direct military control or indirect political control, i.e. imperialism and hegemony. The Antiguanians are denied the role they played in rewriting the history of how the West got rich. The natives despite suffering from the “unspeakableness of slavery” are denied the pleasure of saying “We made you bastards rich” Antigua and similar island nations were to the West “free...and then undervalued labour” (SP, 10) markets for generations. She shows how the dependence theory is evidently at work in Antigua as resources flow from the "periphery" of poor and underdeveloped Antigua to a "core" of wealthy states, enriching at the expense of Antiguanians. She shows how Antigua remains impecunious and rich ones are further augmented by the way her nation is incorporated into the world system.

Notwithstanding the decolonisation that occurred, the former colonial powers continue to formulate economic arrangements with their former colony-countries, and so maintain colonial control. Kincaid describes the splendid Library that was closed after the earthquake of 1979 and the sign from colonial times hangs there even after two decades stating that “Repairs are pending.” (SP, 9) It reveals the servile and quaint nature of the Antiguanians who descended from slaves. Antigua got its independence shortly after the earthquake but nothing was done to repair or augment it. It lies as a thing forgotten, a relic of the colonial splendour but revealing the cultural, literary and economic stagnation that set in later.

Kincaid talks about colonial Antigua as remembered from childhood experiences and the legacies of colonial practices in present day, post-colonial Antigua. Kincaid mentions how people came from places like the Middle East, selling dry goods door to door. They several years later owned a lot of Antigua, and had such wealth as to loan money to the government and also built enormous, ugly concrete buildings in the capital St. John's, which was later leased to the government for massive rent. This is an ordinary phenomenon under the neo-colonialism that is de-facto colonialism both imperialist and hegemonic.

Kincaid was born in Antigua and then moved to the United States. The women writers from the English-speaking Caribbean- those who were born or grew up in the former British colonies in the West Indies - live in societies of extreme diversity and grave fragmentation of both European and African cultures. She resolutely reminds us that the Antiguan people, formerly British subjects, are unable to escape the same drawbacks of their own tiny realm – that behind the benevolent Caribbean scenery are human lives, always complex and often fraught with injustice. Kincaid sheds light on the oppressive hierarchical structures of colonialism, which is still evident in the learned power structures of present day Antigua. While she indeed acknowledges the justifications of oppression based on race in England's colonization of Antigua, she also attempts to transcend the notions of an inescapable racialised past. In doing so she attempts to shape our view of Antigua by creating a sense of agency.

Kincaid mentions a government minister who runs a brothel, she refers to a more cultural, spiritual and not just economic form of exploitation. A tourist travels to escape the boredom of ordinary life but they are often a source of difficulty for those who live there. The sunny, clear sky of Antigua, which indicates a lack of rainfall, makes fresh water a precious commodity. For tourists, however, the beauty is important while drought is someone else's problem. Kincaid notes that tourists tend to romanticize poverty. The locals' humble homes and clothing seem picturesque, and even open latrines can seem pleasingly “close to nature,”

unlike the modern plumbing at home. The lives of others, no matter how poor and sad, are part of the scenery tourists have come to enjoy, a perspective that negatively affects both tourists and locals. The moral ugliness of tourism is that they make use of much poorer, people for their pleasure.

Dependency theory which is the theoretical basis of economic neo-colonialism, proposes that the global economic system comprises wealthy countries at the centre and poor countries at the periphery. Economic neo-colonialism extracts the human and the natural resources of a peripheral (poor) country to flow to the economies of the wealthy countries at the centre of the global economic system. The poverty of the peripheral countries is the result of how they are integrated in the global economic system. Tourism is nothing but a staged charade which has a disenfranchising nature because the tourism industry is instrumental in its reinforcement of an exploitative power structure.

We are introduced to the scenic beauty, blue waters and beaches inhabited by the Antiguan tourists who seek a haven out there. Amidst this Kincaid says: "...You must not wonder what happened to the contents of your lavatory when you flushed it. You must not wonder where your bath water went when you pulled out the stopper." (SP, 14) To make it worse she mentions that it might all end up in the water you are thinking of taking a swim in. In Antigua there was no proper sewage-disposal system. The tourist may experience the beauty on the surface of Antigua while being wholly ignorant of the actual political and social conditions that the Antiguan tourism industry epitomizes and reinforces.

In effect, the tourism industry re-colonizes Antigua by placing locals at a disenfranchised and subservient position in a global economic system that ultimately does not serve them. Barclays Bank had been slave traders but after it was outlawed, they went into banking and became even richer. Mill Reef Club was built by some people from North America who wanted to holiday in Antigua but hated mingling with natives that the property was declared private and the only permitted Antiguan were servants. Thus dependency theory derived from the Marxist analysis of economic inequalities within the world's system of economies is very evident in the fabric of Antigua.

According to Prebisch-Singer thesis, the prices of the primary raw materials keep decreasing and the underdeveloped countries will be able to purchase fewer and fewer manufactured goods from the developed countries in exchange for their raw materials exports. Thus the terms of trade deteriorates for the underdeveloped countries. The premise of dependence theory is that poor countries like Antigua provide natural resources, cheap labour, a destination for obsolete technology and markets for developed nations without which the affluent nations could not have the standard of living they enjoy. Most of what the tourists ate came from Miami and the shocking aspect is that it was made from produce that came from a place like Antigua first where it was grown dirt-cheap, went to Miami and came back. She says, "There is a world of something in this, but I can't go into it right now." (SP, 14) But she does later. Antiguan government does not reduce its foreign dependency through the local production of industrialized products by following the import substitution industrialization economic policy. Government was an ineffective puppet troupe in the hands of the corrupt individuals.

Wealthy nations actively perpetuate a state of dependence by various means like media control, politics, banking, finance, education etc. She writes in second person to get our

attention about how every country is different and how the media broadcast about the beauty of countries when there are terrible corruptions in the system. She is using “you,” as in reference to the tourists and “I,” in reference to her and Antiguan. The tourists don't fully understand the corruption of the country and indirectly Kincaid is directing our attention to the corruption that goes on in different countries and how she feels about colonialism. She is forthright when she mentions “the awful feeling of displacedness” (SP, 16) that the tourists experience or the typical inquisitiveness of the tourist about the life of the native Antiguan.

Kincaid has become a person full of righteous anger for having “met the world through England” (SP 33). The English filter seems as blinding for the native protagonist as the tropical sun is for the tourist. Kincaid states that the Antigua of her times no longer exists. The reason being the passage of time and end of British colonial rule; “the bad-minded people” who ruled over it no longer do so. She complains that the “empire business” was all flawed and the British ought to be doing some reparation for “their bad deeds” because she feels it was worse than a natural disaster and her anger is unambiguous as she feels “Actual death might have been better” (SP, 24) While she indeed acknowledges the justifications of oppression based on race in England's colonization of Antigua, she also attempts to transcend the notions of an inescapable racialized past.

In Antigua, the recollection of British colonialism becomes a Foucauldian counter-memory and it permits us to draw a connection between post-colonialism and post-capitalism, allowing a more acute understanding of international politics. Kincaid says, “...everywhere they went they turned it into England; and everybody they met they turned into English. But no place could ever really be England, and nobody who did not look exactly like them would ever be English, so you can imagine the destruction of people and land that came from that.” (SP, 24) The island becomes emblematic of the role imposed on the Third World by contemporary capitalism and its culture.

Kincaid sheds light on the repressive hierarchical structures of colonialism, which is still evident in the erudite power structures of post-colonial Antigua. The educational system is fully adapted to subordinating the natives. Young Kincaid was taught names of Kings of England and in Antigua the twenty-fourth of May is a holiday- Queen Victoria's official birthday. She feels colonialism orphaned the natives so that they did not even have the language to speak of this crime except “the language of the criminal who committed the crime” (SP, 31) It could not convey the horror, the injustice or the agony or humiliation inflicted on the colonised. There was a Hotel Training School in Antigua which had no noble higher education dreams or cultural upliftment but it was “...a school that teaches Antiguan how to be good servants, how to be good nobody, which is what a servant is.” Here is a land which had seen off slavery and witnessed emancipation. Bureaucracy, Gross National Product and favourable laws were employed to subjugate the islanders. Kincaid says:

Do you know why people like me are shy about being capitalists? Well, It's because we, for as long as we have known you, were capital, like bales of cotton and sacks of sugar, and you were the commanding cruel capitalists, and the memory of this is so strong, the experience so recent, that we can't quite bring ourselves to embrace this idea that you think so much of.' (SP, 36-37).

Kincaid says that after colonisation they no longer had any entity. The nation turned into a

worse place after self rule owing to the fact that the government was corrupt. Even an earthquake damaged library was housed above a “dry goods store in an old run-down cement-brick building.” (SP, 42) Antigua was an open market for the developed world. Kincaid solemnly says, “...anybody from anywhere can come to Antigua and for a sum of money can get what he wants.”(SP, 47) She lists some of the major scandals in Antigua: money made off stamps made for Redonda, drug trafficking, drug dealing and its connection to offshore banks, members of the government engaging in such business as importing Japanese cars (the main market being the government itself), prostitution, political murders and gambling casinos controlled by mobsters from the United States. Government corruption such as the publicly owned electric and telephone poles and cable television ownership by Prime Minister's son; also privately-owned "heavier wiring for cable television." (SP, 58) or disappearance of eleven million dollars given by French government as developmental aid etc are a few of the many scams. Kincaid reveals disproportionate association of modern capitalist business in the economy of a developing country like Antigua, whereby multinational corporations with the help of the corrupt ministers and the governments, continue to exploit the natural resources of the former colony.

It is the same kind of the imperial and hegemonic varieties of colonialism practiced by the United States and the empires of Great Britain and other European countries, from the 16th to the 21st centuries. Kincaid resolutely reminds us that the Antiguan people, formerly British subjects, are unable to escape the drawbacks of their own small territory – that behind the generous Caribbean scenery are human lives, always complex and often weighed down with injustice. Kincaid shows persistent and unbending sternness in judging the Antiguan government for the mismanagement of the island as well as industrialised countries for their now covert exploitation of the Antiguan people. The Irish Headmistress used to chide the native students asking them “to stop behaving as if they were monkeys just out of trees.” Later Kincaid says: “Even if I really came from people who were living like monkeys in trees, it was better to be that than what happened to me, what we became after I met you.” (SP, 37) While Kincaid expresses anger towards colonialism and the broken Antiguan identity that it has left in its wake, she avoids retreating to simple racialisation in order to explain the past and present, for doing so would further “other” an already marginalized group of people.

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Genetics – Potential Risk Factor for Type 2 Diabetes in Kerala

Abstract

Despite the advancements in technology and medical science, there is increase in the incidence of non communicable diseases like diabetes, heart diseases, obesity and cancer. Diabetes mellitus is a major public health problem threatening the life of people globally. Type 2 diabetes, the most common form of diabetes, is alarmingly increasing worldwide. The International Diabetes Federation has estimated that the number of people with diabetes is expected to rise from 366 million in 2011 to 552 million by 2030. India ranks first in sharing the global burden of diabetes with more than 50 million people having type 2 diabetes. The so called “Asian Indian Phenotype” makes them more prone to diabetes and cardio vascular diseases. In India, Kerala has the highest prevalence of type 2 diabetes as high as 20%. In several studies conducted in different parts of Kerala, the risk factors of type 2 diabetes were found to be family inheritance of diabetes, abdominal obesity and hypertension. These major risk factors are greatly dependent on the genetic framework in an individual's body. Environmental conditions including unhealthy lifestyle and dietary habit triggers the diabetogenic genes increasing the prevalence of diabetes with the dreadful shifting of its onset at an earlier age. Early detection of diabetes, lifestyle changes, dietary and educational interventions may help to prevent or delay the onset of diabetes in the genetically susceptible community and thus save economy of the nation.

Key words : Type 2 diabetes, genetic, risk factor, family inheritance, lifestyle.

Introduction

Human power has been transformed into technology and economic prosperity for betterment of life. Advancements and achievements have been made by man in various fields including medical science. The medical advances make a great contribution to an individual's life expectancy but make an insignificant contribution in decreasing the non communicable diseases like heart diseases, diabetes, obesity, cancer, etc. During the past few decades, there is a huge rise in these chronic illnesses especially diabetes. Diabetes mellitus has now assumed epidemic proportions in many countries of the world. Although there is an increase in the prevalence of type 1 diabetes, the major driver of the epidemic is the more common form of diabetes, namely type 2 diabetes mellitus (T2DM). T2DM, the adult onset diabetes, represents 90% of all cases of diabetes.

Diabetes Epidemic

The World Health Organization indicates that the prevalence of diabetes is increasing worldwide, especially in areas showing improvement in living standards. The International Diabetes Federation (IDF) has estimated that the number of people with diabetes is expected to rise from 366 million in 2011 to 552 million by 2030 if no urgent action is taken. Furthermore, as many as 183 million people are unaware that they have diabetes. Therefore, the identification of individuals at high risk of developing diabetes is of great importance and

interest for investigators and health care providers. The diabetic situation in India has worsened in the last two decades. The IDF estimates the total number of diabetic subjects to be more than 50 million in India and this is further set to rise to 69.9 million by the year 2025. Having the current largest number of diabetics, India, the world's second most populous country, now has earned the dubious distinction of being termed the “**Diabetes Capital of the World**”.

There was a geographical difference in the overall prevalence of self reported diabetes, with the centers in Southern states having a higher prevalence compared with north, east, and west India. **Kerala is the Diabetes Capital of India** with a prevalence of diabetes as high as 20%-double the national average of 8%. Moreover, rural Kerala have paradoxically higher rates of diabetes than urban dwellers. This is in sharp contrast to national data that shows prevalence of diabetes to be double in urban areas than rural areas. The high literacy rate in Kerala does not seem to translate to health literacy. The high prevalence of diabetes is accompanied by poor detection leading to a very high prevalence of undiagnosed diabetes in the community.

The individuals who are unaware of their disease status are left untreated and are thus more prone to micro vascular as well as macro vascular complications. Kerala, the state with highest literacy rate have enabled to become a major IT centre in India and have allowed many professionals to migrate to developed countries. These changes in socioeconomic status have led to urbanization with drastic changes in diet and lifestyle, which ultimately leads to many lifestyle diseases.

Risk Factors

Diabetes is due to either the pancreas not producing enough insulin or the cells of the body not responding properly to the insulin produced. Type 2 diabetes is a complex disorder resulting from an interaction between genes and environment. T2DM is a complex genetic disease comprised of many metabolic disorders with a common phenotype of glucose intolerance. Several risk factors for type 2 diabetes have been identified, including age, sex, obesity and central obesity, low physical activity, smoking, diet including low amount of fiber and high amount of saturated fat, ethnicity, family history, history of gestational diabetes mellitus, elevated blood pressure, dyslipidemia, and different drug treatments.

A study was conducted in Malappuram district of Kerala with an objective to explore risk factors of type 2 diabetes in Kerala. In the study area, there was a high prevalence of 28% of type 2 diabetes among the selected samples. The prevalence of pre diabetes (8%) was also alarming. General risk factors found for the disease were genetic, age (especially 30-40 years), sedentary life and unhealthy dietary patterns like increased consumption of rice, trans fats, meat, fried foods, bakery items etc. There was a high incidence of co-morbid conditions like hypertension, dyslipidaemia and complications among the patients. Earlier study conducted in northern part of Kerala showed hypertension as a predominant risk factor among the diabetics. It is also noted that the risk of hypertension can be genetically transferred in the family. Abdominal obesity, family history and increasing age were found to be major risk factor of diabetes in a study done in rural areas of Kerala. In an another study carried out in the central Kerala, family inheritance of diabetes was found to have strongest association with the incidence of diabetes while the other prevailing risk factors were hypertension, high cholesterol levels and obesity, which in turn have stronger genetic predisposition.

Family inheritance and life style: Type 2 diabetes has a stronger link to family history and lineage than type 1, although it too depends on environmental factors. Studies of twins have shown that genetics play a very strong role in the development of type 2 diabetes. Incidence of diabetes in first degree relatives increases the genetic risk. There is 50% chance for diabetes if either parent is diabetic, greater if the mother is affected, and approaching 70% if both parents have diabetes. First-degree family history is associated with twofold increased risk of future type 2 diabetes. In type 2 diabetes, many genes found to be involved. "Diabetes genes" may show only a subtle variation in the gene sequence, and these variations may be extremely common. The challenge has been to find genetic markers that explain the excess risk associated with family history of diabetes. Advances in genotyping technology during the last 5 years have facilitated rapid progress in large-scale genetic studies.

Genetic predisposition: Several studies on migrant Indians across the globe have shown that Asian Indians have an increased risk for developing type 2 diabetes and related metabolic abnormalities compared to other ethnic groups. Although the exact reasons are still not clear, certain unique clinical and biochemical characteristics of this ethnic group collectively called as the "Asian Indian phenotype" is considered to be one of the major factors contributing to the increased onset of diabetes. Despite having lower prevalence of obesity, Asian Indians tend to have greater degree of abdominal obesity. Also, Asian Indians have more total abdominal and visceral fat leading to increased insulin resistance. Studies on neonates suggested that Indian babies are born smaller but relatively fatter compared to Caucasian babies and are referred to as "the thin fat Indian baby". A recent study confirmed this finding and suggested that the "thin fat phenotype" in neonates persisted in childhood and could be a forerunner of the diabetogenic adult phenotype. These findings suggest that Asian Indians are more prone to diabetes and related metabolic abnormalities. Genetic factors that determine body fat distribution and glucose metabolism have to be fully elucidated for the better understanding of the biochemical and molecular mechanisms behind the aetiopathogenesis of diabetes.

Lifestyle also influences the development of type 2 diabetes. It is difficult to separate lifestyle risk from genetic risk. Lifestyle choices tend to run in the family. Families usually have similar eating and exercise habits. In addition, genetics play a big role in determining body weight and obesity. Thus, the lifetime risk of developing type 2 diabetes is predominantly based on the transferred genetic information.

Patients with T2DM would have inherited a variety of different genetic factors that together with environmental factors combine as the primary cause. This complicates the genetic study of the disease. The extent to which multiple genes and the environment impact on disease predisposition and progression is an ongoing challenge for researchers.

Environmental factors: The dramatic rise in the prevalence of type 2 diabetes and related disorders like obesity, hypertension and the metabolic syndrome could be related to the rapid changes in life style that has occurred during the last 50 years. Although this "epidemiological transition", which includes improved nutrition, better hygiene, control of many communicable diseases and improved access to quality healthcare have resulted in increased longevity, it has also led to the rapid rise of the modern diseases like obesity, diabetes and heart disease. The intrusion of western culture into the lives of traditional indigenous communities has also had devastating results in terms of the rise in diabetes and related metabolic disorders. The explosion of type 2 diabetes in Native American and Pacific

Island communities are classical examples of this phenomenon.

Another way to explain the diabetes epidemic in these and other ethnic groups like Africans and Asian Indians is through the 'thrifty genotype' hypothesis. This hypothesis proposes that some genes are selected over previous millennia to allow survival in times of famine by efficiently storing all available energy during times of feast. However, these very genes lead to obesity and type 2 diabetes when exposed to a constant high energy diet.

Many villages in Kerala have undergone a drastic change in living standards and lifestyles in the span of 20-25 years, on account of the influx of money in recent years from people working abroad in the Gulf States and other affluent countries. This lead to less physical activity and consumption of more calories as seen in developing societies. Moreover, the homogeneity of life-styles across the socio-economic spectrum is a characteristic feature of life in Kerala.

In all populations, higher fat diets, decreased physical activity and sedentary occupational habits have accompanied the process of modernization which has resulted in the doubling of the prevalence of obesity and type 2 diabetes in less than a generation. Increase in the prevalence of type 2 diabetes may also result due to migration, which brings with it marked social and cultural changes.

Food culture and sedentary behaviour: As a majority of the urban population depend on these unhealthy fat and calorie rich 'junk' foods, this may be a major factor in the rising prevalence of diabetes and cardiovascular diseases in urban slums. Over the past few decades, a huge number of the working population has shifted from manual labour associated with the agriculture sector to physically less demanding office jobs. With the advent of highly addictive computer and video games, sedentaryism is now affecting the children and youth as they tend to spend more time in front of television sets or computers than playing outdoors. It was observed that the prevalence of diabetes was almost three times higher in individuals with light physical activity compared to those having heavy physical activity.

It is worth emphasizing that diabetes can no longer be considered as a disease of the rich. The prevalence of diabetes is now rapidly increasing among the poor in the urban slum dwellers, the middle class and even in the rural areas. This is due to rapid changes in physical activity and dietary habits even among the poorer sections of the society. Unfortunately the poor diabetic subjects delay taking treatment leading to increased risk of complications. Moreover, as the epidemic matures and reaches the next stage of transition, the rich and affluent will rapidly change their activity patterns and start making healthier food choices and ultimately the diabetes and heart disease will decrease in this section of the society. This has been demonstrated in the developed world where the prevalence of diabetes and cardiovascular diseases are higher among the lower socio-economic group and in rural areas compared to higher socio-economic group and urban areas.

Conclusion

Over the past 30 years, the status of diabetes has changed from being considered as a mild disorder of the elderly to one of the major causes of morbidity and mortality affecting the youth and middle aged people. The shift in the onset of diabetes to a younger age group is alarming. The earlier age of onset combined with increasing prevalence of diabetes could

have adverse effects on nation's health and economy. Genetic susceptibility of diabetes is the most powerful risk factor predisposing the community to diabetes. Economic empowerment increased the purchasing power bringing unhealthy environmental and lifestyle changes. These conditions are more favourable for the expression of diabetes in the population with a strong genetic susceptibility to the disease. More money has been spent for treating the complications of diabetes. Instead, better investments can be made in preventive health care comprising regular health checkup and lifestyle interventions. Hence, the early identification of at risk individuals and appropriate intervention in the form of weight reduction, changes in dietary habits and increased physical activity could greatly help to prevent, or at least delay the onset of diabetes and thus reduce the burden due to non communicable diseases in India.

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Decoding The Power of The Solipsistic Heroes of Nolan : An Analysis of *Memento* and *Insomnia*

Abstract

Movies and Literature have always been a link in knitting the myriad layers of human psyche thereby connecting it to our quotidian life. The great Hollywood Director Christopher Nolan has always been regarded as one of the most obscure directors yet the most exceptional too in the firmament of Hollywood movies. Nolan's most appreciated movies Memento and Insomnia showcase the psychological vibrations of the protagonists through which the elements of self or rather the most powerful part of the self is revealed in fragmented and disoriented pieces. The creative manipulation with which the heroes rise up to the extraordinary, in the given predicament, is what follows in both movies. In a world where social connections and interactive possibilities are let open wide, Nolan traces us to the mysteries of the self or the psyche. Thus the endeavour here is to analyse the two protagonists within the frame of solipsism thereby juxtaposing the elements of revelations coupled with realisations, ultimately paving way to the more realistic, more powerful inner self.

Hollywood Movies have always been medicinal and restorative in recreating an effigy of the modern man in his emotional turn of phrase, splashing the abstract themes of humanity and the predicament of being forlorn. Movies are mind-mappers in every sense and a movie indeed with uncertainties can plump and blow various philosophical readings too into it. Christopher Edward Nolan being one of the most popular directors of Hollywood had been complemented as well as criticised on account of his powerful as well as obscure movies. Having made his directorial debut with *Following* (1998), Nolan gained inflated attention for his second feature, *Memento* (2000). The acclaim of these independent films gave Nolan the opportunity to make the big-budget thriller *Insomnia* (2002). Some of his famous movies include *Doodlebug*, *Prestige*, *The Batman Series*, *Inception* etc. Both *Memento* and *Insomnia* are considered his best movies. Nolan's films are rooted in philosophical, sociological and ethical concepts, scrutinising human morality, the construction of time, and the malleable nature of memory and personal identity. His body of work is permeated by metafictional elements, temporal shifts, solipsistic perspectives, nonlinear storytelling, practical special effects, and analogous relationships between visual language and narrative elements. *Memento*, released in the year 2000 and *Insomnia* which got released in 2002 had hit the psychological parameters involving the writings that ranged from Freud through Breuer to Lacan. The psyche of the protagonists are dissected in multiple levels thereby giving a glimpse of their recorded intentions and the chaining patterns according to the circumstantial variations.

The two protagonists Leonard Shelby and Will Domer can be examined based on the concept of Solipsism. Solipsism - the Latin term defines itself *assolus*, meaning "alone", and *ipse*, meaning "self". Solipsism is the philosophical idea that only one's own mind is sure to

exist in this world. As an epistemological position, solipsism holds that knowledge of anything outside one's own mind is unsure; the external world and other minds cannot be known and might not exist outside of the mind. As a metaphysical position, solipsism goes further to the conclusion that the world and other minds do not exist.

The term Solipsism was first recorded by the Pre-Socratic Greek philosopher Gorgias of Leontini. He explained it as “Nothing exists and even if something exists, nothing can be known about it and even if something could be known about it, knowledge about it cant be communicated to others”. Descartes elaborated the same term by calling it as an abstraction from inner experience. The theories revolving solipsism were later defined and redefined by many theorists and psychologists including Freud. Austrian neurologist Sigmund Freud stated that solipsism identifies that other minds are not known, but only inferred to exist. He stated "consciousness makes each of us aware only of his own states of mind, that other people, too, possess a consciousness is an inference which we draw by analogy from their observable utterances and actions, in order to make this behavior of theirs intelligible to us.”

To simplify the term, Solipsism is existence which one may experience and one may believe it to be the ultimate experience without recognising the experiences of others around him/her. A solipsistic individual can never attach meaning to anything outside his/her own experience.

Memento released in the year 2000 is an existential thriller where the hero Leonard Shelby suffers from Anterograde Amnesia. The movie runs through forward flashes as well as backward instances. He runs his life with chips of notes and tattoos stuck all over his body. As the movie commences, Shelby is in the hunt of his wife's murderer. He identifies the murderer and kills him but each time he identifies the murderer he rubs off his notes and tattoos and creates another target deliberately to pull on with his life. He indeed creates a veil to hide along with his moving life. His friend Teddy reminds him once, “You don't want the truth, you make up the truth.”

Shelby brings back his distorted images one by one including the memories of killing his own wife unwittingly. His wife being a diabetic patient, Shelby had killed her with insulin overdose. He recreates his past memories and tries to create his own identity and finally a world of happiness is brought in by himself. Shelby once opines “we all need mirrors to remind ourselves who we are.” Thus in a world of pain and trauma, Shelby designs a world of his own in recreating and manipulating the real world around him which in fact sinks with tragic pathos.

Not much different is the nature of Will Domer, the protagonist in *Insomnia*. *Insomnia*, released in 2002 was a blockbuster hit then and was considered as a psychological crime thriller. As the story begins, Will Domer, a police officer arrives at Alaska to investigate a murder case. In due course Domer gets plagued by insomnia as he kills his colleague Eckhart unwittingly. He creates evidence to prove that he is not guilty. He even joins hands with the real murderer and creates an illusory world of make-belief for survival. He kills his friend who was about to create trouble for him in his professional world. Domer transfers the responsibility to the targeted murderer and tries to hold an innocent identity. Being obsessed with a digital clock and the white nights in Alaska, he exchanges the bullets and befriends the real murderer.

Solipsism is opposed to all forms of realism and many forms of idealism. Realism in a

minimal sense, that there is an external universe is most likely not observationally distinct from solipsism. The objections to solipsism therefore have a theoretical rather than an empirical thrust. Solipsists may view their own pro-social behaviors as having a more solid foundation than the incoherent pro-sociality of other philosophies. Indeed, they may be more pro-social because they view other individuals as actually being a part of themselves. Furthermore, the joy and suffering arising from empathy is just as real as the joy and suffering arising from physical sensation. They view their own existence as human beings to be just as speculative as the existence of anyone else as a human being.

Thus, as we glide through the movies, it is obviously evident that both the heroes run in the same plane with the same weight of burden they shoulder, and their attempts too turn similar where they try to defend themselves by creating an illusory world in their process of camouflaging their true sins. Both Shelby and Dormer are killers in one analysis but at the same time they are men at crossroads. As both the protagonists suffer from defective minds, psychological analysis states that their defective mind is a repercussion of their conscious mind to hide their atrocities which they had committed in an unconscious sail of their life. A solipsistic world is created by them where they had created a world of their own, through self deception, where they believe to sustain in innocence. They overcome their guilt through the method of solipsism. Thus the mirror image is created by them which ultimately helps them to surpass their troubled mind.

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Power and Sexuality: Sex Segregation and Marginalisation of Transgender as Revealed in A. Revathi's *The Truth about Me* and S. Balabharathi's *Avan–Ath= Aval*

“Power is like a centaur: half man, half beast”

Niccolo Machiavelli

Power is a discourse, which, when scouring the evolutionary history of living beings, has been the mightiest base upon which the social structure was built, where every being has an unjustifiable lust for power and wealth. Power, in another sense, was the actual reason for the discrimination of all beings on the basis of caste, creed, race, gender, colour and many more. Power is often considered as a 'centaur.' Half of it can be often evaluated as unenthusiastic which excludes or represses one group of beings by another group of similar beings, and it overpowers the notions of humanism. We are generally confronted with the repressing, excluding and censoring nature of power. The most dreadful perils of 'power' can be found throughout the history of mankind, where thousands and thousands of people were 'holocausted,' 'guillotined,' 'persecuted,' 'colonized,' 'starved,' 'tortured,' 'man slaughtered,' and many more were buried alive.

On the contrary, there are many people who justify the positive aspects of power. Michael Foucault, French Post-Modernist once quoted that 'Power is everywhere' and 'comes from everywhere.' He says:

“We must cease once and for all to describe the effects of power in negative terms: it 'excludes,' it 'represses,' it 'censors,' it 'abstracts,' it 'masks,' it 'conceals.' In fact power produces, it produces reality; it produces domains of objects and rituals of truth. The individual and the knowledge that may be gained of him belong to this production.” (Foucault 1991 : 194)

The other infamous influence of 'power' upon mankind is the 'discrimination of human beings', where one group of people gain control over the other. This kind of discrimination can be seen in every walks of life, since the origin of man; which later gave birth to the dichotomous terms like 'Man and Woman,' 'White and Black,' 'Rich and Poor,' 'Aristocrats and Proletariats,' etc. Gender segregation, especially the male chauvinism and female subjugation were very common among all folks of people around the world. Men asserted their dominance over women and gained control over femaleness. The chauvinistic approach of men claimed themselves as the 'First Gender' and the women folks as the 'Second Gender.' The first gender had the power and the latter became submissive to the former. The second gender was given no place in society, economics, and literature and in all cultural domains. As time passed by, the so called 'second gender' gradually established their identity and dignity, after having long furious movements espousing the social, political, economical familial and all other rights of women equal to those of men.

Today, the world seems more secular and sovereign, democratic and republic, than ever before. But still, there exists a group of human beings, who lack identity and are denied of a normal passable life in our society. We call them by several names, like 'Hijras,' 'baklas,' 'berdaches,' 'Aravani,' 'jogtas,' 'jogappas,' 'Kothi,' 'Kathoe' and many more. They are legally known as "Transgender." But the society considers them as the "Third Gender," literally the one who belongs to the lower strata of social and political status. Their journey towards social acceptance had been a challenging task. Though the nineteenth century brought out the intellectual and creative capabilities of this silenced community, it took decades for the eunuchs to appear in arts, literature and all other arenas of life. Their treatment in visual art forms has become quite better than ever, but they are still not considered as a part of mainstream cinema.

The gender binarism and otherization are the other ways of isolating the eunuchs from the society. The hetero normative attitude of the society also dwarfs their attempts to unlock the coffins of lingual, sartorial and economic colonisation. This paper converses about the reprehensible existence of the third gender through an analysis of the portrayal of their life and experiences, as represented in the world of literature. It also tries to explicate the physical, mental and cultural segregation of transgender as revealed in the two texts *The Truth About Me*, an autobiography by A. Revathy, and a novel by S. Bhalabharathi titled *Avan - Ath = Aval*. These books talk about the detestable attitude of society towards these marginalised beings. Even today, though they have come up with their once suppressed intellectuality and creativity, the hetero normative society hesitates to accept them as 'normal beings.'

Over the past centuries, literary artefacts on 'transgender' were profusely created. Such works portray the life of the 'marginalised people' from every angle, and many of them are written by the transgender people themselves. This brings light to the fact that the past centuries had witnessed a numerable and inevitable hike in the number of Hijra writers. A. Revathy is one among the writers who belongs to the sexual minority. She is a writer, actress and an activist from Tamilnadu. She is an active member of 'Sangama,' a sexuality minority's human rights organization. She has written mainly two books named, *Unarvum Uruvamum* and her autobiography, *The Truth About Me: A Hijra Life Story*, which is considered to be the first of its kind in English, from a member of Hijra community.

The Truth About Me: A Hijra Life Story is a persuasive work that forces one to open eyes to the predicaments of the real life tribulations confronted by the so called 'Third Genders.' This book deals with the plight of such people's physical and emotional afflictions. It also brings light to the reality that the society gazes at these marginalised beings with disgust and in an abhorrent manner. Even today people hesitate to accept such people as normal beings. Revathy gives back a strong reply to the society through her autobiography, in which she depicts the real life of a transgender since its birth, without mixing up a single possibility of artificiality. In the preface to the book, she says "this is a book about pains and insults I experienced in my life."

"Men and women stared at us and laughed, and heckled us. I realised what a burden a hijra's life is. Do people harass those who are men and women when they go out with their families? Why, a crippled person, a blind person even attract pity and people help them. If someone has experienced physical hurt, they are cared for both by family and by outsiders who come to know

of it. But we – we are not considered human.” (Revathi, 83)

Revathi was born in the Namakkal village of Salem district in Tamilnadu. She was born as the younger one among the five children of her parents. She was brought up like a boy with the name Doraiswami. As Doraiswami grew up, he realized the growth of a girl in his male body. Revathi says that she really loved hearing people addressing her by 'female names.' When people mocked at Doraiswami's feminine nature, he wanted everyone to accept the femininity hidden inside his genes. Since childhood Doraiswami loved to wear female costumes and loved dancing, but it was abandoned by his brothers. His family wanted him to be a boy and they never accepted the female nature of Doraiswami. He could not live suppressing his desires. Eventually he steals money from his family and runs away from home to find hijras like him. At Delhi, he meets his Guru and lives under her as her Chela, (a hijra term for daughter). Doraiswami is thereafter named as Revathi. This happens to be the turning point in his life. He mentally accepts himself wholly as a woman. He talks, walks, dances, moreover lives like a woman, but was actually constrained of his sex. Revathi in her book, talks about her migration from city to city, searching for a perfect place where she can reveal her real self and can live as per her wishes. This can be assessed as the mental torture a transgender suffers all through her life just for the acceptance of the society.

Another heart breaking incident we find in the work is the 'Castration' process or 'Nirvana'. Revathi explains each and everything about her castration; which includes the unbearable pain and the unendurable troubles she faced during and after the surgery. She witnessed her own death during these days. But it was Doraiswami's ultimate terminus to become wholly a 'woman' in all aspects. A large part of the book deals with her steps towards prostitution, which was the only choice she had to fulfil her sexual desires. she never tells that it was a happy and fruitful time, but this period can be found as the most hectic and tragic time of her life, stuffed with dangers, assaults, rapes, and she often had to suffer the violence committed on her body by her clients, rowdies, and policemen. Prostitution, for a transgender, in another sense was everything to win bread. Revathi says that nobody would like to offer them a decent job, instead the hetero normative society wants them to remain as what they are, i.e. to dance, to beg and to sell their body. This negation of these marginalised people denies their entry into the mainstream society.

Revathi visited places like Namakkal, Theni, Vellur, Chennai and Erode. There she interviewed about thirty hijras, whose life stories are depicted in the project. The project got later published as a book titled *Unarvum Uruvamum* and got published in 2004. In an interview during the occasion of the publishing of her second book *The Truth About Me*, Revathi tells the journalist about how she started with the book as:

“It was not easy all these years but putting it all in my book has made me strong. Balancing my work at Sangama, I had to dedicate time to work on my book. I speak from my heart; I always wanted to do something like this. It's been an emotional journey and toil of four years. Reliving the pain and torture was never easy but I wanted to do so for myself, for my community, and to let the society know about our life and the hardships borne by us. We too have feelings but right from our parents to the world, nobody understands us except the ones like us. We are very much human but at every step people want to know whether we are male or female. I am a woman and I take pride in it. Hijras are not disabled, but the society treats

them so unfairly. Through my book, I want people to read about us and change their mindset. I want to add that if you have someone like me in the family, don't be ashamed and support them.”

Revathi vehemently replies the society who looks at their world with a suspicious glance. In her book, Revathi describes her real, stereotyped life as a transgender since her birth. Through various anecdotes and descriptions from the violence within home and outside; the trials but also support of the hijra kinship system; the joy and occasional discomfort of long hair, bangles, earrings, and nose rings; to the inexplicable pains of desire and romance, Revathi gives us a glimpse of an intangible life that has become very much obtrusive in our society. This is a substantial account for everyone, irrespective of their gender and sexuality to understand not only the realities of hijras in particular but to get a glimpse about the role that gender and sexuality play in the society.

In Balabharathi's *Avan-Ath=Aval*, he tries to depict the incarcerated life of a transgender through the genre of a novel. He wrote this book after having lots of research been done over the topic by himself, obviously facing many hindrances. In the preface to the novel, Balabharathi says about how he became acquainted with these marginalised people. Since his childhood, the writer had felt an intimacy with those people who came to his father's hotel begging and dancing. When he became a journalist, he started writing for them, and that resulted in his healthy relationships with those people. They confided their problems and sorrows to him, which later became the plot of his novel. All hijras are same in their appearance, but their mindset varies. This experience led him to write a novel about them. He says that the novel is not a creative work or an imaginary one; it is a collection of incidents taken from the lives of many hijras he met in his life.

Gopi, the protagonist of the novel, is a typical archaic of Doraiswami. He exhibited the female instinct since childhood, but like any other, he too was barred. He too, like Doraiswami, left his home because of their strong prohibition against the 'femaleness' of him. He flees to Koothandan Kovil, a place where hijras reside. During his journey, he was brutally raped by some men, which depressed Gopi mentally and physically, which precluded him from leading a normal life. Later he meets another hijra named Dhanam, who influences Gopi to change his mindset. Slowly Gopi becomes Gomathi and he starts living like a woman. It was then she meets Anpu, a journalist, with whom she falls in love and marries later. In order to fulfil her sexual desires she gets subjected to castration. But her hijra family didn't accept her wishes and goes against her. Even though it seemed successful at the beginning, her marriage to Anpu too was a big failure. Here the writer ends the story in grief.

Avan – Ath = Aval is a novel which depicts the mental and spiritual crisis confronted by the eunuch community. The title of the novel itself reveals the fact that when 'Ath' or 'something' is removed from 'avan' ie the 'male', it becomes 'Aval', the 'female'. Rather than relying on a conventional explication of phallogocentric society, I would like to bring up another interpretation that the 'Ath' is nothing other than 'Power.' Conventionally, Man is an epitome of power. The removal of 'power' refers to the transformation of male to 'aval' or the 'female.' Such formed females are the transgenders who lack power, the power to speak and act. They are the typical archetypes of powerless and helpless beings that lack all the rights that a normal man and woman enjoy. This may be the reason why the writer, introduces the defamed as “neither men nor women.”

Both the texts present before us a clear and explicit portrayal of the life of hijras. When comparing both the novel and the biography, we may for once at least come to a conclusion that the life story of each and every hijra is more or less the same. They are all born with a female inside the male body. They hide their true self and try to act as per the wishes of their loved ones. Once they get tired of acting they run from their natives to some place where they are wholly accepted. To become a woman, which is their only dream, they undergo castration process and eventually starts dreaming of leading a successful life with a man. They fall in love with someone but cannot enjoy a fruitful married life. Luck may favour one or two, the rest are doomed forever. Their married life is transient so they turn to sex work and the society considers them as prostitutes. They do everything out of their helplessness. They want to be accepted by the society, they want to lead a life like everyone else, they want freedom; the freedom to live.

Though Indian constitution has given them the suffrage rights in 1994 and the recognition as the 'third gender' in 2015, they still live in the shadow of rejection from the very basic right to equality and education. The discrimination, suppression and violence faced by the hijras points out that it is high time to take this issue with great seriousness. The question is how can we overcome all these atrocities against the eunuchs? The first and foremost thing we should take into consideration is to provide better educational facilities and decent employment opportunities to them. There should be a special legal protection, and safety should be ensured to this vulnerable community. They should be treated as human beings. There should be enough authentic trans characters portrayed in fiction, movies, and plays. Art is a mirror, it reflects realities, or at least manifests the real life through imagination. Thus Art is Power. Power should be equally enjoyed.

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Malevolence Subverted : (Re) Defining Gender Roles in the film, *Maleficent*

Stories animate human life; that is their work. Stories work with people, for people, and always stories work on people, affecting what people are able to see as real, as possible, and as worth doing or best avoided. (Frank, Arthur).

Fairy tales are an inimitable genre of literature. It can be regarded as a subgenre of folklore along with myths and legends. The legitimate intention of the oral folk tales was to explain natural events such as the seasonal adaptations and changes in the weather. Folk tales were told in an oral narrative form developed by the common people to express the manner in which they perceived nature and their social order. Each community altered a story to fit its own cultural norms.

The Twentieth Century fairy tales mesmerized the audience in new ways by its evolution from principally literary based narration to animation. As Zipes opines Walt Disney “cast a spell on the fairy tale narrative” and transformed it to suit a “Westernised culture of wholesome family entertainment” (*Breaking the Magic Spell: Radical Theories of Folk & Fairy Tales* 333). Thus the first fairy tale movie *Snow White* became an instant success and the princess narrative continued in the form of *Cinderella* in 1950 and *Sleeping Beauty* in 1959.

These fairy tale movies, which are vibrant and easily circulated among the masses should be accosted judiciously as the power of the fairy tale can be a dangerous thing. When audiences ignore the influence of fairy tales on their daily lives and belief systems, they become vulnerable to the whims of the storyteller. And when investigated strictly most of these early Disney movies are obsessed with the patriarchal ideologies sermonizing on the “expected norms of behaviour in society for females in particular” (Mitchell 279). Mostly all popular fairy tales depict only two types of women: evil hags and innocent princesses, and for almost as long, feminists have taken up issues with these depictions. The hidden ideology behind this is exemplified by Betty Friedan who in her landmark book *The Feminine Mystique* opines that

Over and over women heard in voices of tradition and of Freudian sophistication that they could desire no greater destiny than to glory in their own femininity...They were taught to pity the neurotic, unfeminine, unhappy women who wanted to be poets or physicists or presidents. They learned that truly feminine women don't want careers, higher education, political rights. (15-16).

Disney exemplifies this voice of tradition propagating the feminine mystique to his young audience, moralizing to them through the cinema screen. These stories have indoctrinated entire generations of young women into thinking their sole purpose in life is to be saved from spinsterhood by a handsome young prince. For feminist readers, such as Rowe the fairy tales appropriates patriarchal meanings and twisted them into quixotic fables that made female subordination seem idealistic and a perfect destiny. (261) But as gender equality has become

more accepted in our society, the films themselves have begun to revise this trope.

Thus in order to address some of the negative criticisms, screenwriters started creating original tales that incorporated traditional elements but showcases radical plot changes. Accordingly in the twenty-first century, there has been a boom in cinematic retellings of fairy tales. Companies like Disney, DreamWorks, Universal Studios, and Pixar have become adept at producing films which appeal to audiences' sense of tradition by adapting traditional tales or writing new stories with familiar fairy tale tropes.

This paper examines the Disney movie, *Maleficent* (2014), an American dark fantasy film directed by Robert Stromberg from a screenplay by Linda Woolverton which is an inventive subversion and a remake of Disney's *Sleeping Beauty* (1959). The movie portrays the story from the perspective of the antagonist, Maleficent. Maleficent, the wicked fairy of Disney's 1959 version of *Sleeping Beauty* was “the ultimate phallic woman, intolerably ambiguous and powerfully threatening” (Burns 185) But in this new narrative, contrary to the 1958 version, Maleficent is no longer the malevolent fairy, whom the king forgets to invite to the festivity of the royal child's birth. Here both the manner and content is amended. The movie narrates the story from a time prior to the actions present in the traditional fairy-tale.

The movie imagines two territories – a human world which is all iron, blood and male despotism and an adjoining kingdom of fairies, the Moors, where naive friskiness and endearing weirdness reigned. Even as a child, Maleficent is its hawk-winged protector. As time goes she grows into the matriarch and guardian of the Moors. Her potential as a commander and ruler can be observed in the scene where she vanquishes the evil king of the patriarchal human world with giants and dragons made of tree-roots. Here Linda Woolverton is able to render a picture of a powerful heroine in contrast to the feeble Cindrellas and Snow Whites. And the woman's magical command is no longer visualized as a domestic aid for sweeping, moping or sewing, but is powerful enough for defence and war.

Hence, the woman here is no longer portrayed as just belonging to the private sphere, but is positioned in a powerful station in the public realm. One could also notice the contrast brought about by the playfulness of the matriarchal universe with the vainness of the patriarchal space. Yet the peacefulness of the supernatural beings is soon challenged with the entry and deceit of Stephan.

As children, Maleficent and the boy Stefan were sweethearts. He goes away and his ambitious determination makes him a lieutenant to the evil King. Guaranteed of succession if he flourishes in reducing her supremacy, Stefan revisits the Moors, mends his relation with Maleficent, refurbishes his pledge of true love's kiss, drugs her and amputates her wings, leaving her a cripple who has to learn to walk using a staff that becomes the new centre of her power. She is traumatized by this incident which holds a suggestion of violent rape. But she refuses to play the part of a victim. Instead she battles with her emotions and swears vengeance to the King. She is also seen to cut the Moors off from the human world he now rules, with her wall of thorns.

After her mutilation, Diaval, a raven she has saved and to whom she sometimes gives human or other form, acts as her wings, spy, and confidante. Informed by Diaval, Maleficent arrives at the christening of young Aurora, the daughter of King Stephan only to witness a trio of slightly idiotic pixies bestowing gifts and blessings for the child. Maleficent's curse that the child will prick her finger on her sixteenth birthday and fall asleep forever is as much a

rebuke to their stupidity as revenge against Stephan. Here the wounded ruler of the Moor is seen to reinforce the blessing that **all** will love her, yet hardens the curse by saying that no power can break it except the 'true loves kiss' which is pronounced in a quite a sarcastic manner.

King Stephan hands over Child Aurora to the three pixies, Knotgrass, Flittle and Thistlewit to raise her until she's 16 years old. But they have no talent in child-rearing and are often neglectful. In the earlier versions of this folktale these pixies were provided with the charm of femininity and nurturance and were seen to take pleasure in the drudgery of the domestic work. But when it comes to the subverted version, the cult of domesticity and femininity is least glorified. Even the three fairies who have willingly taken up the position of the caretakers of the child are seen to be incompetent in the domestic work. Thus Maleficent has to spend most of her time shielding Aurora from walking off crags and starving to demise. Originally in the beginning Maleficent seems somewhat disgusted by Aurora, thinking that as a baby she was "ugly" and frequently refers to her as "Beastie". She is even seen to announce that she does not like children.

Maleficent has plenty of opportunities to kill Aurora, or just watch her die in an accident, but she makes sure Aurora stays alive until her sixteenth birthday; so that her revenge will happen in exactly the way she planned. Maleficent's desire for the perfect revenge gives her time to connect with Aurora in a way that she never anticipates; she grows to care for her like a daughter. As they grow closer, Maleficent wants to desperately shelter Aurora but the terms of her curse, which no energy can sever, make it impossible for her to do so. Aurora as expected pricks herself on a spindle and falls asleep.

Maleficent fights her way into the castle to deliver the charmingly useless Philip who is entirely inept. The true love turns out to be Maleficent's maternal devotion – she promises to protect Aurora in her sleep and kisses her on the forehead. This is the kiss that awakens the sleeping beauty. Thus the movie displaces the romantic concept of the true love's kiss and the heroic redeemer. In *Sleeping Beauty*, the princess is the archetype of the damsel in distress. She needs to be saved by true love's kiss. This situation is a call to adventure for a potential hero – a young man who can reverse the spell by giving the miraculous kiss. But in the movie Philip himself is a young-man-in-distress needing directions from Aurora to get to the castle. It is the women working in solidarity that solve problems, break spells, and brings healing and redemption.

Thus the movie attempts to retell the classical fairy-tale, *Sleeping Beauty* from a new perspective. Benjamin Justice claims that the film is a “fully feminist retelling of *Sleeping Beauty* that dispenses utterly with every major sexist element of the original” (196) and feels that the movie represents a radical moment in the fairy tale film industry. It clearly reveals an apparent shift in the way female identity is explored and presented and celebrates the female agency instead of valuing passivity. The protagonist here is a full person, good and evil, powerful and vulnerable, vengeful and loving who reigns as a powerful matriarch and the protector of the Moors. The two aspects of the personality of a fairy are visible in Maleficent by physical insignia: strangely glittering eyes, the way she is both winged and horned.

Justice, speaking of *Maleficent*, suggests that “offering female role models who work hard, improve their minds, and do not define themselves in terms of men are an encouraging sign that American patriarchy may finally be cracking”. (198) In fact compared with the older fairy tale films and the traditional tales, this woman protagonist does appear more

active and powerful, breaking away from previously assumed ideologies about female submissiveness. Most critical responses also suggest that these films promote gender equity. Yet the celluloid is a long way from completely breaking down the restrictive assumptions and harmful gender notions that these ideologies promote. A closer analysis on the movie reveals tendencies towards the use of gender stereotypes. *Maleficent* attempts to propitiate audiences in regard to changing cultural values, but ultimately fail to break away from hegemonic assumptions about gender norms.

This discordance is evident from the inception of the storyline itself. Although one of the intentions of the film is to overturn binary oppositions, binarism is present initially in the establishment of space in the story. The first scene in the film presents the Moors, the magical land of the forest where various fantastic creatures reside, including the child Maleficent. Supernatural beings such as tiny fairies, eerie gnomes, spiteful trolls, unearthly elves and winged, ethereal life forms coexist. They need no ruler, because their subsistence is centered on trust. In opposition to this kingdom of the imaginary, clearly separated from it by a natural frontier – the border of The Moors, marked by high and heavy stones – there lies the land of humans. It is ruled by a vain, greedy king and his people who are envious of the beauty and richness of their neighbours' home. This divided landscape reminds one of the oppositions between: “nature and culture; instinct, insight, wilderness and untamability, on the one hand, versus reason and practicality, on the other; innocence and simplicity, versus civilization and perversion.” (Williams 69).

In order to maintain a male hegemony, the patriarchal system has often left the dichotomous view reign. This binary logic has produced a world view wherein women are been deemed too emotional to be rational, while men are defined as more intelligent and therefore more suited to positions of leadership. This same ideology is propagated through the movie, even when it claims to be least sexist.

Maleficent is being controlled by her emotions rather than making rational decisions. The female matriarch here is shown as principally troubled with her own feelings rather than with the security and happiness of her community or the administration of her territory. Maleficent is shown as an irresponsible ruler of the Moors because she lets emotion overrule logic and responsibility. After Stefan betrays her and marries another, Maleficent is so overcome with pain and jealousy that she surrounds her home in thorns and darkness, without considering the effect such actions would have on the other fairy inhabitants. She also curses an innocent child as an act of revenge towards the man who wronged her. Later in the film, Maleficent tries to revoke the curse, not because she realizes the immorality of her actions, but because love for the child inspires her to do so. Despite being placed in a position of power, physically and politically, Maleficent is depicted as a poor ruler because every action and decision is based on emotion. *This* shows how women who do enter the public sphere will be ineffective and potentially harmful rulers.

The depiction of male characters in these films also perpetuates the notion that public spheres of leadership should be retained for men. The male deuterogamists may not find themselves in positions of rule, but they are more readily capable of making decisions or behaving more logically than the female characters. Thus Diaval is constantly questioning Maleficent's motives, implying that she is being irrational or stubborn.

Maleficent is also seen to propagate the patriarchal ideology of motherhood and feminine nurturing. Most fairy tales reflect this ideology by depicting women who lack nurturing traits

as hags, witches, or evil stepmothers. This construction of identity can be seen most clearly in *Maleficent*. As a young girl, Maleficent heals trees and befriends Stefan, who initially tried to steal from the Moors. Maleficent remains a “good” fairy so long as she believes she is helping to guide Stefan down a moral path. Once Stefan betrays her, Maleficent abandons all nurturing sentiments and becomes the “wicked” fairy audiences remember from the traditional story. Only once Maleficent develops a motherly attachment to the child Aurora does she begin to transform back into the “good” fairy and to assume her prescribed role of mother within the patriarchy.

Unfortunately, the gender roles depicted in the film continue to reflect the values of a patriarchal ideology. Tyson suggests that patriarchy divides women into two categories: good girls and bad girls. Good girls are supposed to be “gentle, submissive, virginal, angelic,” and “if a woman does not accept her patriarchal gender role, then the only role left her is that of a monster” (88). These monsters, or bad girls, are considered “violent, aggressive, worldly,” and overly sexual (88). This is the main thread that leads *Maleficent* too. Thus one could conclude that even though the gender roles in twentieth century fairy tale films have undergone some improvements, essentially they remain limiting. In this fairy tale film, the gender codes are superficially challenged during early scenes, but are eventually upheld by the conclusion of the tale.

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Space as Power in Orhan Pamuk's *Black Book*

“If you wanted to be cheerful, or melancholic, or wistful, or thoughtful, or courteous, you simply had to act those things with every gesture”

-Patricia Highsmith the Talented Mr. Ripley

My paper seeks to investigate how space and power in their diverse forms of inquiry influence Orhan Pamuk's artistic perception. Space implies multitude of power designs and formations. The contemporary society distributes power to the dwellers of spaces with all their complexities. All over the world people are living and making places active. This engagement makes the place meaningful. In *writing the City* Preston and Paul say “much of that burden through the world is carried in cities. Crowded, bomb-scarred, riven by deep divisions of race and religion, sights of highest culture and most abject poverty, they are home for a high proportion of the world's population” (12-13). The cultural, political, social and religious concerns of Pamuk's *Black Book* provide a vision and understanding of how space shapes power and power shapes space. Space moulds the action, characterization and narration. Space is redefined as much more conspicuous and unrestricted.

Power is social, political and cultural too. It decides the structure of the society. It can be used positively and negatively. When negative, it is sometimes unjustly or fiendishly exercised. But the use of power is endemic in the complex network of the society. Power is force, threat and influence. It is the capacity or ability to do something effectively. It is the official capacity to exercise control (How long that party has been in power?). It is the strength of military or political influence of a county (the country projects its power throughout the region). It is also related to social or political control. Hence we have the common expression “power struggle”. For the philosopher Michael Foucault power is “a complex strategic situation in a given social setting” (98). The investigation is aimed at the interplay of space and power. Power is used to enhance the philosophy and vision of the author in the backdrop of space.

In order to help analyzing spatial power, my paper looks at certain thread of spatial theory. Scholars often opt the human aspect of space—city or home—by distinguishing it from 'place'. According to Michel de Certeau, 'space is practiced place' (117). 'Places' become 'spaces' through human activity, such as, the street geometrically defined by urban planning is transformed in to a space by walkers'(Ibid). Hence space connotes something social and human. When characters operate in place and luxuriate in it, that location becomes space.

“Places are fragmentary and inward-turning histories, pasts that others are not allowed to read, accumulated times that can be unfolded but like stories held in reserve, remaining in an enigmatic state, symbolizations encysted in the pain or pleasure of the body. 'I feel good here': the well-being under-

expressed in the language it appears in like a fleeting glimmer is a spatial practice.” (Certeau 102)

Spatial power derives its effectiveness in the structure of social order and social relations. The influence of space is not confined to the material world alone; often it enters into the spiritual and metaphysical realms also. Place is deeply metaphysical- the philosophy of being in a space is exploited to its utmost potential by Pamuk.

The Black Book is a labyrinthine novel abounds with sights, sounds, spectacles and the smell of the life in Istanbul. Galip, the protagonist of the novel, is an Istanbul lawyer. His wife Ruya has left him, leaving a nineteen- word farewell letter. This note is insufficient to find out her whereabouts and when she would return. Soon, Galip learns that her half brother, Celal, a popular columnist is also missing. Could it be possible both of them would be hiding together? Galip then sets out for the hunt. Every minute detail in the novel is evocative of different spaces in the city. To use Alter's views (on Dickens)'the momentum of his metaphoric imagination unsettles our sense of the city as a solid, substantial theatre for the realization of the collective designs of human will'(71). The various ways and diverse spaces of his quest, looking for Ruya and Celal are configured by power. Every space becomes a source of power for Pamuk. Celal in one of his columns writes the following passage which in itself carries the immense potential a writer assumes—the spatial power.

I am a *picturesque* writer. I've looked this word up in the dictionary, and I must confess that I still haven't worked out what it really means, but I still like the sound of it. I have a passion for the epic: knights on charges; two armies standing on either side of a dark plain on a misty morning three hundred years ago, preparing for battle; luckless men downing *raks* and exchanging unhappy love stories in *meyhanes* on a winter's night; lovers disappearing in to the murky depths of the city in pursuit of a dread secret—these are the immortal tales I've always longed to tell (*Black Book* 40).

Galip tries for a solution of his own in the context of Celal and Ruya's disappearance, which may be illogical to us. The anatomy of his body and mind are shaken and reshaped. Colours and sounds, distractions and distortions give him meanings. In Galip's search Pamuk offers different solutions, constructing a space of his own, where the society's right and wrong do not exist. The social and the political milieu spaced and powered by Galip create an interesting world. Smith in his introduction says: “Space is a basic coordinate of reality, a field, an infinite, universal, an unchanging box within which material events occur” (2). It integrates nature and culture of the characters and develops particular locations.

Galip sometimes assumes Celal's identity. In some people this urge for imitation is inherent. The potential to imitate is the inner quality of Galip. External influences affect and change us. Resisting this change will be a futile effort. Galip yearns for this imitated novelty; something other than what he now is. Entering Celal's home, the City-of- Hearts Apartment, Galip is *forced* (italics mine) to be content with the gradual evolution into Celal's identity that takes place in him. The space, as Certeau conceived, has a sort of power here, a power that changes his identity into another person. Spatial power invokes a simple rule: “that those who command space can always control the politics of place even though, and this is a vital corollary, it takes control of some place to command space in the first instance” (Harvey 234). That is why Galip is not surprised to see Celal's 'box of disguise' (*Black Book*, 374). It

contains 'a melon hat, assorted sultan's turbans, caftans, canes, boots, stained silk shirts, fake beards in various colours and sizes, wigs, pocket watches, glassless glasses....'(374). The list continues. There is a void to be filled. This emptiness is a common phenomenon found in every being and it can be filled. He imagines Celal wandering in these costumes. He sleeps in Celal's bed, answers his phone calls and writes his columns. What is more, he even signs exactly the same way as Celal does. 'I am both myself and someone else', (388) says Galip. Once he sits down at Celal's desk and writes a column with same opening as Celal's. At the bottom of the page he signs Celal's name. "As he read his own column, it surprised him and played on his senses in much the same way that Celal's column had always done, But when he tried to imagine Celal picking up the same paper and reading someone else's words under his picture and byline, he could not guess his reaction" (411).

The influence of Celal, while living and also after his death, is very evident throughout *the Black Book*. Literally Celal's apartment and metaphorically his columns in the *Milliyet* give the strength and power which Galip has been yearning since long. That's why the editor of *Milliyet*, after Celal's funeral, has agreed to publish the unpublished drafts of Celal. Galip has reworked on these rough pieces. "So this was how Galip launched himself into a literary career that he would continue for many years, in Celal's *space* (italics mine), under Celal's name"(445).

The thirty six chapters of the novel alternate Celal's old columns and Galip's details of his search for Ruya and Celal. One such chapter is entitled, "Bedii Usta's Children". Galip talks at length about the *power* of the mannequin of Bedii. Some of the readers of Celal's columns in *Milliyet*, instead of writing their comments and responses to the newspaper office, come directly to meet Celal at the office. There is a reader who feels that Celal is not interested in his opinion; so he draws him out of his desk to prove his story. That's how Celal is taken to Bedi Usta's atelier, the mysterious darkness that the society has so far neglected or has been ignorant of. When forced to give up making mannequins, Bedii has moved into a cellar in the basement of his house. This *space*, hidden from the public view, *powers* his creativity. The stories of Bedii Usta's mannequin making and his artistic excellence, found their history depicted. Celal's columns made the secret history of the mannequin public.

It was here that Bedii Usta continued to practice his exacting craft with passion and conviction, and as he worked he passed the secrets of self-acquired art on to his son. Twenty arduous years later, in the great westernizing wave of the early years of the Republic, mannequin began to appear in the display windows of the finest clothing stores along Beyoglu Avenue (60).

Bedi Usta is the patron saint and the undisputable master of this art. He made mannequins for the navel museum too under the guidance of prince Usman (a prince from the Ottoman Empire). He created his marvels using animal skin, wood, wax and plaster. But, the power of the position (space occupied by sheikh al-Islam) is exercised as he first set his eyes on the magnificent creations. Soon the mannequins vanished. His (the sheikh's) fury made the mannequins disappear from sight: "To replicate God's creation so perfectly was to compete with the almighty" (60). But a secret place, (a new atelier) , was made in the basement of Bedii Usta's house. This new stealthy space kept the "fever for creation" (60) forever. Bedii Ustas' son explains his father's outlook: the café (space) chances to empower them (Bedii and his son) to pay close attention to the people and study their gestures to create more and more life-like mannequins.

“My father always said we should pay close attention to the gestures that make us who we are”, the son explained, pointing proudly at the mannequins. At the end of their long and tiring work days, he and his father would climb from their dark Kuledibi cellar to return to the earth's surface, and together they would go to Taksim, to one of those pimp coffeehouses; here they would sit down, order themselves some tea, and watch the crowds streaming by, paying special attention to the gestures (62).

Istanbul is not just a place for the characters to be placed. As Galip is geographically enlightened he keeps abreast of a lot of information about places, people and circumstances. Pmuk categories and collocates these knowledge in appropriate spatial contexts. In other words he creates a 'mental map'—the writer's internalized impression of some aspects of the geography/location/city. This map carries knowledge of location and its characteristics at a variety of levels.

“City is central to modern or postmodern novels. Cities were also “generative environments” for intellectual debate and artistic experimentation, as well as “novel environments carrying themselves the complexity and tension of modern consciousness and modern writing” (Preston 6).

Another example can be Celal's bedroom, or apartment, his garden or street, the city or the station. It could conceive any space ranging from a room to road, or from a café to continent or even beyond. The plot in *the Black Book* is not relevant in the sense that Galip's search never ends with his finding them (Ruya and Celal) alive. Rather the reader finds them shot dead at the end. It is the search through the city of Istanbul that unravels the poetic beauty of the space and its power. What is important is the space that is telling—the room, the home, the theatre, the café, and so on. “He let himself daydream: he was not here in this room but with Ruya, in the home they shared; it was evening, and they were getting ready to go out; they were going to the Palace to see a movie, and they would stop along the way for something to eat (*Black Book* 407).

Istanbul has evolved from the rich old heritage of Byzantium and Constantinople. This magical reality of the past—Byzantium and Constantinople, the powerful Christian empire stretching from Spain to Syria—is the gate way to the rich traditions of the grand old days. Celal's columns celebrate these traditions and also the failures that abound in history. The novel also depicts in picturesque details, the alluring fragments of the Ottoman Empire—its culture, heritage, politics and conflict. The bridge that connects East and West, the steeples of the church, the domes of the mosque, the arresting charm of the Bosphorus and streets, markets and highways and all that the reader feasts on are emblems and symbols of the once powerful cultural heritage. A space that has a place in history. It combines religion, politics, economy and language. The very language of the place engraved on every nook and corner, on each inch of space is the quintessence of humanity. Through his columns Celal takes the reader to the saga of Istanbul.

Galip's sojourn through the city of Istanbul is a powerful rendering of history, past and present. When we are in the city, we are living its history. We are experiencing its luxury and richness as well as its austerity and poverty. We are engaged in the archetypes of search, identity, and existence. Space/place is central to everything in the novel. Minus space, the novel is a vacuum. Both the bygone and the current are mixed in to what we now know as Istanbul—a place empowered by history, tradition and the culture of humanity. When Galip

walks around the city forlorn, dejected and disconsolate he loses his identity and becomes one with the space. “Each one of us, then, should speak of his road, his cross-roads, his roadside benches; each one of us should make a surveyor's map of his lost fields and meadows. Thoreau said that he had a map of his fields engraved in his soul(11). The character is metamorphosed into the city and the vice versa. The reader is tend to reckon with the idea that there are many places in Istanbul that are characters in the novel. Alaaddin's shop is just one of the instances. Celal writes how important it is the part that the shop has played in their life:

I explained how vividly we remembered all the many thousands of products he'd sold in his little store over the years—their colours, their fragrance. I recounted how, all over Nisantasi, there were children lying in their sickbeds, waiting impatiently for their mothers to come with a present from Alaaddin's: a toy (a lead soldier) or a book (*The Redheaded Child*) or an adventure comic... (*Black Book*, 41).

This shop like many other spaces in the city is inextricably strewn to the very fabric of Celal, Galip and Ruya's life, and the life of other characters in the novel. Girls going for parties wish something from that shop so as to enhance their appearance.

I spoke of the girls noticing the pale polish on their fingernails as they set off for their Arts and Crafts Night School, and stopping off at Alaaddin's to pick up a bottle of acetone; and I told him how, years later, when theses same girls were wasting away in insipid marriages and lackluster kitchens, surrounded by children and grandchildren, they would, when they recalled the early love that caused them such pain, see Alaaddin's shop shimmering before their eyes like a fairy tale from a distant land (41).

At last when Celal and Ruya meet their end, the former without and the latter within Alaaddin's shop, we believe how inseparable space is from the characters. Even in death they seem so closely allied to the space.

Galip's search for Ruya and Celal is not, in the traditional sense of the term, the kind of search we often associate with detective fiction. His search goes beyond the ordinary and attains a mystical vein about it. Hence it embarks on an ethereal and transcendental dimension. When he walks along Istanbul, he is not, as we initially presume, making his way to a definite proper destination—to reach Ruya and Celal. Rather it seems to pervade everywhere in the city having lost the focus. In that sense his pursuit loses its singularity and merges one with the universe. Galip refers to his wandering in Celal's terms: 'the wondrous mystic land between sleep and wakefulness' (374). Galip also thinks that “The world was a sea of clues; every drop bore the salty trace of the mystery behind it” (300).

In fine, the reader is convinced of the spatial power that Pamuk exploits in the novel. He is taken through the city, as if he is on an expedition, and experiences it as intensely as (or more intensely than) Galip himself. He (the reader) accompanies Galip in his mysterious search. A search that often transgresses the bounds to glimpse into the metaphysics of humanity. In short, the spatial power within which the novel is placed, philosophizes nature (both human and nonhuman), reality and existence. The spaces which we exist around, traverse and negotiate exert power, vigour and potency. We attribute meaning even to the most unseemingly locale. Sometimes the crucial meaning of a space escapes our attention due to its simplicity

and familiarity. The magic of Pamuk is penning a place to power—a sanctified duty he did through his characters. Spatial power enables him to envision an art that is invisible to others. Spatial power is his text.

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Retributive Intolerance : Honour, Power and Community in Bela Lal's Novel *For Honour*

Honour seems to be a rather harmless word with positive notations of worthiness, respectability, status and so on. But when loaded with cultural and social meanings, honour becomes a kind of normative cultural conditioner which checks, controls and curbs the spaces and actions of individuals. Depending upon the culture and community which is in question, it partakes in many societal processes and undergoes shifts in meanings and its outer manifestations. The issue of honour violence which has been escalating through years brings into light the intricate relationship between the extant power structures in a society and the discourses that provide ideological basis for those power structures. Honour codes are seen to be constantly evoked and perpetuated through specific instances and customary practices which further gets lodged into tradition and the breach of which is resented and defended variously using coercive means leading to outright violation of human rights. Different from other countries where honour violence is on the rise, an analysis of honour violence in India shows complex interlinkages between caste, class and gender. This paper is an analysis of the deployments of power in honour related violence as it gets manifested in the community through practices of caste, class and gender with special reference to Bela Lal's novel *For Honour*.

Caste is the age old system of inequality and social stratification prevalent in India. Based on their traditional occupation human beings are classified in a hierarchical pattern, with self-respect, status and power ascending up the ladder and with degradation, impotence and humiliation ascending as one go down the ladder. Unlike other stratifications in societies, caste fixes an individual into a status which is almost fixed for a lifetime. It also legitimises and naturalises the continual exploitation of some sections of the society through ages. The power that the upper castes wielded upon the lower castes depended upon the stability of this inequality that the caste system entailed. It was the pure/impure discourse about the castes that gave them this stability, material privileges, hold on productive resources and access to knowledge. Gerald D. Berreman's words capture the real meaning of caste inequality: "the human meaning of caste for those who live it, is power and vulnerability, privilege and oppression, honour and degradation, plenty and want, reward and deprivation, security and anxiety" (qtd. in Chakravarti 12).

The purity of the castes which is the source of upper caste power is maintained through marriage and kinship relationships. Each caste being a bounded group marriage was highly ritualized and rule bound. Prem Chowdhry observes in her essay, "Enforcing Cultural Codes: Gender and Violence in Northern India": "As marriage provides the structural linkup between kinship and caste, a close surveillances is accorded to the marital alliances" (1997 p 2). Among most castes marriages are strictly confined to either exogamy or endogamy. Endogamy is the marriage practice that allows one to marry only from within the group where as exogamy allows one only to marry outside the group, lest it will turn incestuous. Both kinds of marriages are prevalent in India and the breaches of the respective codes are

punished among many castes. Endogamy is a powerful practice that sustains caste purity and leniency through the exploitation of female sexuality. Endogamous marriages ensure the purity of male descent line. Woman in such customs acts only as a pure receptacle that performs its role of a carrier of male descent line. Women are just adopted to other descent lines and do not inherit the blood line. This gives rise to the conception of the female as a potential threat to the purity of the descent line whose reproductive ability is to be strictly guarded. Uma Chkravarti observes in her work *Gendering Caste*: “Class, caste and gender are inextricably linked... the structure of marriage, sexuality and reproduction is the fundamental basis of the caste system. It is also fundamental to the way inequality is sustained: the structure of marriage reproduces both class and caste inequality and thus the entire production system through its tightly controlled system of reproduction.” (27).

Bela Lal is an Indian writer based in Hariyana. An outsider and a resident of Gurgaon, BelaLal's novel, '*For Honour*' is inspired by the incidents among Gujjars, Jats and other such tribes in Hariyana. Lal subtly delves in to the rural power politics in north India and the honour culture that thrives in there through the events in the fictional community of 'Khimjas'. The novel is situated in the Anagratta gram, one of the most upcoming villages in Hariyana, bordering the city of Gurgaon, near the national capital. The winds of urbanization blowing from Delhi through Gurgaon, colonization of developers and selling of lands have improvised the life style of the villagers to some extent. Anagratta is peopled mostly by Khimja clan. The author traces the ethnicity of Khimjas to foreign tribes, who came from northern side in search of placid and fertile land, which is the true history of Gujjars in fact.

Among these foreign tribes, Indo-Scythians, Huns and Khizars who had settled in India, “the leading military and princely houses were accepted as Rajputs, while those who took to agriculture became Jats and the cattle breeders were called “go-chars” meaning cow herds and many people think that that is the origin of their name- Gujjar. The Khimjas, following a similar pattern claim to be descendants of Nand, the foster father of Lord Krishna, who was himself a cow grazer. (Lal 42)

Om Khimja was the undisputable leader of the Khimja community, the head of the biggest land owning family and the village Sarpanch or the elected head of the legal panchayat. The Khimjas who were proud of their ancient blood line and the barbaric temperaments inherent in it, resented inter caste marriages and prevented them at any cost. When Om Khimja gets the news of Chaudhry Ghanshyam's daughter Shyma as having an affair with Tika, the son of a lower caste barber or Naau, he takes the initiative to approach Chaudhry Ghanshyam to unburden the news. Because “ caste rules were like a steel straitjacket. There really was no room for manoeuvre” (40). The shocked Chaudhry Ghanshyam ensures Om Khimja: “if there is an iota of truth in this, I promise that every Naau in this area in going to die by my hand” (57).

When Chaudhry Ghanshyam fell into depressive inaction worrying about his only daughter, a stream of visitors approached him offering solidarity. “Don't worry, they said. You just have to the word and we will carry out your wishes” (66). We can see that a shared sense of responsibility is working through the community for avenging the blot made by the Naau boy on the Khimja class and the “slur on your daughter” (60). The blood tie makes them co sharers of Ghanshyam's honour. Ghanshyam has lost control over his women folk, which is considered unmanly. Often such incidents of dissent are utilized by the local khap panchayats

as occasions which can re-work their unity as a class and their determination to hold high their age old traditions. Thus Om Khimja in the novel approaches the reluctant Chaudhry Ganashyam to let him know that if not he “the whole Khimja community will act on his behalf” (67). A meeting was decided to be held at Om Khimja's house to plan the retributive action.

Community claims were of more importance than the individual's. Even when the father sat reluctant, Om Khimja takes the course of action into his hands. It is Om Khimja who incite the community to take decision over the matter and arrange a meeting of Khimja males. Prem Chowdhry in her essay, “Redeeming Honour Through Violence” observes:

Culturally rural north India prioritises collective interests over and above individual interests. The members of a family are expected, as a matter of course, to place the interests of the group above personal desires. It is also clear that in matters such as these the caste panchayat enjoys even wider and higher political support than that of the gram panchayat. (7)

Consciously or unconsciously, it turns out to be a question of identification with the community; whether you assent or dissent? Thus deviant 'others' are created who cannot identify themselves as a part of the group and who are never tolerated, but hunted, mutilated, murdered or burnt alive. Intolerance proclaims the discreteness of the caste or clan despite all kinds of differences.

Tika is an example of the educated new generation youth, who believed in education and the prospects that urbanization and the new economy offered. Traditional linkages of unequal status, hierarchy and prestige were being challenged through caste unions, education, reservations, opening out of rural economy etc. thus completely challenging the rural power dynamics. Many of the lower caste youth were thus not interested in their traditional occupations and try to gain upward mobility and freedom of choice through education and employment (which was earlier possible only through an alliance with upper castes). This further gives them daring to strike up relationships with women against rules of endogamy or exogamy. Thus the traditional status and power comes into open conflict with individualist aspirations and power of the new economy. The falling out of low caste traditional occupation was been resented by upper castes in most northern parts of India and was looked upon as an attempt to change caste status or gain upward mobility. There was also the fear that gaining government scholarships and reservations for jobs will give lower castes an edge over upper castes (Chowdhry 2009).

In the novel *For Honour*, the tug of war between Khimjas and Darissas which was another clan distantly related to the Khimjas, explicate this situation. Until three generations ago they were all part of big clan and lack of male children in one generation compelled them to entice their poor cousins, Darissas to settle near the Khimja lands and work for them. The subsisting power politics can be seen to surface in this issue. If son in laws were brought into the family they could claim share in the landed property unlike that of women - sister or wives, who have no direct authority of over material resources. When Darissa boys who were more handsome than the Khimjas began to excel in education and other activities, reached the administrative echelons of Hariyana state and began to move out of the umbrella of Khimja's power, they could not entertain it. Through such small incidents, “the village was divided in a deep schism along clan lines, paving the way for a confrontation at the slightest hint of friction” (27).

In the case of Shyama and Tika, the Naaus tried their level best to avert the murder. They approached their M.P, Arjun Sekhar Darissa who was an influential man of politics and requested him to save the Naaus from the possible retribution. When Om Khimja and the other elders were called for a meeting with the District Collector and warned from resorting to any violent measures either towards the youth or the community, they comply with him for the moment. Even though two police men were posted to attend the Khimja meeting, they throw dust in their eyes. And the decision was being taken: “If a wrong is being done, we have to nip it in the bud. Then only we can prevent the recurrence of the wrongdoing!”(85). Khimja's plot for Tika's murder was executed causing no further reverberations than the numberless other honour killings. The frustrated Shyama committed suicide.

In the novel, the brutality of the honour crimes is further developed through the alliance between Poonam, Om Khimja's daughter and his right hand man and secretary, Anant.. In what reads like an adventure story they plan and execute an escapade, get married and live away from Anagratia. It was like a slap on the face of Om Khimja's pride. Om Khimja then reflects about his domineering on the community: “How would he show his face to the world? He, who had had no compunction in branding others' daughters *loose* and *immoral*?” (174). The men of the community approach Om Khimja as he did when Chaudhry Ghanshyam was cornered earlier. He too was doddering to inaction' but his brothers wouldn't. Two years had not blunted their purpose when Poonam and Anant were finally traced. They were murdered in cold blood.

Tika and Anant have become the 'condemned' men in Foucauldian terms. Murder of Tika or the dead body of Tika is symbolic of the ritual death of all Naaus. The tactics of power structures make one realise that those are completely diffused into the cultural and social life. Power structures have an immediate hold over bodies and force them to adopt and discipline one to produce “subjected and practical bodies' or 'docile' bodies. Foucault observes how power structures elicit unchallenged domination from docile bodies by way of “a policy of coercion that act upon the body, a calculated manipulation of its elements, its gestures, its behaviour ...it defined how one may have a hold over others bodies not only so that one may do what one wishes, but so that they may operate as one wishes with the techniques, the speed and the efficiency that one determines” (*Foucault Reader* 182).

The spectacle of punishment then reiterates in the community, the discourse of power and isolates all the 'others' who do not conform. Then a mere reproduction of the memory of punishment itself serves the purpose of a cultural normalising agency. Thus we can see also that power is performatory in nature. It is the specific visible onslaughts or demonstrations of power, which make it concrete rather than abstract.

Among most caste communities women are more victimised in honour violence. Upper caste man's deviant alliances don't rise such panic in the community. The investment of honour in woman's body is all about controlling her sexuality. Through the specific construct of procreation where “the male seed germinate the female earth or field”, (Leela Dube, qtd. in Chowdhry 1997 p12), the child inherit the father's blood line which continues through male members. If blood ties are broken and made impure at some point, not only the leniage is broken, but also property and material resources will be shifted to another tribe or class through marriage. Preventing such a change very tactically excludes women from the hierarchical power structure of the community. Sociologists like Prem Chowdhry has observed that it is after the 1956 Hindu Marriage Act and Hindu succession Act, after which

female was given legal rights to inheritance and freedom to marry whom they wish, the issues of honour violence began to surface in a big way (1997 p.13).

Female's inheriting of the land and marrying according to their wish posed double threats to the patriarchy and patrilineal inheritance both in endogamic and in exogamic communities. The anxieties aroused in the power structures caused such a hike in the number of honour violence cases. The continued demands by khap panchayats of Haryana, Uttar Pradesh and Rajasthan for the amendment of Hindu Marriage Act substantiates the crux of the issue. Women of lower castes are more liberated than women of upper castes and they enjoy more freedom in marriage plans because they lack material resources to share with the husband's family. In the novel also, Poonam who is the daughter of Om Khimja is to restrain her freedom in mingling with men at home and outside. Women were not to cross or be in the verandah which is called 'baithak'. The village 'jalsa', an occasion of village festivity when a family entertains the whole village, was an entirely male affair. At the same time, Kamli who is the sister of the local dhobi or washer man, is free to move about alone and even involves in sexual rendezvous. Here we can see that class also as a source of power sidelines with caste in subordinating women.

The other side of the same coin throws light onto the double edged nature of caste system. Even though Kamli was free, we can see in her the unmarried, neglected dalit sister available for sexual exploitations by both upper castes and lower castes alike. Anant, who is an outsider in the village and mingles with both upper castes and lower castes, sexually exploit her without any love or regard about her life which she seems not to expect from him also. But we see the author mentioning, "It was not the first time that Anant and Kamli had used the disused house for their sexual escapades. And Kamli had obviously used it with other people as well" (51). Kancha Ilaiah's statement in his work, *Why I am Not A Hindu*, that the possession or non possession of material resources, in particular, in the form of property makes for fundamental differences between lower caste women and upper caste women is worth reading along with this.

At the same time upper caste females also experience degradation and untouchability from their household during the period of menstruation etc. But they are not willing to acknowledge that their experience 'devised by the social patriarchy' is their share in the same cup of untouchability and exclusion. Gopal Guru in his essay "Experience and the Ethics of Theory" speaking about the need for rational sharing of experience, observes that upper caste women refuse to accept that their experience is similar to that of lower castes':

Although the lived experiences of these women is shorter....this experience as an inner evidence or insight in to the awareness of repulsion should provide them the necessary grounds to connect with the experience of untouchable women and men. They need to realise that, after all, the experience of untouchability is the product of an abstract process regulated by larger forms of social patriarchy (*The Cracked Mirror* 127).

In the novel, the author brings in the recent Gujjar agitations for inclusion among the Scheduled Tribes like the Meenas in Rajasthan. A meeting was conducted under the auspices of Gurjar Aarakshan Sungharsh Samiti which was first organised by Kirori Singh Bhainsla. The author gives a follow up of the agitation as well: the 2007 picketing of National Highways, the resultant clashes and deaths of six people which lead further to blocking of

railways, resistance from Meenas which in its turn amounted to something like a civil war. These events run in contradiction to the violence they perpetuate for preserving their assumed 'kshatriya' status. Their demand and willingness to come down the ladder of social ranks for the material and symbolic benefits of inclusion in a lower position in the caste hierarchy and the power that it may wield them, further explains the play and display of power politics in rural India.

Gender, class and caste structures are thus seen to feed the power structures in specific communities and the notions of 'honour' and the cultural practices in its name are variously appropriated and deployed by them. The life, love and deaths of Tika, Poonam and Anant, the suicide of Shyama and the whole life in Anagratta as it is portrayed in the novel also substantiate these aspects.

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Dalit Autobiography as Alternative Discourse: A Reading of Satyanarayana's *My Father Baliah*

Hegemonic discourses/discursive practices operate in a given society through the auspices of culture that necessarily privilege certain voices to reinforce the stability of the ruling elite and in doing so it excludes the dreams and aspirations of the Other. Literature and history for many centuries remained as an elite concept and it is a fact that the epistemological sphere of almost all the nations is more or less influenced and controlled by a cultural capital reinforced by various elements of upper class/ caste imagination. If mainstream historiography and literature designate to promote and preserve a particular historical narrative and aesthetic tradition (male, white, upper class/ caste), then counter histories and literature resist the consensual imperative of this hegemony by demanding an equal space for their lived experiences. In India mainstream historiography and literature never considered Dalits as subjects worthy of attention and not even conceive them as people with a history and culture. So Dalit is often defined by his or her non-presence in the annals of history and canons of literature.

*The origin of Dalit writing can be traced back to a deep-rooted longing for equality and justice, and is fueled by anger and the denial of personal and political dignity. Mainstream writers in India consciously or unconsciously have omitted the world view and aspirations of Dalits by giving them stereotypical roles in their so called canonical works. They merely accommodated Dalit experiences in their poetic craft which will naturally conform with the dominant aesthetic tradition. Though mainstream critics often dismissed Dalit literature as not serious literary writing by labeling this body of writing bitter, biased, militant and angry, it has been playing a crucial role in the democratization of natural and linguistic culture and in diversifying the very concept of aesthetics. Autobiographies or life narratives form a major chunk of Dalit literature and life writings depute a struggle for education, equality and democratic rights and battle for safeguarding human dignity. Dalit autobiographies transform an experience of pain into a narrative of resistance and they are memory texts, a family or community saga voicing the painful shared history of being pushed out as untouchables from the mainstream society. These life writings function as an alternative mode of historiography as they are fiction and history rolled into one. This paper would like to explore Y. B. Satyanarayana's Autobiography *My Father Baliah*, Published in the year 2011. It chronicles the struggles and sacrifices of the narrator's family of three generations spanning from pre-independent India to post-independent India. This life narrative makes visible what would otherwise remain invisible, unnoticed and unremarked upon thereby providing an alternative history of his community and the nation.*

Key Words: Mainstream historiography/literature/aesthetics, hegemony, discourse, Dalit, Autobiography, life narrative, alternative history.

Hegemonic discourses/discursive practices operate in a given society through the auspices of culture that necessarily privilege certain voices to reinforce the stability of the

ruling elite and in doing so it excludes the dreams and aspirations of the Other. Literature and history for many centuries remained as an elite concept and it is a fact that the epistemological sphere of almost all the nations is more or less influenced and controlled by a cultural capital reinforced by various elements of upper class/caste imagination. If mainstream historiography and literature designate to promote and preserve a particular historical narrative and aesthetic tradition (male, white, upper class/caste), then counter histories and literature resist the consensual imperative of this hegemony by demanding an equal space for their lived experiences. In India, mainstream historiography and literature never considered Dalits as subjects worthy of attention and not even conceive them as people with a history and culture. So Dalit is often defined by his or her non-presence in the annals of history and canons of literature.

The origin of Dalit writing can be traced back to a deep-rooted longing for equality and justice, and is fueled by anger and the denial of personal and political dignity. Mainstream writers in India consciously or unconsciously have omitted the world view and aspirations of Dalits by giving them stereotypical roles in their so called canonical works. They merely accommodated Dalit experiences in their poetic craft which will naturally conform with the dominant aesthetic tradition. Through their writings, Dalit writers aim to give voice to the silenced members of the community so that they will not pass unnoticed, and thus change their status from objects of pity to that of agents of their own lives. Though mainstream critics often dismissed Dalit literature as not serious literary writing by labeling this body of writing bitter, biased, militant and angry, it has been playing a crucial role in the democratization of natural and linguistic culture and in diversifying the very concept of aesthetics. In reality, just like aboriginal and Afro-American writings, this body of writing carries the fire of a people long denied freedom of speech and movement due to the institutionalized segregation and marginalization of Varnashrama Dharma.

Autobiographies or life narratives form a major chunk of Dalit literature and life writings depute a struggle for education, equality and democratic rights and battle for safeguarding human dignity. *These* narratives break away from both traditional autobiography and bourgeois Indian literature since they look at the Indian social hierarchy from below, rather than above and instead of depicting the plight of any individual in particular, they depict the life of the community as a whole because for the Dalit, the individual's predicament can only be defined in relation to its community. It also contests the established notions of mainstream aesthetics and style since the writers use a style of language that is sometimes labeled as being coarse or crude to show their "clear awareness of belonging to a distinct literary culture and society" (Devy 126).

These life narratives provide a space for dissident within the literary public and within the public sphere by accommodating the hitherto marginalized Dalits into its fold as it exposes the stark reality behind the institutionalized narrative that caste no longer function as a significant force in the public sphere of modern India. The narrative agenda here is to unfold the continuation of caste discrimination, even in modern times, and even in the urban centers of India. It attacks the basis of the caste discrimination in a variety of ways, but especially through a stable focus on the 'factual' recounting of experiences of discrimination from the writer's own life. Dalit autobiographies transform an experience of pain into a narrative of resistance and being memory texts, or a family/community saga registers the painful shared history of being pushed out as untouchables from the mainstream society. The marginalized

identities of the self and the community is asserted and redefined in life writings and in this regard these narratives aim at changing both the mindset of the Dalit community about themselves and also the way in which they have been traditionally considered as being inferior to the rest of the Indian community. Through this identity-based narrative authority, it not only provides a space for Dalit writers to regain control over the constitution and meaning of Dalit selfhood but also serves the additional function of re-affirming and strengthening the link between the individual Dalit writer and the larger Dalit community.

As alternative historians, Dalit autobiographers try to fill up the gaps and fissures left out by the overriding historical accounts ultimately amending the univocal, monolithic versions of mainstream literary and cultural history of the nation. While going through the narrative of the author what comes into forefront is that there are histories intermeshed in histories and histories revising histories, histories clashing with other histories. Through this deeply politicized “subversive historiographic path of personalizing history” (Devy 272), Dalit life narratives interrogate the essential notions prevailing in Indian nationalist historiography. Naturally these life writings function as an alternative mode of historiography as they are fiction and history rolled into one.

Y. B. Satyanarayana's Autobiography, *My Father Baliah*, narrates the struggles and sacrifices of the narrator's family- Yelukati family- of three generations capturing what it meant to be a dalit in pre and post-independent India. As a Dalit autobiography/life narrative, it tells the “history of the relentless struggle of an untouchable community against social and economic discrimination, against oppressive caste hierarchy, against feudal conditions, and against ridicule and humiliation” (Foreword XIII). Through his tale Satyanarayana reveals how the inhuman caste system have ensued for the dalit the experience of insult, humiliation, psychological and physical violence and ultimately a sense of alienation from the mainstream society. Being a sensitive and educated Dalit, the author understands the value of narrating the family (hi)story since autobiographies by Dalit writers first and foremost provide a space through which they try to better understand their own condition and rewrite the grand narratives of the culture and nation: “It is time we started writing our own histories. The stories written by Brahmins beginning with 'Once upon a time, there lived a poor Brahmin ...' should stop now (XXVII).

Through the narrative the author becomes “[...] both the observing subject and the object of investigation, remembrance and contemplation” (Smith, and Watson 1), and he begins his story with his great grandfather's bitter experience after his wife's sudden death which prompted him to leave his village, Vangapalli, in Telangana. The beginning of the narrative itself captures the pain and sense of humiliation of the Dalits in India:

A tall man, walking away from his village with a heavy heart, his wife's body tied to his back, and almost dragging a little boy, his son, in a chilly evening drizzle, towards a distant stream that flowed from west to east. It was a small village that he was walking helplessly away from; his three year old son weeping as loud as he, half naked, followed his father in the gloomy evening. The village was Vangapalli, in the Karimnagar district of Telangana, the native village of the man. The man with the dead body on his back came from the Harijanwada, the untouchable dwellings in the village(1).

The village he was leaving behind carries all the typical features of an Indian village of the time; superstitious beliefs, deep rooted caste system, the exploitation of the lower castes, etc. Referring to the caste system, the narrator says:

Most villages in India have for centuries had the same composition. A village has the perfect Hindu caste set-up with all the characteristic features of codified by Manu. It has two types of dwellings, varna houses and avarna houses, separated by either a boundary or a well-maintained distance ... In order to avoid pollution(from the casteless untouchables) through wind to caste Hindus, the houses of each varna (caste) are built in such a way that the wind blows from the dwellings of the Brahmins to the rest of the village. Untouchable(avarana) houses are located in the east and the main village in the west, since the wind always blows from west to east(4).

In the village, the untouchables have to live at the mercy of the touchable community and to silently suffer the physical and psychological humiliation. The comment of Ambedkar, the Messiah of the Dalits, is quite relevant: “The Indian village is the very negation of a republic. If it is a republic, it is a republic of the untouchables by the untouchables for the untouchables. The untouchables have no rights... In this republic, there is no place for democracy. There is no room for equality. There is no room for liberty and there is no room for fraternity(qtd. in xv). For the untouchables, the coming of the British provided a lot of relief and opportunities, and the narrator brings out the changes that happened in the life of his own family and community: “The environment had changed, and now they had the means to learn many new things, not just about work, but about society and social structures too. In many ways, it was the British Indian era that opened the doors of development to the untouchables”(20).

The railways introduced by the British provided employment opportunities even for the uneducated untouchables, and Narsiah, the narrator's grandfather, has got inducted into the railway after he left the village following his wife's death. The railways represent a relatively caste-free space, a space which holds out the possibility of growth. In the railway colony, caste is markedly less-pronounced even though it does not entirely disappear. The employees began to live side by side – the sudras beside the untouchables – something that would be unthinkable in the village. For the Dalits, this upward mobility has given a sense of dignity and self respect and the next generation began to enjoy the fruits: better living condition, education for children, etc. But the deep rooted caste mentality may surface at any time and women were more conscious of these differences than men: “But the caste Hindus still tried to avoid contact with the untouchables for fear of pollution, and both would not draw water at the same time- that would have meant touching each other's buckets!”(68).

My Father Baliah, being a true Dalit life narrative, exposes the cracks of the institutionalized mainstream narrative that caste no longer functions as a significant force in the public sphere referring to the abolition of untouchability by the Constitution of India in 1950. The narrative brings out many factual experiences of untouchability through the life of the narrator and his family members. Though educational and financial improvement did efface the differences between Dalits and the touchables, the caste based discrimination still prevails in educational institutions and urban areas. The author says: “In the cities, things are fine as long as house owners or landlords, belonging mostly to the higher castes, were unaware of your identity, but once it was known, you would be harassed until you vacated the house”(187).

Satynarayana through his work turns his family story into a community saga and the text emerges as the site of re-claiming lost histories. Conceiving autobiography as a political and cultural tool, the author or the narrator transforms it into a text of the oppressed, where articulation of experiences of an individual testified to the oppression of the group moving beyond the personal and forging link between the self, the community and the nation. Here the 'personal' has been revisited to testify to the humiliation and hurt experienced by marginalized community to create “enabling cultures” (Geeta252) and in the process engage in a subversive appropriation of literary institution and tools that had marked them as 'other'. In short Satyanarayana's life narrative makes visible what would otherwise remain invisible, unnoticed and unremarked upon thereby providing an alternative history of his community and the nation.

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Violence : Site of Postcolonial Resistance in Romesh Gunesequera's *Heaven's Edge*

Abstract

*In the wake of Postcolonialism, Resistance is the subsequent reaction of the colonial satellites blemished by the Civilising Mission of the Empire. Defined aptly by literary criticism, Resistance which connotes “a deliberate attempt to subvert the patterns of a dominant ideology encoded in narratives [...]” (Lane 13) is primarily exploited by postcolonial Literatures and discourses. Resistance, in its manifold faces, has masterly established itself as a weapon to heighten Frantz Fanon's celebrated notion of the empire writes back to the Centre. These literary endeavours reverse the established power structures rather than dismantling them. Islands scattered across the oceans became the easy preys of the colonial invasion. Consequently, having witnessed the indoctrinated colonial enterprises, Islanders were inevitably caught in losses which needed to be recuperated. The urgent need to “celebrate difference” (Lane 3) brought about an upsurge of postcolonial Island narratives whereby the act of writing allows the authors to “reproduce the Island figure in order to interrogate or oppose colonialist definition” (Lane 3). Hence, postcolonial Literatures opened up the avenues for writers, poets, readership and the audience to glance at the Island bodies through new perspectives as geographically speaking, they metamorphose into spaces which underscore the “stability, reduction, and sameness, becoming [...] the sites [...] of a particularly ambiguous and complex resistance” (Lane 3). Epitomes of the First World and Third World within the post imperial contexts, the Islands also typify a redefinition of postcolonial defiance. As such, Gunesequera cautiously uses the Island, Sri Lanka, as a prominent device to highlight the level of Resistance in his *Heaven's Edge* (2002).*

Keywords : Postcolonialism, Resistance, Sri Lanka, First World, Third World, Islands.

Introduction

Independent since 1948, Ceylon, renamed forty years later as Sri Lanka in 1972 has since lurched within political, cultural, ethnic, and socio-religious crisis. The History of Sri Lanka is, “a mosaic of ethnic, religious and social groups in which the Sinhalese Buddhists (Low Country and Kandhyan) form the sizeable majority” (Wilson 5). The plethora of interpretations is based on the similar historical past, chronicles like *The Ramayana*, *The Mahavamsa* and the Sinhala Kings' rule. Following the historical lines, the disenfranchised estate or Indian Tamils were considered to be the temporary residents which led to disturbing disputes and disagreements over the 'appurtenance' of the Tamils to Sri Lanka were extended to the Ceylon Tamils with the Sinhala who viewed them as perpetual aliens. Political scientists as Kearney, sociologist like Moore, anthropologists such as Obeyesekere and Roberts, historians as de Silva and Samaraweena are settled on the common ground that even

today; “Sinhala-speaking Buddhists and Tamil-speaking Hindus” dominate the Island (Spencer 21). The multiplicity of stands taken contributes to the diverging interpretations underpinning the outbreaks of territorial clashes and conquests within the Sri Lankan terrain. While the Sinhala claims that “Tamil communities never, or only rarely, formed separate political entities. Rather, they readily accepted the suzerainty of the Sinhala Kings” (Spencer 20), Sachi Ponnambalam states that the Tamils “claim [...] that the original inhabitants of Lanka were really Tamil; that the Sinhala were originally Tamils who converted to Buddhism and adopted Sinhala” (Spencer 20). These territorial conflicts over the belonging to the Nation add up to the already existing pressures within the Island terrain.

The ruling conflicts were extended to the emergence of the Civil War which gnawed the Sri Lankans and the Nation as a direct aftermath of the Tamil's urgent demand for a “separate state, rather than for some degree of lesser autonomy” (Spencer 38). The Island found itself seeped into human violent outbursts and anarchy enshrined in racial and ethnic violence. The Island's History already bears the scars of the internal turmoil which depicted under the colonial reigns, appears as one of dynastic divergences camouflaged under communalism. This state of affairs is symbolic to the constantly promulgated picture after Independence in the post-colonial lenses. The internal forces controlled by the 'Tigers', namely LTTE, forced the introduction and implementation of the Prevention of Terrorism Act, modelled partly on the British regulations where, by 1983, the army was permitted to “shoot, kill and bury without the need for any inquest” (Spencer 37) subsequently intensified the toll of violence by the rejection of the 2002 Peace talks in Sri Lanka. Under the grip of Imperialism, violent clashes “erupted between groups defining themselves in terms of religious affiliation but not between groups defining themselves as Sinhala and Tamil” (Spencer 19) crawl up to the recent years. Consequently, the Island is “choked with wars, disputes, borders as pointless as chalk lines in water” (Gunasekera 102) in the faces of communal, political and linguistic disparities between the Sinhalese and Tamils. As a matter of fact, the Island was sandwiched between the working internal and external force which enslave the Sri Lankan territory and the Islanders to traumatic experiences. Shirley Chew, Professor of Commonwealth and Postcolonial Literatures at the University of Leeds, in an article for *The Times Literary Supplement* in 1998, opines that the “ethnic and class conflicts which have threatened to rend Sri Lanka apart in the past few decades, are a central concern in Gunasekera's fiction” (Ramsamy 2014) which allowed Gunasekera's stature to be identified as a Sri Lankan diasporic writer. Similarly to Michael Ondaatje, his accessibility to the social realism of his native land is limited owing to spatial distances. This limitation is stretched to one review putting forth that writers like Gunasekera “repatriate [...] the skills and tactics they mastered in England to give new dignity and authority to their homelands” (Iyer 1995). This statement is further supported by critics who flayed their 'expatriate' cultural perception of Sri Lanka and their projection with 'selective' historicisation and exoticism (Jaggi 2002). The 'pearl Island', gripped by the violent Civil War and the active Colonialism, offers the raw materials for the harsh historical backdrop resounding as the background and fictitious fabric in Romesh Gunasekera's *Heaven Edge*.

The immediate national, socio-historical and geographical context plays an active role in the works of any writer as they do not inscribe their words in an ivory tower. Writing, for many writers is a therapeutic act. History becomes the primary asset for writers to project their imaginative creations into the real space, whereby readers succeed to infer the convey meanings and signs though the contexts differ. The alienating, chaotic and claustrophobic

spheres are strongly embedded into Romesh Gunesequera's *Reef* (1994) and *Heaven's Edge* (2002) where the human combat for survival is palpable and echoes throughout the reading. Despite having been tightly gripped in the colonial hands, the Island, Sri Lanka, with its residents, experience difficulties to enjoy their long awaited Independence. The Island undergoes marked alterations as “we [...] could see a sea of pearls. Once a diver's paradise. Now a landmark for gunrunners in a battle zone of army camps and Tigers” (Gunesequera 12) penetrated by the “sea carrying a load of bombs to blast the Island – the first blast of their kind” (Gunesequera 72). This image accentuates the Island territory as one trampled upon by territorial and political villainies. This anarchic reflection dismantles the initial ruling state of Island-ness. This state of affairs on the Island nurtures the Gunesequera's need to write as “the world being what it is; he [...] writes [...] to redress the balance, at least in his [...] own mind” (Jaggi 2002). The very act of writing metamorphoses into a soothing one through which the author acknowledges that he “wants to keep an inner life alive and with luck, somebody else's too” (Jaggi 2002). Diasporic migrant writers like Gunesequera cannot escape from the inner urge to bridge the gaps left by the historical occurrences upon the Island nation and psyche at large. Torn within, these authors seek solace in imaginative writing which is “a way of discovering who we are, and what we have to content with; discovering what is out there, and also what is not there” (Earney 1997) to sensitise the people who “have to adjust their [...] thresholds” (Gunesequera 27). Romesh Gunesequera's sensitivity can be sense throughout the reading of *Heaven's Edge* set as an aftermath of the historical happenings whereby he attempts to educate the people that “one day maybe, we will be learn from each other about something more than ugly war” (Gunesequera 35). The undertones of Achebe can be heard through the Sri Lankan writer as he sets out not solely to patch the wounds of the psyche and his Homeland but most importantly to highlight to act an eye awakener for the readers and civilians at large across borders. Through the mastered fusion of the real and the illusion, Gunesequera succeeds in captivating the flair in de-masking the ruling catastrophic phenomena upon the Island body to both his native and western readership. The demanding and terrifying journeys of his protagonists aid us to realise the devastating effects upon the Island trope, human relationship, identity and psyche.

In order to restore the chaotic ruling conditions of the Islands, Resistance becomes the key tool for the postcolonial peoples not only to fight back against the colonial presence and discourses but simultaneously, to strengthen them in seeking to amend the losses and damages caused on manifold grounds. Shakespeare, J.M Coetzee, V.S Naipaul, Aimé Césaire, Caryl Phillips, Jamaica Kincaid, Jean Rhys and Romesh Gunesequera among others have astutely manipulated the Islands as sites of Resistance through their writing. Though these authors hail from diverging Island contexts, they share a similar writing flair in drawing their fictions on the Caliban-Prospero encounter. Hence, Romesh Gunesequera the Sri Lankan migrant writer, sketches his fictitious Island as a stranded body struggling against the outcomes of natural and man-made calamities which directly leave their scars and impacts on the Island life and psyche as a whole. The Island motif offers academic, critical and literary stratagems of resistance to Island discourses and features of postcolonial literatures at large. The Sri Lankan migrant writer acts as eye opener to the mass torn between Wars and the impending bruises of Colonialism. In the decolonising process, writers from Islands manipulate and juggle with a plethora of techniques to fight back against the imperialists.

In the act of celebrating the Island uniqueness, resistance in postcolonial literatures, is defined as “a deliberate attempt to subvert the patterns of a dominant ideology encoded”

(Lane 13) within the premises of violence, the colonial weapon to subjugate the 'other'. The Island body is manipulated as a space which allows writers and dramatists like Coetzee, Césaire, Defoe, Shakespeare and Gunesequera “reproduce the Island figure in order to interrogate or oppose colonialist definition” (Lane 3). The attempt is focalised unto the redressing of the chaotic Island zeitgeist and topsy-turvy state of affairs to recuperate what the Islanders have lost. These writers are consistent and firm in manipulating their Island territories as a slap to the colonial epicentre. Hence, postcolonial Island Literatures join in the race to allow authors and readers to glance at the Islands in new perspectives which geographically metamorphose into spaces which “underscore [...] stability, reduction, and sameness, become [...] the site of a particularly ambiguous and complex resistance” (Lane 3). Consequently, resistance on the Islands is far from the dogmatic romanticisation of dominant power strictures. Writing opens up the avenues for Gunesequera to posit resistance within his simulated futuristic Island via manifold lenses.

Writers who hail from the Commonwealth literary background, currently known as New Literatures, are stranded in a perpetual state of limbo. In the act of writing, these socio-literary historians are bound to follow T.S Eliot's ideology of being completely away from any tone of interestedness with their writing. However, the proposed act of disinterestedness seems to be a struggle as these literary writers are not utterly able to disentangle themselves and their personal experiences when it comes to the traumatic witnessing of wars and their recurring impacts upon the whole individual and collective psyche. Violence existed since time immemorial as part and parcel of the human race and its prototyped development. While the world was combating with the existence of internal wars –national and individual, the external forces pushed into new waves of violence in the name of wars in the quest for power and control. Torn between internal and external destructive forces, the Island colonial satellites metamorphosed into the concrete sites for a powerful demonstration of Fanon's empire writing back to the Centre. As such, the emergence of new literatures from the former colonies set out to illustrate a grand protest against the imperialistic power dynamics. The historicity of colonial Island trope nurtured the urgency for the colonised world to come up with resistance as a tool of reversing the power dynamics through Literature.

Violence: Act of Resistance

Resistance becomes an undeniable preoccupation of the Island diasporic migrant writer, Gunesequera, as until the postcolonial land is not cleansed of the colonial imprints, the Nation will be stranded between the paradise-paradise lost topography. His novels purposefully sprout from within the luscious landscapes highlighting a contrast between human misdeeds and the Island's threatened status. “His [...] desire to understand violence” (Jaggi 2002) bears the very fingerprint of the need to comprehend the ruling mayhem, violence and disruption to counteract the Western savagery committed unto the Island. Modernism teaches us that in the twenty-first century, savagery often has a double edged where it has a civilised face or savagery is caused by civilisation (Khoiratty 2006). Though violence is said to be inborn in humans, Gunesequera illustrates that it can be exploited as a tool for resistance against disturbing forces. That is, how he manipulates violence as a decolonising weapon in the Island terrain. Hence, “to decolonise is not simply to rid oneself of the trappings of imperial power; it is also to seek non-repressive alternatives to imperialist discourse” (Brydon & Tiffin 2) becomes the base of the Sri Lankan's premise in order to sensitise his people through

“the military whistle” (Gunesequera 49). His novel metamorphoses into “a siren designed to oppress as much as awake” (Gunesequera 49) to evoke the essence of resistance whose patterns often “match to the Third World or to oppressed minorities, within postcolonial societies” (Lane 29). Violence and the hostile deeds become the proficient means to defiance against actual Island conditions.

In the process of the decolonising phase, postcolonial violence is the device to fight back against colonialism. This ideology is supported by Frantz Fanon who argues that violence is inherent in the colonise-colonised dichotomy as their “first encounter was marked by violence and their existence together – that is to say the exploration of the native by the settler – was carried on by dint of a great array of bayonets and cannons” (West 1990) to explicate the struggle of the postcolonial to break loose from the subjugating dogmatic ideologies. Gunesequera portrays the militia to underline the colonial and counter-colonial violence which thrives for a homogeneous sovereignty. The Island writer grounds the underside of the militia embedded within the ruling hostilities. Critically assessed, Gunesequera's novel *Heaven's Edge* is rooted in the Fanonian framework of resistance which claims that “the naked truth of decolonisation evokes for us the searing bullets and blood stained knives which emanate from it” (Aldrich). Throughout the novel, readers can easily identify the dominant violent forces exuberate the quintessential of the power dynamics flouted through hegemonic hostility. Furthermore, Gunesequera has purposefully planted his plot in his fictitious Island setting to execute the act of resisting in a postcolonial zeitgeist. The novelist masterly paves his narrative through a powerful mode of resistance which closely follows what Fanon overtly opines that “violence is necessary in the process of decolonization as it unifies and truly liberates the native people” (Goonetilleke ix-x). Violence is exploited both as a means to express the extent of bloodshed which occurred in History of the Island satellite and to highlight that the process of decolonising, brutality is nothing but a mode of resistance. The hegemonic sadism stresses itself as a postcolonial strategy to confront the Islands' socio-political realities which need to be redressed.

Kwame Nkrumah favours Fanon's ideology as he believes that violence becomes the dominating and liberating forces to fight back against the present as “the Neo-Colonialism of today represents Imperialism in its final and perhaps its most dangerous stage” (Sangalee 235). Violence is aptly prompted as a potent tool to strike back to the colonial Centre by subverting the imperialist's own method of subjugating a whole nation. On those terrains, bloodshed was supposed to be a liberating mission for the ex-colonised peoples. Contradictorily, the opposite happens as they are abusing of power and violence to fight back for equality and peace treaties. Consequently, the buoyant postcolonial brutality is an active continuum of Imperialism which is starkly depicted in *Heaven's Edge*. Hence, hostility becomes the premise unto which Gunesequera's lay down his subtle mode of defiance in creating a futuristic Island. Stephen Slemmon espouses that the Island “exhibits a concern with the historical and social contexts-the real struggle between various cultural groups- in with colonialist texts were transmitted” (Lane 56) in the discussion about Islands being resistant terrains. The territorial war gnawing Gunesequera's narrative resembles the Apartheid in Nadine Gordimer's *July's People* and Achebe's *A Man of the People* which resolve around territorial quests to maintain hierarchical authority and the coup d'état fortify the violent outbreaks in refashioning the present crumbled conditions.

Throughout the narration of *Heaven's Edge*, readers are standing along the dislocating

brinks of violence paralysing the whole Island nation. Gunsekera projects a world swayed away by the waves of savagery disrupting the 'Island-ness' of the territory. The novelist seems to harness violence as an effective act of resistance and social reconstruction. The very fact of acknowledging “we live in a state of terror” (Gunsekera 27) reinforces the premises of adopting the very tools of subjugation and oppression as those of resistance. Gunsekera's novel is not a specific resistance against Colonialism in itself but rather a lamentation of what has been lost. During the decolonisation process, the upsurge of internal hostility persists within such traumatic events which rightly claim that “violence can only condemn you to more violence” (Gunsekera 51). Critically assessed, the Sri Lankan diasporic writer debunks Bill Ashcroft's observation who points out:

the problem with resistance is that to see it as a simple oppositionality locks it into the very binary which Europe established to define its others (Ashcroft 13)

Hostility, in this way, becomes a dais for the novelist not to underpin the resistance against the Empire as an act of recuperation of the losses caused but most importantly, as a mirror to project the destruction of the paradise notion tagged to Islands. Discussing about the postcolonial resistance worming through the novel, we cannot ignore William Golding's *Lord of flies*, which exploits the concept of civilised savagery. Though his novel appears like a children's book, thorough scrutiny unveils its parodies through the excess of brutality which materialises on the Island- a children's world. Golding and Gunsekera exploit violence as an insular weapon to emphasise resistance in childhood and adulthood. In struggling to cleanse the land of hostilities, they ex-colonies torn already in a civil war, exemplify the state of affairs where “there's no real choice [...] about tolerating tyrants? You have to fight evil” (Gunsekera 99) through sadism to enjoy “the brief illusion of freedom, unshackled” (Gunsekera 115). This statement systematically develops into a motif of endurance as depicted in *Heaven's Edge* and *Lord of the flies* respectively. The children determined to face their inborn fear, challenge the others for survival, redefinition of their identity, relocating themselves unto their territory and above all to fight back against each other. Innate violence becomes a dangerous feeling, flouting Dr King's request of “we must learn to live as brothers, or we will perish as fools” (Clinton 1995). In rearticulating the logocentric ideologies, the postcolonial violence is an imperative contributor to grasp the gist of the ruling brutality.

Resistance, in both works highlights the pressing urges to paradigmatic shifts from the margins to the centre to redress the crumpling world. Violence becomes thence an active driving force in counteracting power dynamics to gain freedom. Human savagery is manipulated as an instrument for freedom from colonialism. Islands metamorphose into radical terrains of postcolonial and modern resistance in a mosaic. Resembling Golding's Jack, the machiavellic, Gunsekera's executioners roam throughout the Island for their hunts. They are the simulated epitomes of corrupted politicians mimicking imperialists in the name of eradicating all colonial imprints. Gunsekera presents a space where “to be brave, one must know fear and learn to overcome it. Release it, not instil it” (Gunsekera 64). Resistance for the struggle for freedom comes at a cost for postcolonial individuals and terrains. In the promise of nation building endeavours, postcolonial satellites reminds us of Frantz Fanon who defends violence as resistance because “man will surprise by his capacity for nobility as well as for villainy” (Achebe 99) which becomes the rooted premises for decolonisation,

nationhood, redefinition of identities and relocation processes. Struggles for freedom from political throbs are necessary where politicians;

Swung the stake and the savage tumbled over, but there were others coming towards them [...], crying out. They [...] swerved as a spear flew past and then were [...] silent, running (Golding 227).

Though both male novelists hail from different epochs with a diverging approach to violence and resistance, they successfully depict the vitality of resisting against the hegemonic forces on the islands. Both Jack-Ralph party and Gunesequera's characters systematically highlight the need of hostility to debunk the ruling political dichotomy.

The quest to redress the ruined state of affairs and to redefine their existentialism in a postcolonial world demands a consistent phase of deconstruction and decolonisation. Violence is a prominent weapon to resist the hegemonic powers and has been subtly turned into a postcolonial resisting human missile by many writers. The territorial war and conquests gnawing Gunesequera's narration can be paralleled to Nadine Gordimer's July's *People*, set during the unrest of the historical phenomenon of the Apartheid in South Africa. The hierarchical authority and the military coup of Achebe's *A Man of the People* fortify violent outbreaks in refashioning the present crumbled conditions. The colonial power dictates are now reversed to underpin the power relations against neo-colonial dictators like Chief Nanga and The Smales is transferred to the hands of Odili and July to restore order. The power disruption, in resistance theories, is connoted through July who rebels challenging Maureen Smales with “who's going to catch me? The White police man is run away when the black soldiers come that time” (Gordimer 59). This statement undeniably echoes the very essence of violence, being the primary act of resistance in attempts to redress a chaotic nation. Conversely, Achebe's Chief Nanga, Gordimer's Maureen Smales, Gunesequera's political mimic men are hostages of the hegemonic structures forcing the reversal of powers as the colonies' resistance. The purpose of manipulating violence as a subversive parameter to neutralize the hegemonic practices in the diverging narratives is to accentuate the fact that violence can be aptly engaged to resist. Paul Brown stipulates that the amalgamation of resistance within a colonialist passage is a means of validating the fortification of order (Lane 153), which is a recurrent technique with postcolonial writers and nations. Postcolonial diasporic writer, Gunesequera brings forth the “troubled spots” (Gunesequera 19) where “the new warlords and their cronies were the only ones to thrive here. They grew fatter and fatter-feeding on the greed, the mistrust and the endless war” (Gunesequera 36), symbolising simultaneously, a spot of defying the present political and national crises in the narrative. The interconnectivity with the other writers puts forth that violence and its related forces have been exploited by many across the colonies to defy the decadence, subjugation, tyranny and utter exploitation carried out. Sri Lanka's descent into antagonism was disturbing as for many years, it was considered as a Third World model of democracy.

Conclusion

Resistance, the major preoccupation of Romesh Gunesequera as well as other postcolonial island writers, poets and critics echoes throughout the narration of *Heaven's Edge*. Writing becomes an effective vehicle to propagate resistance as a counterattacking arm to bring a ceasefire to the undeniable upsurge of hostility, a direct outcome of Wars and Colonial

Mission in the colonial satellites throughout including Sri Lanka. Violence stands out as a prominent motif to recuperate losses and in the redefinition of identities, nationhood, islandness and Home among other such endeavours of the postcolonial fragmented terrains.

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Power of the Carnavalesque: An Analysis of Arundhati Roy's Select Writings on Neo-imperialism

Arundhati Roy as a writer is known for her literature of resistance. Her magnum opus *The God of Small Things* has been mainly acclaimed for the language of dissent. Her works of non-fiction are extensions of her fiction and engage in a dialogue with each other regarding power and powerlessness, ultimately leading to the subversion of the powerful by way of her carnivalesque language.

According to Bakhtin, carnivalism or the carnivalesque as a way of life is an expression of universal freedom. During carnival time “life is subject only to its laws, that is, the laws of its own freedom” (*RHW* 7). As a mode of language, carnival is specifically an expression of freedom from official norms and values. A liberating consciousness functions at the level of language, freeing one from the norms of etiquette and decency imposed by one's class and position. Carnival in language also allows for the leveling of hierarchies by certain unconventional means.

Going by the definitions above we find that Roy's works, “Animal Farm II,” and “Baby Bush Go Home” act as carnival squares where people in 'power' are ridiculed in an atmosphere of carnivalized language because carnival is both the signifier and the signified. It can be the subject or the means of representation of the text. It is the critical voice that mocks and degrades all forms of authority and control. It is akin to Bakhtin's Rabelaisian laughter as Roy employs a relentless and raunchy means to expose hypocrisy and injustice.

She begins her essay “The Greater Common Good”: “I stood on a hill and laughed out loud” (43). This is a kind of Rabelaisian laughter which is directed at all sorts of authority that imposes domination. The power intrinsic in carnival laughter is described by Bakhtin:

Laughter has the remarkable power of making an object come up close, of drawing it into a zone of crude contact where one can finger it familiarly on all sides, turn it upside down, inside out, peer it from above and below, break open its external shell, look into its center, doubt it, take it apart, dismember it, lay it bare and expose it, examine it freely and experiment with it. (*DI* 23)

This is precisely what she does in the selected works. She foregrounds those skeletons in the cupboards of the power hungry. She tears open the masks of those who plunder others in the name of civilization and progress. In the essay “Confronting Empire” Roy comments on corporate globalization: “We have made it drop its mask. We have forced it into the open. It now stands before us on the world's stage in all its brutish, iniquitous nakedness” (31).

Her essay “Baby Bush Go Home” can be read in the context of neo-colonialism and how she subverts power politics by her carnivalesque narrative. Roy in her essay “Do Turkeys Enjoy Thanksgiving” states that neo-imperialism:

“is a remodelled, streamlined version of what we once knew. For the first time in history, a single Empire with an arsenal of weapons that could

obliterate the world in an afternoon has complete, unipolar, economic and military hegemony. It uses different weapons to break open different markets. There isn't a country on God's earth that is not caught in the cross hairs of the American cruise missile and the IMF chequebook" (196).

This antipathy is reflected in many of her other writings as well. However in the essay, "Baby Bush Go Home" she creates a carnival of dissenting voices that Roy achieves through stylistic devices. Roy successfully trivializes the position of 'the most powerful man in the world' by prefixing the word 'baby' before his name. She amplifies this persona, utilizing the adverb 'imperiously' (103) and simultaneously condenses this larger than life picture by inversion as seen in the title "Baby Bush Go Home." The term 'Baby Bush' is indeed deceptive at first sight. The seemingly innocent title is fraught with tensions. The prefixing of 'Baby' to the name 'Bush' baffles one, as 'Baby' comes across as a term of endearment. Subsequently, we stumble upon the phrase 'go home' following it. Therefore the person in question, first of all, does not belong. Secondly, he is not even attributed the respect accorded to a guest as he is ordered to 'go home' (Kunhi). In his essay, "Discourse in the Novel", Bakhtin, states that "intra-language dialogue (dramatic, rhetorical, cognitive or merely casual) has hardly been studied linguistically or stylistically up to the present" (*DI* 273). The above essay combines the dramatic, rhetorical, casual, and figurative language in dialogue evoking multiple subversive voices.

The title, in particular is in the imperative form, commanding the 'President' just as a child is asked to do by an imposing adult without citing the reason. And this voice while demeaning 'The Bush' in question also provides a mirror image to his policy. It reflects his method of execution without stating any logic, whether it pertains to the gratuitous occupation of Iraq or the unwarranted intrusion into Afghanistan. The array of voices here first magnifies the persona, inverts his position and thus voices his own strategies. Therefore the essay also brings into discourse, the subversive style. He may pose to be the most powerful person in the world; and in spite of this, his utter vulnerability is underlined in contradictory voices (Kunhi). Again he is portrayed in the essay as powerless in the face of a handful of parliamentarians who threaten to "heckle him" and "the predominantly Muslim population of Old Delhi" (103) that prove to be a security nightmare for him. The place that is finally decided upon is the Purana Qila, the Old Fort. Roy quips: "Ironic, isn't it, that the only safe public space for a man who has recently been so enthusiastic about India's modernity should be a crumbling medieval fort?" ("BBGH" 103) It is ironic to note that the man who is vocal about India's modernity is placed on a symbol of antiquity and tradition, the Old Fort, which for him is anti-modern. Irony also lies in the fact that the president is delivering his impenetrable logic before a bunch of caged animals and 'caged' humans.

The change of tone of the essay too contributes to this voice of dissent. At the beginning, the tone is playful and affectionate even though it is a command: "Baby Bush go home". But, at the end the tone is outright grim and defiant: "It is not in our power to stop Bush's visit. It is in our power to protest it, and we will. ... George W Bush, incumbent president of the United States of America, world nightmare incarnate, is just not welcome" ("BBGH" 104).

The article is definitely an open defiance of not only Bush but the forces of neo-imperialism. The highlight lies in the mode of dissent. It is the carnivalesque nature of the discourse that accentuates the subversion. For her language is her weapon. She is the female Rushdie, "establishing ... the cultural striking back of the once-peripheral" (Boehmer 165).

Her work “Animal Farm II- In Which George Bush Says What He Really Means” (“AF”) is an adaptation. At the outset the reader is made to believe that the write up is an adaptation of George Orwell's novel *Animal Farm*. Arundhati Roy claims: “In this age of copyright, intellectual property, piracy and plagiarism, I want to acknowledge that this play is entirely derivative” (“AF” 113). But the reader is taken aback and is jolted by the voice of ridicule when she continues: “...The ideas have all come from the public speeches and actions of the famous poet, pacifist, flower child, free thinker and social activist George W. Bush. Much of the play is based on the text of his recent speech in the Asia Society in Washington DC” (“AF” 113).

Moreover this so called adaptation is a play which is categorized with her works of non-fiction. The background of the play is again the Purana Qila and the zoo. The setting is completely carnivalesque as both the elevated and the grotesque are on a single plane. Air-conditioned Mercedes, Hindi film songs, security guards with muscles, a host of animals in phenyl smelling cages, industrialists, politicians, film stars and Mr. Bush all are presented by Roy on a single platform, leveling all hierarchies.

More than a play “Animal Farm-II” can be said to be a perfect dramatic monologue as it subscribes to the conventional definition of the dramatic monologue (sans poetry). A dramatic monologue normally has the following features:

A speaker, who is not the author himself, utters the monologue: The person who is the speaker here is the President of America- George Bush, far removed from the author, Arundhati Roy.

As opposed to the soliloquy, it requires a listener or listeners and the listeners are predominantly silent throughout, though their presence is acknowledged: Here their presence can be inferred from the 'hooting' of the animals. The presence is also confirmed by the speaker constantly addressing 'them,' and referring to 'them.' George Bush is standing in a bulletproof cage and addressing a gathering of rich industrialists, MPS and a few film stars. “There are heavily armed US security guards with muscles and sunglasses on top of every cage. They search the crowd and the cages for the first sign of trouble” (“AF” 107). This is a model of the 'panoptic vision' of modern security forces, a typical instrument of the power structure.

The main character, expresses his emotions, feelings and motives: Ironically, the President of the United States speaks out his motives and intentions with alarming audacity: “I'm looking forward to bombing Eye-ran. We have some new weapons that we want to test. I hope Innia will send some soldiers to help us, there are so many of you, it won't matter much if you lose a few” (“AF” 113) and again he says, “Dick says that the key word is control” (“AF” 112). It is also to be noted how “Eye-ran” (Iran) and “Innia” (India) are written to suit the American English which is establishing control in the corporate world.

The main principle controlling the author's mode of creating the monologue should be the delineation of the character of the speaker in question. In a sort of parody, the speech of the President divulges his character or rather the traits of neo-imperialism for which he stands, in a very obvious manner. Each utterance is a pointer. For instance:

Egoism: “Hello all you lucky people! Thank you for taking your time off your busy schedules to come and listen to the President of the United Sates” (“AF” 107).

Arrogance: "I'm here today to talk about two great democracies in Asia both of whom I have decided to invite into my harem" ("AF" 108).

Indifference: "Frankly, I don't care what shape it is, as long as I can play with it all day long" (AF 108).

Impulsiveness: "I could destroy the whole world in a minute if I'm in a bad mood" ("AF" 108).

Audacity: "But let's not quibble, what's a little genocide between friends" ("AF" 108). Hypocrisy: "I'm on your side for now" ("AF" 108).

Over-confidence: "With God on our side we killed them all" ("AF" 108).

Condescension: "Your prime minister is a good man-he went to Oxford, didn't he?" ("AF" 109).

Inhumanity: "Your farmers don't deserve subsidies because they're not good people. You should put them on Prozac" ("AF" 110).

Insecurity: "We have surveillance cameras and wireless devices and software we have put into your computers, so that we can watch you all the time" ("AF" 111).

Intrusiveness and lack of respect for others' privacy: "We know where you go, what you buy, who you sleep with" ("AF" 111).

Callousness and Indifference: "But you needn't worry, I'm not here to bomb you or scare you-because you Indians are starving anyway. Ha!Ha!" ("AF" 111).

Egocentricity: "My Mom and Naani told me that the only person who has the right to kill people, bomb countries and use chemical and new cooler weapons is the President of the United States" ("AF" 111).

Cowardice: "I love hunting animals, especially when they are in cages and cant bite me ... I also love fighting wars against countries after they have been starved and forced to disarm" (AF 111).

It is born out of a critical moment: George Bush speaks at a decisive moment in history. Besides, the author herself ascertains the same when she asserts in the Introduction to the anthology *Listening to Grasshoppers*:

"All the essays were written at urgent, public interventions at critical moments in India ... during US President George Bush's visit to India; Often they were not just responses to events, they were responses to responses."

The situation is specific: The situation is when George Bush is on a state visit to India, March 2006.

Going by the above definitions the write-up possesses all the attributes of a dramatic monologue. But the monopoly enjoyed by this genre is decentralized by the presence of other dramatic genres marking the text. This in itself can be taken as a metaphor for the subversive strategy adopted by the author to destabilize the hegemony of neocolonial powers.

Again, the idea of an audience within the drama renders it into a 'metadrama'. The metadrama is characterized by a "moment of self-consciousness by which a play draws attention to its own fictional status as a theatrical pretence" (Baldwick 203). Therefore the

work borrows characteristics of the Epic Theatre or the Brechtian Theatre as well, with its underlying motive pertaining to social reform.

The monologue also stands out as a satire in its own right. It reflects the author's refracted voice. It is a scathing attack on Neo-imperialism and the great American Policy and the reckless ambitiousness of the American President as expressed in Roy's essay "Baby Bush Go Home". This is akin to the Menippean satire about which Bakhtin discusses in detail in *Problems of Dostoevsky's Poetics*. It "is one of the main carriers and channels of the carnival sense of the world in literature" (*PDP* 113). Bush's super stature is caricaturized in an atmosphere of carnival. The American policies are harshly revealed by Roy through the President himself, for whom the whole endeavour is like a game of chess—each move is carefully thought out and cleverly executed.

Through over-statements Roy uncovers the true motives of neo-imperialists. The playfulness with which Bush refers to the missiles, the satanic tactlessness with which he asserts that he can destroy the whole world in a minute if he wishes so, his stereotyping of the Indians around him are indictment of the strategies and beliefs of the power hungry nations. Bush is also portrayed as stating that his wife Laura is doing a photo-op with orphans at Mother Teresa's home. In addition to his policies his character is satirized. This is characteristic of Menippean satire which attacks mental attitudes instead of specific individuals.

There are also the traces of 'menace' as in the plays of Harold Pinter. The drama turns diabolic at certain moments. Though humour is prevalent, it is indubitably dark humour. The drama definitely has a coherent plot, but depicts characteristics of the Absurd Drama in the diabolical, gruesome strain. In this regard too, it can be compared to the theatre of the menace where the car skids off the track at frequent intervals with regard to humour:

In the United States we don't keep bombs in our cupboards. Only skeletons. Our favourite skellies have pet names. They're called Peace, Democracy and the Free Market. Their real names are Cruise Missile, Daisy Cutter and Bunker Buster. We like Cluster Bomb too. We call her Claire. She's really pretty and kids like to play with her and then she explodes in their faces and maims or kills them. That's a real hoot. But don't tell my mom I said that. She'll make me wash my tongue with soap. ("AF" 109)

Then again, "I like the companies who make Aids drugs that no one can afford. I love that kind of dark edgy humour" ("AF" 112).

The normalization of such gruesome incidents, and their immediate domestication point to bale, ham-fisted characters in a pointless world, that are caught up with existential dilemma. The whole piece echoes an absurd existence with an audience consisting of animals. There is the President himself, who sometimes humorously and sometimes in the macabre vein, hoots like an animal. The existential strain is further echoed in statements like: "He might shoot me with his illegal gun, and I don't know what I'll do when I'm dead" ("AF" 113).

There is also the subversion of neo-imperialism by a post-colonial confrontation through language - the President's speech is written in Standard English spelling and not American spelling in many places.

People who are separated by impenetrable hierarchical barriers enter into “free and familiar contact” on the carnival square. Here humans and animals are found on the same standing as they make up the audience. Besides, there is communication in their hooting. The lack of orderliness and co-mingling of genres also add to this kind of 'grotesque' presentation. Nishi Chawla's statement, the “grotesque body is not a rigid “langue” but a “parole” in constant semiosis: it is given to excess, and thus to the gigantism and hyperbole of its artistic forms” (345) is applicable here.

Bakhtin's carnival theory is anarchic but not irresponsible, it is, in fact, a diverse tactic, one that may be implemented and sustained wherever there is a dominant regime. Here the neo-colonial forces symbolized by Bush functions as the dominant regime and Roy employs various genres, tones and styles to destabilize America's monologic policies. On the whole Roy's works, as Evelyn Ch'ien suggests with respect to her novel *The God of Small Things* is a “combinative anarchy of the linguistic, literary, and political” (176).

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Transcending the Sexual Binaries: Resistance through Performance in Panmai Theatre's *Colour of Trans*

In the history of Indian drama, *Colour of Trans 2.0* as a political play, transcends a set of traditions both in form and content as well as a large number of preconditioned notions regarding transgenders. When religious and moral myths exclude the voice of alternative sexual community from the mainstream public sphere, then acts of dissent should be emerged to make counter public sphere, as Nancy Fraser says. *Colour of Trans* is an attempt to un-bracket the inequalities in the main stream public discourses of sexuality. This paper primarily addresses how the play deals with themes of sexual identity and abuse, intricacies of performing real experiences and about use of a real victim's body in theatre. Also, this study looks at how this play becomes instrumental in making the audience politically aware about the constructed myths regarding sexuality prevailing in Indian public sphere. Roger Oliver notes that there was a wide call in “social and theatrical convention” to be “widened so that homosexual life may be as freely dramatized as heterosexual life, may be as frankly treated in our drama as in contemporary fiction” initiated by Stanley Kauffman in a 1966 article in the *Drama Review* (1). In short, *Colour of Trans* dismantle the sacredness associated along with heterosexuality by performing the transgender-ism.

The play was staged in Max Muller Bhavan, Chennai before a refined but full packed audience. The performance took place as a part of a three day cultural fest “Reel Desires” organized by Orinam (a local collective for the LGBT communities in Chennai) and Goethe-Institut Chennai which screened short films, feature films and documentaries on sexuality and gender diversity. Reel Desires included staging of short films, performances and a panel discussion on Free Speech and Creative Expression where *Colour of Trans* was staged in the final day of the fest. People from all communities, media representatives and students from nearby colleges participated in the fest. The performance which lasted an hour literally shocked the audience. The audience received the play with standing ovation after the performance.

In some versions of the Indian epic Ramayana, when Rama leaves Ayodhya for his exile, a crowd of his subjects follow him in to the forest out of their love and devotion to him. Rama notices this procession and gathers them all. Rama addressed the “men and women” of Ayodhya who followed him and ask them to return peacefully. But he didn't address the transgender community who followed him till there. They stayed there for a period of 14 years without moving a single step till Rama, Sita and Lakhshmana returned after the exile. This is one of the examples of the Indian mythical tradition in which the Indian psyche is constructed. It is ideally bent with certain constraints that are constituted along certain binaries. One has the option to exist either as men or as women. One can follow goodness or evilness. But to transcend is always made as unethical its tradition. Transcend is a political act here.

Colour of Trans 2.0 primarily deals with the themes of sexual identity and abuse, and the actors' experiences reflect the confusions and crises faced by the transgenders. The play is

structured in seven episodes, and each narrative tells a different story. Three of the actors, Living Smile Vidya, Angel Glady and Gee Imman Semmalar are passionate about theatre and came up with a collective script, adding touches to each other's stories. All the three actors have recently emerged in the Indian public sphere as activists who speak and work for the welfare of third gender who constitute together the “Panmai” theatre group. Living Smile Vidya who hails from Tamil Nadu is the author of “I am Vidya” (autobiography) which was the bestseller in Tamil Nadu in 2007. The book was even included in the college syllabi in Tamil Nadu. She is also a Charles Wallace fellow, a Mahindra Excellence Theatre Award winner and an Alumni of LISPA – London International School of Performing Arts. She is also the first individual in India to record in passport as 'transgender'. Angel Glady is famous as a Cine actor and a performer with Tuida Theatre group (South Korea); Gee Imman Semmalar who is a native of Kerala is a Trans-activist and RJ in Queer FM, Radiowala. “Panmai” would be the first Trans-artist movement in Tamil Nadu expecting to focus on art forms such as theatre, dance, painting, photography and films. In their official website they call the group as the “Space for the excluded”.

The play stands very significant in the current context of Supreme Court verdict in April 2014 which recognized transgenders as “third gender” in 'law'. The play signifies that they are not welcomed in the society inspite of being accepted by the law as the 'third' category. The play combines the elements of humor, monologues, clown theatre, cabaret etc. It also makes use of documentary techniques staging the screening of film clippings and newspaper cuttings. As a play that comes up with issues that can make revolutions in a society, *Colour of Trans* should be addressed in two dimensions. Initially, for its political content, that includes the way in which the play provides a space for the muted voices in the society to speak up. As mentioned above the act of transcending is the focus point here. In form the play transcends the traditional idea of performance within a post dramatic structure. They choose a performance text that is being altered and improvised in accordance with every new production rather than sticking in the idea of a written script. The presence of individual testimonies performed by the actors make the play more effective than performing in the conventional way. This review attempts to reflect on articulating nature of the performance of *Colour of Trans*, its aesthetics and politics of practitioners as well as the viewers. This play can also be considered as one of the initial post dramatic performances in the Indian sub continent. A post dramatic play should be derived within a long-established discourse on theatre aesthetics itself, as a deconstruction of one of its major premises; in other words, the deconstruction of text and reconstruction of performance. Panmai theatre experiments with this kind a deconstruction and reconstruction of textuality. In a theoretical frame, these performances announce protest against grand-narratives and dramatic structures. Unlike many of the contemporary theatre critics Lehmann systematically considers “the new theatre aesthetics in terms of their aesthetics of space, time and the body, as well as their use of text” (1). The reason for this kind of a change is “theatre's relationship to the changing media constellation in the twentieth century, in particular the historical shift out of a textual culture and into a 'mediatized' image and sound culture”(1). As Lehmer defines, post dramatic theatre has a performance text that includes other non-dramatic texts with same importance which can be seen in *Color of Trans 2.0*. It is one of the most recent examples of documentary theatre in India.

The play starts with a power point presentation which presents a set of newspaper cuttings portraying the unjustifiable incidents in the society which include the killing of Eric Garner

(who was choked to death in a police arrest in New York), Ishraat Jahaan (who was killed by the Gujarat Police accused as terrorist), Afzal Guru (who was hanged in 2014), Harlem incident where a group of blacks were killed in New York, the incident in Manipur where women protested wearing white clothes reading “Indian Army Rape us” and the incident where a group of transwomen were killed in Delhi. The play transmits into the audience the voice of the oppressed the footage. This is followed by the entry of actors (as actors) discussing what their problem is. They narrate the basic problems they face in their lives. While transwomen express their concern over their 'voice' and how they still get othered by it, transmen raise their voice over how they cannot use public toilets. Then soon the play moves to the mood of humor. The play presents transgenders' issues of getting a rented house in a fashion of clown theatre. This issue shows how we do not accommodate them in the surface level itself. Accepting into a house is accepting into the society itself which is still not possible. Then the three actors enter into the stage and narrate their childhood experiences. There, the play attains the form of a monologue creating a mood and emotion like *Vagina Monologues*. The play separately presents the narration of Vidya, Gladly and Gee, all the while in the setting of a rainbow coloured shawl. The monologues start with Vidya who belongs to a scheduled caste community in Tamil Nadu. She was the only son of her govt. servant father which naturally made her the 'to be pride' of her family. She was supposed to live up to the expectations of her family. Her father wanted her to be a collector so as to be an oasis from their oppressed life in the society. That is when Vidya realizes that she is a woman. She presents this before her father who does nothing else but shockingly stares at the reality. Vidya walks out from her family to earn a living and live in her identity. This narration is presented through Vidya's father's perspective. Then Gee presents his experiences in the perspective of his mother. Gee belonged to a traditional Nair family in Kerala. His mother was a victim of patriarchy as well as matriarchy. But she was able to accept when her daughter told that she is a man. The mother narrates how as a child her daughter used to be a hyperactive kid and attacked her brother. Now the mother mockingly asks the audience “Is the child boy or girl? What a stupid question is that!” The play moves again to the mode of pain when Gladly narrates her experiences. Gladly talks from the perspective of her brother Marshal. Marshal used to hate his brother since he believed that his brother was more loved in his family. Marshal recalls how he was beaten for damaging his brother's cycle. But one day after his brother moved to Chennai for higher studies, he gets to know from his brother himself that he is his 'sister'. Marshal was shocked but his brother's sexuality becomes a problem when he gets engaged to the girl whom he loves. Marshal gets angry and makes his parents take an oath that they won't contact Gladly ever. But things take a turn realizing the support she should need atleast from the family. Marshal, his parents and the girl with whom Marshal gets engaged support Gladly but still do not invite her when Marshal got married. There lies the basic problem of the society; failure in acknowledging their acceptance in the public sphere. Here Marshal and family are able to accept Gladly but still not ready to invite her for the wedding ceremony which is an exclusively familial thing.

The play then takes the tone of humor where Vidya narrates her previous love experiences. She makes use of cabaret form (which is usually used in comedy and parody genres) to convey the scene effectively. In the attire of a cabaret dancer and humming a Spanish song, Vidya recounts how he (an educated, open minded man) abused her instead of giving the love she expected. She was then one among the transwomen who used to beg for a living in Mumbai. He used to be someone with whom Vidya had discussions about cinema,

sexuality in an 'intellectual' fashion. It was a humiliating scene where the audience gets stuck by the mood. There the play posits the audience in the position of Vidya. The effect created by the monologues is that we transform into their listeners rather than becoming a separate entity; the audience. Then it was Gee's turn who recalls his childhood memories where he used to get suffocated inside his uniform skirt badly wishing for liberation from it. The day she attains puberty, the day when he became a 'complete woman' is recalled by Gee as his funeral day. Later when she starts a relationship with another woman, Gee expresses his dream to become a man which is rejected by his partner. "You are like this; I like you in this way." Later Gee becomes a man he wanted through a sex reassignment surgery. Then the play moves into a crucial episode in the life of Glady. Glady was always mocked by her classmates as 'onpathu' ('onpathu'-number nine is a word used to mock one's sexuality which means in between 'man' and 'woman'). It was her bicycle which gave her a protection till she reached her home from such nasty comments. There she links the audience to the story which was heard through the version of her brother Marshal. Marshal damaged her bicycle and she had to go home which is when a noble minded classmate offered her a lift in his bicycle. She travels with him and when they reached a remote area, her classmate molests her. Later many of his friends came there and she was victimized to a gang rape. She recounts that her white dress has by then become red colored. The act of rape is presented symbolically through the undressing of clothes one after another. The different layers of white T-shirts of Glady give place to a red coloured T shirt in the end of the scene, where red is being suggested as the symbol of blood and pain. It can also be seen that the red coloured T-shirt symbolizes Glady's body, which was covered inside the white T-shirts.

Panmai theatre attempts to make a counter reading of contemporary popular media images and simulated stories regarding transgenders. It shows the audience a video clipping which includes a couple of film scenes portraying trans-genders in a stereotypical and derogatory manner. The films include in the category of popular mass films which have a highly popular reception. The clipping shows the societal attitudes on transgenders and how they are received by them. Trans-genders are shown as people who beg for living and irritate the so called 'normal' people. Trans-women are portrayed as 'effeminate' characters who try to seduce men inspite of their protests. The movies include *Pokkiri* (a popular commercial Tamil cinema), Tamil film *Appu* where Prakash Raj plays the role of a transgender and Malayalam film *Laptop*. In the film *Pokkiri*, a group of transgenders are shown as a group who dances in the background of the dominating hero and tries to irritate him. In *Appu*, the transwoman is portrayed as someone who runs flesh trade for which girls are seduced. *Colour of Trans*, in contrast postulates the identity and pride of the community. The play reconstructs and affirms the abilities of such a community to intervene in political, artistic and social sectors of everyday life.

The play then brings a video clipping enacted by Vidya and Gee which symbolically presents how sexuality and gender are defined. The video shows a series of still photographs and gives the idea that 'gender' is a social code defined by the society. These all illustrate how *Colour of Trans* transcend the traditional theatrical modes as inclination towards text.

The play ends with a bang when the angry Vidya enters the stage. She slowly undresses herself and shows the audience her scars. She points to each and every surgical mark of hers and says, "this is the one you gave me in 1997", " this you gave me in 2000" and finally the surgical mark of the sex reassignment surgery near her pelvis. On the background, we see the

photograph of Gee with his surgical marks in his breast. Vidya walks out from the stage showing us the middle finger. The play thus starting with the description of the injuries we gave to their heart ends with how we injured them physically as well. It is our stereotypic definitions and hypocrisy which did not allow them to live how they wanted to. It is our moral codes which made them do the unhygienic, painful sex reassignment surgeries. It is to us (a microscopic representation of the bigger society) that they point their middle finger. The mood of the anger resonating in the play is to our structural systems.

In most of the scenes, the actors wear black coloured costumes, probably indicating the absence of light in their life. The costume wore at the beginning of the play also have included the one used in clown theatre. Vidya's attire of a cabaret dancer when she recounts her experience in Mumbai and Gladys's white T shirt which becomes a red T shirt by the time she completes narrating how she was molested by a group of boys in her childhood. The play uses dim light and 'focus light' to limelight the particular actor on the stage. White and red lighting are mostly used.

Theatre Activism as a Riposte to Gender Violence

This final section of this article intends to unfold the vehement cultural awakening that the transgender communities have. When Indian society treats them as 'good for nothing' fellows, Panmai groups tries to stand before the same community to perform with their wounded body. The performance becomes important because, as writers, directors and performers of the play, three of them excel. Out of hard work and constant practice they manage to avoid any minute chance of unprofessional act. They used most modern techniques and methods in theatre. In most of the scenes, the actors wear black coloured costumes, probably indicating the absence of light in their life. The costume wore at the beginning of the play also have included the one used in clown theatre. Vidya's attire of a cabaret dancer when she recounts her experience in Mumbai and Gladys's white T shirt which becomes a red T shirt by the time she completes narrating how she was molested by a group of boys in her childhood. The play uses dim light and 'focus light' to limelight the particular actor on the stage. White and red lighting is mostly used. These experiments in theatre shows that how care have being given to make each scene perfect. This indicates, Panmai group's deliberate attempt to dismantle the existing modes of theatre performance. It can be considered as an effort to transcend the system by using theatre, a vehement cultural tool.

Along with the portrayal of a striking theme and a brilliant performance, the play also sets in certain technical milestones in Indian theatre. This play can also be considered as one of the initial post dramatic performances in the Indian sub continent. A post dramatic play should be derived within a long-established discourse on theatre aesthetics itself, as a deconstruction of one of its major premises; in other words, the deconstruction of text and reconstruction of performance. Panmai theatre experiments with this kind a deconstruction and reconstruction of textuality. In a theoretical frame, these performances announce protest against grand-narratives and dramatic structures. As Lehmer defines, post dramatic theatre has a performance text that includes other non-dramatic texts with same importance which can be seen in *Color of Trans 2.0*. It can also be analysed as one of the most recent examples of documentary theatre in India as the play makes use of documentary tools and video clippings, LCD projection of videotapes. This can be stated as a double way revolution, as it involves efforts reform both the society as well as the performers. They force themselves to

come to the forefront. They trained themselves in a rigorous way so that no one could complain about their performers. Also, by this performance they are opening a new field to work and earn for the transgender community. Thus, his play acts as a conquering of the mainstream public sphere that is being generated by the cultural activities and artistic performances.

It is also important to discuss the resistance that the play raises against injustice towards alternative sexuality. When the main stream media, in other words the so called democratic public sphere, denies representing and talking about the plight of the transgender community, Panmai theatre opens theatrical counter publics. They created a talk, in fact a political talk on the issue of sexual and domestic violence in India. The actors and many of the audience, regardless of their gender, criticized his view point of normalizing the issues. Partha Chatterjee, in his discussions on Indian civil society, mentions about this act of normalization of injustice in our society especially towards the cause of the minorities (Chatterjee 166).

The act of normalization is an act of suppressing the issues of a particular community. Here, in the context of the discussion on trauma, our civil society is purposefully avoiding issues of sexual violence because it may directly hinder the patriarchal hierarchy of the society. How this normalization does take place? Normalization is made possible by a process 'cultural exclusion', as Nancy Fraser calls it, of the victim. Fraser in her essay "Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy", presents a novel perspective in the year 1992. She argued that there will be 'hegemonic dominances' working inside a public sphere. She calls it a "bourgeois public sphere". Meanwhile, this bourgeois public sphere was in fact constituted by a "number of significant exclusions" (59). The victim's basic right to express his trauma is denied by calling it as normal. Thus, the patriarchal public sphere with their hegemonic power maintaining strategies subordinates the alternative publics (mass) in terms of religion, nationality, political ideology, gender, social status, ethnicity and property ownership and so on thereby averting these sections from articulating their particular concerns and values.

In order to break this manipulative tendency of normalization the traumatized victim's should think of 'multiple publics', as Vivek Bhandari mentions in his article "Civil Society and the Predicament of Multiple Publics". The victims, the survivors and the victim's community should think about the creating newer versions of public sphere to articulate their concerns. Every act of bracketing of voices in a public discourses happens inside a public sphere to protect the interest of dominant capitalist class. So the "interlocutors" (Fraser 60) have to work for "un-bracketing inequalities" (Fraser 60). They should open their own spaces to make new discourses. Panmai theatre's *Colour of Trans* is an attempt to create a 'counter public' (Fraser 60) of the victimized communities. It is venue to make a discourse on the traumatic experience they have experience in their life. It is modest means of protest towards the victimizer.

In the history of Indian drama, *Colour of Trans 2.0* as a political play, transcends a set of traditions both in form and content as well as a large number of preconditioned notions regarding transgenders. Though in one way it as a dramatic experiment to make people aware about the issues of transgenders, the play primarily aims to make a theatrical dissent against all forms of atrocities towards sexual minorities. Also, the play acts symbolic capturing of the artistic scenario by transgender communities.

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Mapping India : Nationalism and Tribes in “*Douloti the Bountiful*”

Nationalism or nationalist movement started in India as a part of the larger project of decolonization or national integration. It tried to unite India irrespective of diversities and tried to project the very nation image as a beautiful necklace with a variety of exquisite gems as Rajendra Prasad puts it. But some recent developments in this issue of national integration places this much coveted concept of “unity in diversity” in jeopardy. India, as a nation-state, at least sometimes fails to bring in the sense of inclusiveness and oneness among some sections of its society. A study of regional writers like Mahasweta Devi is sure to put more light on this ambivalence and trauma of assimilation experienced by some downtrodden sections in India.

Nationalism, as a concept, has acquired various dimensions recently. Most poignant among them is the view of nation as an “imagined Community.” It is a term introduced by Benedict Anderson where he projects nation as a socially constructed community, imagined by the people who perceive themselves as a part of that group. But recent explorations to this outlook on nation don't take a docile stand especially the one by Eric Hobsbawm. Hobsbawm seems to think that imagined communities serve ineffectively and inauthentically “to fill the emotional void left by the retreat or disintegration . . . of real human communities.” (Hobsbawm 46) Such an imagination of a stable nation often tries to cling on to some illusions of commonalities across the divergent sections of society. It dwells much on constructed myths, fancies and some either true or falsifying promises of nationhood.

Just like any other newly formed nation, India starts its national integration with promises and national symbols. But it is quite interesting to see what these symbols and promises of the establishment of a world's largest democratic republic have to do in reality with the everyday lives of true Indians or “Harijans.” It is in this context that Mahasweta Devi's attempt to redraw the cartograph of India in “*Douloti the Bountiful*” becomes significant.

On paper India has a progressive constitution which grants equal opportunities and equal representation to all the citizens in the nation building despite their colour, caste and status. It promises equal consideration to the problems of minorities across nation. Most often it is true in the case of Dalits and Muslims. Though not up to the mark, state tries to give a fair treatment to these downtrodden sections. Tribes, on the other hand, have been largely invisible in the political processes of country for a long time. Developmental policies of the nation are blind to the culture of tribes. Their voice is not heard at all in the political and media circle. Just like them, most of their problems are marginalized. When accused of negligence towards tribal communities, the main excuse of government is the remoteness of tribal settlements. Tribes are not given any chance to direct the cultural, economic and social development of the country. Tribal understanding of forests or environment does not influence the policy making of the state. State is even now in the hands of industrialists and capitalists. Under the guidance of such radical exponents of development India advances to

become an economic super power in Asia. Even amidst the fury of these developmental projects, tribes remain the invisible citizens of India.

Douloti and Ganori Nagesia in Mahasweta Devi's "Douloti the Bountiful" are real invisible citizens whose role in the cartography of India is deliberately forgotten. Ganori Nagesia is living in Seora and he is the kamiya of Munabar Singh Chandela, a Rajput Chandela. He is the owner of Seora village and Ganori's job is to look after Munabar's plough steer. He has entered into this bonded labour system (kamyouti) when he borrowed three hundred rupees from Munabar. He borrowed money for two reasons 1) doing purification for returning from jail and 2) for the marriage of oldest daughter and eldest son. Tribals, landless and penniless, are compelled to fall a prey to the money lenders as and when expenses beyond their expectations come in their life. Once one person is caught in the web of loans, he can never dream of coming out from it. He will become a bonded labourer forever.

Bono Nagesia's case is entirely different from this. Bono yearns to be free and goes to coal mines in Dhanbar in search of a job. But the vultures of money lending are waiting there also. Desperate of his slavish existence, Bono Nagesia kills a money lender who comes to sleep with tribal women in shanties. He steals his money and flees to Seora. Bono yearns to build a home with that money and fulfills that wish. But Munabar doesn't allow him to live there and burns the house.

It is an age old law that Nagesias should not try to make money. If they violate this code and walk to prosperity, the boss will teach him a true lesson. Thus Bono is crushed down by Munabar for breaching the conventions. He becomes a bonded labourer under Munabar for twenty rupees. Bono foresees the chain of slavery expanding through his son (for marriage with Douloti) and wife (for marriage feast) and runs away to Calcutta. His wife and child are left out of slavery as they are weak. After much days of starvation, his family also disappears.

A census takes place after Bono's departure. But such governmental endeavors hold no value for the tribal. Bonded Labour and subservient existence of Nagesias in a way prove the futility of all promises of democracy and subsequent process of integration of the country. The proponents of national integration always try to project democratic processes like election and census as a true mean to achieve equal treatment of the citizens of India. Though tribes are enfranchised citizens of India, their problems are rarely addressed in the parliament. Elections are held as usual in tribal regions, but no real representative of tribals reaches the parliament. Land lords and higher officials manipulate the way the representatives are elected. In "Douloti the Bountiful", Mohan speaks about how Munabar's beneficiaries are voted to power by the tribes. Ignorant tribes like Ganori will vote for whom their land lord points to. Such representatives will never work for the tribes. These representatives are silenced either by their party or by their selfish motives. This makes most of the tribes voiceless.

The ideals of equal opportunity and treatment are just false promises for tribes like Ganori and Bono because their existence is largely neglected in the developmental processes of the country. Tribes are not given their due in the economic development of the nation. They are denied education, proper health care and the supply of basic amenities such as food and water because they chose to live in the remotest forests of India. This impoverishment compels them to take up bonded labour even though it throws them at the mercy of ruthless land lords like Munabar. After the flight of Bono, Munabar's attitude to his labourers becomes even

more heartless. Ganori Nagesia's carelessness sends Munabar's plough steer into a tiger's belly. This infuriates Munabar and he orders Ganori to take the yoke on his shoulders and plough the field. This hard labour crushes Ganori. The axle sits hard on him and he is injured severely. He is hospitalized and comes back as Crooked Nagesia. This plight of Ganori throws light on the inhuman way in which tribals are treated in bonded labour system. Once the tribal man gets injured, his family is abandoned.

The same happens to Ganori's wife and child, Douloti. They are forsaken and take refuge in prayers. Another curse of subalternity is that the tribals are always under the constant vigil of exploiters. When Ganori's wife and child become helpless, Paramananda comes to make use of that situation. He flatters ignorant Douloti with his gifts like saris and she falls a prey to his treachery. Paramananda is a crooked person who will release men from bonded labour in order to get hold of their women. The same way, Paramananda releases Ganori from the debt to Munabar and in return asks for the hand of Douloti. At first, Ganori resents but he is made to leave his daughter with him.

The situation of tribals like Ganori becomes worse as they are not getting any support from the government. On the other hand, government closes its eyes to all the atrocities performed on tribals for getting the support of the Kulak and the agri-capitalist. Douloti, unaware of the pit into which she is falling, follows Paramananda. They reach Madhpura where Douloti gets good food and clothes which she has never dreamt of in her life. But these are all just the start of a grave exploitation. Later on, reader comes to know that Douloti is taken to Madhpura as a kamiya whore. Paramananda sold her to Latia and Latia kept her for three long years. For Latia woman is a land which he ploughs so ruthlessly. Just as he conquers lands and forests and exploits it blindly, Douloti also becomes a subject of his exploitation.

For those three years, she hadn't been given any wages but subjected to many sexual tortures. Moreover, whatever she gets as the expense of food and clothes are added to the principal debt his father got from Paramananda. The very image of women as a mere mat to tread down upon echoes eco-feministic concerns. She is nature which is being exploited ruthlessly and her experience parallels with that of the forests. After three years, Latia loses his interest in Douloti and Douloti is made to take new customers. Later on, a good hearted Singhji comes in the place of Latia. He gave her gifts and is concerned about her sad plight. By that time, Paramananda dies and his son Baijnath take over. He is cruel and greedy. Singh gets another contract and leaves the place. Douloti's good days are over by that time and what follows is days of toil. More clients and no rest. It is during that time, Douloti meets Bono again. He is working with a missionary which tries to report the evils of bonded labour to the central government. Though Bono assures her that good days are ahead, Douloti can't trust his words. She calls Uncle Bono a story teller who gives fanciful promises.

Days of toil make Douloti wither and she is infected with Tuberculosis. By that time missionary comes again to take witness from kamiya whores. But when Prasad informs that the report made by Bornfuller is still caught in red tapes, the futility of such governmental surveys and endeavors are clear. Douloti becomes so tired that she can no longer take the customers. When Douloti wears out of use, Baijnath forsakes her and asks her to go to hospital. She staggers on the road and catches the bus to Tohri. But the doctors abandon her and ask her to go to Mandar. Douloti, tired to the core, lies before a large hut. On the day of Independence, Mohan Srivastava finds her lying dead on the map of India in front of the

school. Here, Douloti becomes the symbol of all those tribals across the nations who are dying under the tyranny of bonded labour system.

Douloti's death is not merely something physical it also suggests death of all the democratic ideals that India claims to hold fast. Tribes are just passive onlookers in the development processes of India. They can't reap any benefit of India's sovereignty. They are denied educational services and health care. Douloti loses her life because of the callous negligence of the doctors. Nagesias seem not to enjoy any positives of green revolution or land reformation happened across the country. On the contrary, all these developments push them more and more into the vicious clutches of agri-capitalists. No history or governmental documents try to record the woes of these tribes and their contributions to nation building are blindly rejected. The failure to bring about an effective law against bonded labour and the failed attempt to conduct a survey to bring out the callousness of a system like bonded labour suggests the same. In true sense, Douloti becomes a national allegory as Jaidev puts it in his article "Douloti as a National Allegory": "the site on which a whole variety of 'the Great Indian Meaning'- mythological, historical, socio-cultural, class, casteist and gender-converges as a set of operative, oppressive forces. It is in their astonishing range that these forces turn Douloti into a national allegory, or rather, an elaborate charge sheet against the nation."(136)

Douloti in "Douloti the Bountiful" critiques the idea of an 'absolute nationhood' and its attendant hegemonising homogeneity. Life of tribes like Ganori and Douloti shows how the mainstream nation marginalises and subsumes the truths and values of subordinate groups. When speaks about the ethnicity and experiences of Nagesias, Mahasweta Devi actually fractures nation as a haloed, geographical entity by drawing attention to the geography of subaltern habitats. Such a habitat entails a rocky, barren, wastelandish geography as contrasted to the geographical image of agricultural economy. This habitat of tribes underscores their border line existence and resulting backwardness.

Mainstream nationalists always neglect this bleak aspect of India which is deliberately concealed in the otherwise plump and fine looking cartograph of India. Bonded labour finally gets a space in the nation state as Douloti appropriates the map of India spread-eagled in her death. As Mahasweta says: "Filling the entire Indian peninsula from the oceans to the Himalayas, here lies bonded labour spread-eagled, Kamiya whore Douloti Nagesia's tormented corpse, putrefied with venereal disease, having vomited up all the blood in its desiccated lungs."(Devi 94) She leaves no room at all for the national flag on the map, which the schoolmaster has inscribed. Douloti reinscribes the official map of the nation with the biological graph of a lifeless tribal female who remains unaccommodated till the very end. She becomes the text of the ignored 'Fourth World' in decolonized space, not spoken for among the agendas of nationalism.

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Gendering Intelligence : Representation of females in *The Big Bang Theory*

Abstract

Culture is full of stereotypes, especially when they are about women. The portrayal of a woman in a science field is not always realistic in television. The gender stereotypical claim that science is a masculine domain reflects the views and status of women in the fields of science, engineering and medicine.

*The situational comedy, *The Big Bang Theory* offers a unique moment to explore the representations of the female scientists. Even when it marks a difference from the traditional situational comedies, where the females are typecasted as less independent homemakers, the series still falls in line with the rest of them for its portrayal of Bernadette and Amy, the two female leads.*

*This paper tries to analyse the significant episodes of the show, *The Big Bang Theory* and show how stereotypical and socially awkward are the representations of females in the show.*

“Power is domination, control and therefore a very selective form of truth, which is a lie”

- Wole Soyinka

Television or the mass media in general, is an important industry in the world today that we most often discuss about the different challenges that it has brought out in this contemporary society. When we talk about media, we are not talking about some transparent technologies that open out its windows to the world. In negotiating about different events around the world, the television, films, video games and other media are involved in selecting, constructing and representing reality. In our consumption oriented mediated society, much of what audience know and care about is based on images, symbols and narratives. The media tends to accentuate and re-emphasize the values and images of those patriarchal power structures and own the means of dissemination. In addition, the values and images are also embedded with different commercial considerations. How individuals construct their social identities and how they do it is shaped by commodified texts produced by media.

We are exposed to daily dose of gender inequality in veritable formulae, even though we hardly notice it. These constantly polarized gender messages that we imbibe is clearly a part of “media sexism”. The mass media portrays the females either as sexual objects or as people who fight too hard as to survive in a man's world. The women's liberation movement in the 1970s has fought against this imaging and has released them from some stereotypes and oppressions. However, the media continues to nurture society with these images and reinforce certain attitudes that encourage sexism. While the emotions, fashion and humour is easily appreciated in a television show, it must not be overlooked that these shows are a combination of real life people and situation, and manipulating this reality often ends up in creating humour and entertainment. Since comedic texts is based on prevalent ideologies,

stereotypes and cultural codes, analyses of humour offers a unique perspective for understanding contemporary perceptions and stereotypes of highly charged issues such as gender and sexuality (Boskin 1997).

In the modern culture, television acts as a carrier and teller for many stories (Gerbner, 1999) and can be called “principle storyteller in contemporary [...] society” (Kozloff, 1992, p. 67). Television has the ability to influence society at large, can cultivate attitudes and is also relevant beyond the time of consumption. It offers a view of the contemporary society as composed of fragmented individuals and what is seen and heard can mean different meaning to different persons. The television product in this context can be seen as the signifier which is not a representation or distortion of reality but an object with its own set of characteristics (Wren-Lewis, 1983).

This paper tries to analyze the content of these stories and the lessons that can be derived from that, and considers television as a place where ideologies and values are presented. This paper attempts to make a semiotic enquiry into the postmodern television shows with respect to *The Big Bang Theory*. Speech and dialogue are the key factors of this study and the visual as well as the verbal elements are scrutinized for the same. The different characters in the show are examined for the possibility of understanding the ideology and meaning behind the discourse.

The *Big Bang Theory* launched on September 24, 2007 and continues to be broadcasted as the lead scripted comedy in CBS. The American show *The Big Bang Theory* revolves around the life of a group of four male friends living and working in Los Angeles, who all match the central aspects of the nerd stereotype. On the official homepage, the set-up of the series is described as follows:

“Leonard and Sheldon are brilliant physicists, the kind of “beautiful minds” that understand how the universe works. But none of that genius helps them interact with people, especially women. All this begins to change when a free-spirited beauty named Penny moves in next door. Sheldon [Cooper], Leonard's [Hofstadter] roommate, is quite content spending his nights playing Klingon Boggle with their socially dysfunctional friends, fellow CalTech scientists [Howard] Wolowitz and [Raj] Koothrappali. However, Leonard sees in Penny a whole new universe of possibilities... including love.” (CBS, 2012)

Leonard Hofstadter is a weak timid guy who tries to be social. He is aware of certain prevalent societal norms. His friend, Sheldon Cooper is more arrogant and socially awkward character who is neither interested in women nor in social norms. Not only is he not able to pick up on social codes, he does not know how to naturally adhere to them. This is apparent in one episode of season 2 when Sheldon tried to get Penny a date so she will break her online gaming addiction. Because he is unaware of the social codes behind what he is saying, Sheldon ends up sending the wrong message to the man he is talking to. Hence, often we hear Sheldon saying problematic gender charged dialogues such as, “She was kind of a honorary man. She had a penis made of science.” And “You should think fast because men can sire offspring their entire lives, but those eggs you're toting around have a sell-by date.”

Their colleagues Rajesh Koothrappali, a particle astrophysicist and Howard Wolowitz, an

aerospace engineer also portray their nerdy awkwardness. Raj has got difficulties with women and he is unable to speak to them without the help of alcohol. Howard presents himself as a ladies' man but his cheesy pickup lines and the fact that he still lives together with his mother shows that he is struggling socially as well. He is the only member in the group without a PhD which he defends that most engineers have no use of.

Being a program that is “objectively popular”, the producers have inserted an artificial laugh track as a semiotic representation of comedy. The laughter in the background breaks the sense of 'reality' and it is heard throughout the show to constantly remind the audience that what they are watching is not real. This is a postmodern mechanism to differentiate the real and the unreal and to

The series can be considered as successful on a global plane as it is consumed by numerous countries across the globe. This implies that the values and images it circulates are also consumed by a global audience pertaining to different cultures. An in-depth qualitative content analysis of this global product shows its potential of being a high impact cultural artifact. Before making a thorough semiotic analysis a brief analysis of semiotics as a study is necessary.

The Swiss linguist Ferdinand de Saussure described the semiotics as the interpretation of signs and sign- using behaviour. It studies the role of signs as a part of social life. Writing in 1964, Barthes declared that

'semiology aims to take in any system of signs, whatever their substance and limits; images, gestures, musical sounds, objects, and the complex associations of all of these, which form the content of ritual, convention or public entertainment: these constitute, if not *languages*, at least systems of signification' (Barthes 1967, 9).

Two key terms in semiotics are *signifier* and *signified*. The first describes the actual object, for example an image on television, the second one describes what the first one stands for, and what it means. The relation between the two is arbitrary and thus not natural but created by society (Jensen, 2002).

Charles Sanders Pierce defined signs as “something which stands to somebody for something”. He tried to understand semiotics in terms of different categorizations by breaking into a trichotomy of icons, indexes, and symbols. Icons are signified by resemblance, indexes signify by cause and effect and symbols signify on the basis of convention. We have combinations of semiotic systems or a supersystem that implies the views and attitudes about the world known as codes. These codes bring semiotics and social structure together. The interpretation of these codes is not fixed. It depends on the commonly conceived meanings and cultural conventions (Jenson, 2002).

To understand the semiotics of the show, after watching all the episodes in, the development of the story line and character build up was recorded. I tried to pick out instances of different humorous aspects and analyzed them and their meaning. I have used examples from season 1 and season 2 of the show and with the help of different semiotic codes such as verbal codes, intertextuality, and metaphors, have come to analyze the show.

Intelligence is the primary code that is gendered masculine. There is a constant representation of men and women which contrasts with the gender stereotype of men of being smarter than women. They reduce these intelligent characters to traits such as possessing multiple degrees, spouting obscure facts, pursuing scientific interests,

announcing their intellect, highlighting their photographic memories, overusing logic, avoiding empathy, and overall acting socially awkward. Other characters affirm their intelligence through observations, admiration, and other comments.

In the series *The Big Bang Theory*, this is displayed in a scientific aspect with the main characters being scientists. It features both male and female characters who exhibit high intelligence and scientific accomplishment, which suggests the possibility for challenging these gendered constructions. A few women become part of the regular cast, and many of them exhibit high intelligence and academic accomplishments, including Bernadette Rostenkowski, a Ph.D. in microbiology; Amy Farrah Fowler, a Ph.D. in neuroscience; and Rajesh's sister Priya, a J.D. holder. The neighbour across the hall, Penny possesses a different set of smarts — street smarts about everyday people, alcohol, and popular culture. Two minor characters — Dr. Beverly Hofstadter and Dr. Elizabeth Plimpton — demonstrate the extremes in these constructions, and their representations raise some further questions about gender, intelligence, and sexuality.

Leonard's mother, Beverly Hofstadter who holds degrees in psychiatry and neuroscience, wears business suits and glasses. She speaks clinically, makes logical statements, displays emotional objectivity and exhibits sexual repression. When she tells Leonard about her surgery, her divorce with his father and their dog dying, Leonard gets upset. She doesn't understand why does he gets disturbed by these events. She says, "Excuse me, Leonard, I am the one getting a divorce, Mitzy [the dog] is the one who is dead, why are you the one making a fuss?" in the episode "The Maternal Capacitance" in Season 2, she finds herself relaxed in Sheldon's company and they sing "Any Way You Want It" and the reason for her behaving in a casual manner is the influence of alcohol.

"The Plimpton Stimulation" brings in Dr. Elizabeth Plimpton, a cosmological physicist visiting from Princeton University. Sheldon and Leonard have a high regard for her work, and Sheldon requests her to live as a guest in their apartment. Elizabeth emerges as the opposite of Beverly. Elizabeth wears her hair long and down, and she wears bright-colored clothing, with a yellow skirt and a red, magenta, black, and camel sweater. After Sheldon goes to bed, Elizabeth enters Leonard's bedroom and tells him, "I wrote the section on the Wilson-Bappu Effect completely naked." She explains, "When we consider the brightness of pulsating variable stars, we start to see a possible explanation for some of the discrepancies found in Hubble's constant" as she removes her bathrobe and reveals that she wears nothing underneath. She in due course sleeps with Leonard.

On one level these women defy the masculine nature of intelligence. Both Beverly and Elizabeth are skillful and experienced science professionals. Both reveals a number of the intellectual stereotypes, and both receive affirmation of their intelligence. But as much as these women possess high achievements in typically masculine fields, Elizabeth and Beverly represent opposites in sexuality. While Beverly symbolizes the emotionally disconnected and sexually repressed scientist, Elizabeth represents more pleasure seeking and sexually motivated scientist. They are the parallels of virgins and whores that define women's representation in the media. When Elizabeth asserts her sexual availability, Beverly come across her social isolation with the help of alcohol and asserts her potential. While Beverly's repression could be part of her middle age, Elizabeth's openness could be considered part of the generational post-feminist reclamation of sexual identity as a form of empowerment.

Amy Farrah Fowler, is a neurobiologist and is a female duplicate of Sheldon. She is more inclined to explore human relationships because of the influence of Penny than Sheldon. She is the official girlfriend of Sheldon. According to A K Whitney,

“Amy's look is frumpy and her personality is cold and masculine, which resembles the sexist stereotype that surrounds women in science. Sheldon does not think women are as intellectually capable as him, or as men for that matter, in the science field. Even though he likes Amy and the fact that she is smart, he still mocks, devalues and lessens her accomplishments.”

Amy becomes 'the other' of Penny. Amy has little or no control over her physical relationship with Sheldon. The “sexually unattractive” character is shown as having to work very hard to have her needs met, effectively mocking her decision to focus on things other than her appeal to men, such as science and career-advancement.

Bernadette Rostenkowski is a microbiologist and a former waitress with Penny. She is introduced to Howard and instantly feels a connection because of their overbearing mothers. She marries Howard by the end of season 5. Bernadette's squeaky voice makes her seem less smart than the guys, and appears more funny than intellectual. Although generally a sweet and good natured person, Bernadette has a very short temper and can be vindictive and lash out when provoked, often sounding like Howard's mother, and intimidating her colleagues. She is also shown to have a competitive streak.

There is Penny, whose good looks seem to be the only thing she has going for her, and her stupidity becomes a tired and overused joke. Penny's character can read as a symbol for any American girl. Her last name is never revealed by which no definite identity is granted to her. She is a blonde-haired, thin, aspiring actress from Nebraska who now lives in California. Penny is also a symbol of “normalcy” in comparison to the other characters. She is used to highlight the characters of the people she hangs out with. She creates an interesting dynamic by being a part of a social group of geniuses, but also stands for the general populace. She's sarcastic, hopelessly ambitious, and just a little naïve.

Penny is often described as the blonde next door who is a stupid in the nerdy terms. Beauty here is used to divert focus from her intelligence. She is a way smarter than her nerdy neighbours and in one episode; we can see winning the game of chess when she is playing that the first time. But still the sitcom asserts that the only thing that matters was how she looks. And one this beauty myth is substantiated; there are no more struggles for rights and freedom. Women can be put down to their submissive place in society. Being a lead character, she is the central representation of womanhood on the show; and in doing so; she is maintaining the principles of the beauty myth in their entirety.

A lifelong advocate for women's rights, Naomi Wolf wrote,

“We are in the midst of a violent backlash against feminism that uses images of female beauty as a political weapon against women's advancement: the beauty myth....what it is doing to women today is a result of nothing more exalted than the need of today's power structure, economy and culture to mount a counteroffensive against women...the myth which [seeks] to punish women for their public acts by going after their private sense of self, [becoming] the paradigm for new limits placed on aspiring women everywhere...the myth is undermining the ground women have gained through long, hard, honourable struggle.”(7)

The Big Bang Theory accepts the idea that only men can be “geeks” with open arms. Although this as seen throughout the course of the show, it's highlighted in the season six episode “The Bakersfield Expedition.” When three women, Penny, Amy, and Bernadette, walk into a comic book store, the men act as if they've never see women, implying that there's no way women could partake in comic book reading, science fiction conventions, or other “geeky” past times. By perpetuating the stereotype that women aren't participating in “geeky” activities, *The Big Bang Theory*, with its racial and gender stereotypes and flat characters, is providing a justification for the men who like to think that it is their sacred duty to keep women out of geekdom through demeaning and insulting confrontations.

Women are seen purely as sexual objects within the *Big Bang Theory* universe. Nearly all new female characters are introduced as potential sexual partners for the male characters, furthering the show's implications that women are only valuable to men as sexual conquests. This isn't entirely surprising, seeing as *The Big Bang Theory* was created by Chuck Lorre, who has a history of perpetuating stereotypes in his shows that could be insulting to men as well as women, constantly reducing women to nothing more than sex-providers and men to predatory creeps.

Media do exert considerable power in their repetitive circulation of particular versions of “acceptable” femininity and masculinity. There are a vast amount of images, fantasies and models that are repeatedly exposed in television shows, movies, advertisements and other media. These images affect the self image and the behaviour of people around the world. As actress Greena Davis noted, “We can change the future through what people see. If they see it they can be it.”

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Negotiating Language Competence as a Potential Factor to Wield Knowledge Power in Subject Classes

Abstract

In a multilingual country like India, teaching other subjects through English is a challenging task. More so is the case when the class is heterogeneous in terms of the English language competence of the students, wherein the subject teacher has to tackle a multilayered pressure that mainly necessitates the teacher's exercising her knowledge power among the students through this non-native language. Knowledge power, which refers to the teacher's ability to show her intellectual prowess or her subject domain competencies as an expert practitioner, dictates that the teacher is packed with all available information about the subject and thus be "head and shoulders above all" (Payne & Cangemi, 1998). Establishing her knowledge power is in fact an inevitable prerequisite for any subject teacher to ensure active student participation in the teaching-learning process. Surprisingly, the status quo of the subject classes gives room to think that despite the strong subject knowledge, it is the language competence that seems to enable the subject teacher to articulate her knowledge power in the class. A distressing fact is that not only one set of students remains dormant because they do not understand anything taught in English, but on the other hand, the competent lot in the class always poses a hidden threat to the subject teacher, one that involves the teacher's language, which definitely disturbs the smooth progress of the class. This paper examines the views of subject teachers of diverse disciplines, regarding teaching their respective subjects through English. The main objectives are i) to address the need to check the attitude of both teachers and students towards setting standards for teaching other subjects through English, and ii) to enunciate language competence as a potential factor to wield knowledge power in subject classes. Data collection for the analysis is done through a working questionnaire. The attempt is only to assess the current practices as found in the Educational institution that the researcher is affiliated to and not to generalize them as facts at large. Suggestions for augmentation are based only on the inferences derived from the data collected.

Introduction

During the good olden times, it was not uncommon to see English teachers teaching other subjects and other subject teachers teaching English in India. For an English teacher, if she is not very much sentimentally attached to the aesthetics of English language and literature, it is no big issue at all to teach any matter, i.e. content, in English to teach the grammar of the language. But for other subject teachers, who are very proficient in their respective subject/s but not so in English, it is definitely a matter of concern and difficulty to teach their subject through English. Especially in a heterogeneous class where they have students of assorted

abilities, language proficiency is a big hitch for the subject teachers, when it comes to holding intact the students' concentration.

To make a successful classroom presentation, particularly at the tertiary level, the teachers need subject knowledge coupled with classroom management skills, awareness about the contexts they are teaching and a perfect understanding of the students and their competencies, attitudes and motivational levels (Andrew et al, 2005). The one common thread that connects all these requirements is language proficiency. It is a minimum expectation of the students that the teacher should talk on their level of comprehension, that is, the learner should be able to understand what the teacher is saying (Richards & Lockhart, 1994). In second language learning, this transference from one speaker's use of language to another speaker's use of language is viewed as a contamination factor in the use of the L2. In this context, Stander (2001) rightly senses that where teachers' own L2 knowledge is not on an acceptable standard for the use of English, their poor usage and knowledge of the language are transferred to the learners.

This study creates its premises partly from this matter of fact and takes it further to discuss how language is used as a tool by the subject teacher to wield her knowledge power and how the same language effects drastic twists to the extent of spoiling the classroom cadence. Particularly in a college that accommodates students hailing from different societal strata, it is equally challenging for both the teachers and the students alike to meet the language-related issues that are more often than not very unpredictable. With the view to addressing the need to check the attitude of both teachers and students towards setting standards for teaching other subjects through English, and to enunciating language competence as a potential factor to wield knowledge power in subject classes, the following were set as objectives:

To examine the factors that contribute to constructing the involvement and participation of the students and the teachers in a subject class

To scrutinize and justify how English language proficiency is used as a tool by the teachers and the students for subjective purposes.

Scope and Limitations

This study was actually prompted by the students' observations in the periodical student assessment of the faculty of the institution that the researcher works for, wherein the undergraduate students had desired that some of their teachers spoke bearable English while explaining scientific/technical concepts and theories. While one group expressed that their subject teacher had a poor proficiency in English and her use of ill-formed, ungrammatical language irritated them to go astray, another group inclined to curb the monopoly exercised by the teacher via language. Though there is every possibility that the students may be prejudiced in this regard, we cannot flatly overrule the chances of having subject teachers with low language competence too. However, this study avoids reiterating the same; it rather attempts to expose the crevices of classroom setting that have long been left unattended and therefore uncemented owing to the other pressing academic demands, thereby pronouncing the need to look into this as an issue.

This study is qualitative by nature in that the variables used for the survey do not have

sharp technical definitions and therefore they are more representative than absolute. More empirical verification is required for generalization. The argument is built on the observation that at the tertiary level of education, i.e. under graduate level, of all the means that the subject teacher takes to uphold the concentration of the students, language proficiency scores high, which is used by the teacher and by some students alike for more subjective purposes.

The question of demographic details, age and gender of the respondents (learners and teachers) did not arise because the study is confined to the all women Government-aided Institute for Higher Education that the researcher is affiliated to, which, though located in a city, accommodates students from all strata of the society. Similarly, while analyzing the involvement of teachers, extrinsic motivational factors like salary benefits, job security and physical environment were not considered for discussion. As far as the language skills are concerned, only the speaking skill is considered for analysis. The questionnaires nevertheless encompass all possible range of issues involved in the topic. Since this study is essentially qualitative the variables for the concepts may seem overlapping. Therefore, the results cannot be generalized at a larger scale. Moreover, as the chosen area of study encapsulates several disciplines like psychology, education and the like, it requires extensive empirical accuracy for authentication and for a staunch justification of the claim made.

Methodology

The primary aim of this study is to discuss language competence as a potential factor that helps the teachers (and some students, at times) to exercise knowledge power in subject classes. Therefore to gauge the same, two sets of questionnaires, one for the subject teachers and the other for the students, were prepared. Assuming that at the tertiary level the students are matured enough to consider themselves as the major stake holders of the course of their choice, the questionnaires were administered to 314 undergraduate students and 65 teachers handling different major subjects for degree students in the institution that the researcher belongs to.

Since this study is qualitative by nature, questionnaires were semi-structured with both close-ended and open-ended questions. For purposes of validation, the questionnaires were based on Gardner's 2004 model of Attitude/Motivation Test Battery proposed in the International AMTB Research Project. Few adaptations were also made from the Beliefs about Language Learning Inventory (BALLI) of Horwitz, since a substantial part of the study is about English language proficiency.

The Teacher Questionnaire was designed on the basis of teachers' intrinsic motivation factors, their expectations of students and the like, for which again the ideas were adopted from the models mentioned above. In addition to the Yes/No options, all the questions carried blank space for any explanation intended, and there were also completely open-ended questions aiming at a more candid expression, however subjective it could be. Absolute liberty was given to the respondents, like they did not have to mention their name and the department affiliation anywhere, to ensure more transparency, honesty and authenticity in responses.

The students' questionnaire contained 34 Yes/No questions and 6 open-ended questions. They were categorized as follows:

Sl.No.	Factors that affect participation	No. of Statements
1.	Beliefs about teacher's knowledge in general	8
2.	Beliefs about teacher's subject knowledge	8
3.	Thoughts about teacher's language proficiency	10
4.	Factors that affect concentration in class	10
5.	Thoughts about the class environment	4
		40

Table 1. Students' Questionnaire

The questionnaire for the students was designed in such a manner that all the questions reflect their thoughts about the knowledge power and language proficiency of the teacher and the general class environment, the details of which contribute to the argument of this study. As mentioned earlier, the variables used are more representative than experimental.

Similar to the one meant for the students, the questionnaire for the teachers was used to consolidate the factors that affect the interest of the teachers and substantiate the suppositions of this study. The teachers' questionnaire contained 33 Yes/No questions and 7 open-ended questions. They were categorized as follows:

Sl.No.	Intrinsic factors that determine classroom management	No. of Statements
1.	Beliefs about students' knowledge in general	6
2.	Beliefs about student involvement in subject classes	7
3.	Personal involvement towards teaching in English	7
4.	Efforts taken to ensure interaction	6
5.	Anticipations about the teaching outcomes	6
6.	Factors that curtail the inclination of the teacher	8
		40

Table 2. Subject Teacher Questionnaire

Analysis of data

It is a common belief that for all the passion that the teachers have for their respective subject, they deliver it at their best possible modes. However, in an exam-driven education system, many a time despite the positive motivation of the teachers they cannot help but just 'transmit' the subject as a set of theories, laws, principles, etc. When they have to perform the job of information-providers (Brown, 1982) like this, the result is teaching becomes unstructured with a general assumption that all students are identical and that they can follow the same type of instruction; the students are thus indirectly forced to accept the models that their teachers were taught themselves, a process that portrays the teacher's lack of readiness about students' forms of learning and thought. (Hallbawchs, 1985) This idea has been widely reflected in the responses of the students. A good majority of the students (87%) stated that the teacher never listened to them nor gave them any scope for interaction in the class. Some

of them (42%) believe that the teacher is so prejudiced that she divides the class only into groups of brilliant learners and groups of poor learners; what differs among teachers is their choice of one of these two groups as their exclusive audience and design their mode of teaching accordingly, depriving the other group of the attention they deserve.

What matters the most here is if the teacher chooses to favour the brilliant crew, she focuses on this group and eventually ignores the other, which actually necessitates her to be bilingual in her lecture in order to ensure absolute understanding. She goes on delivering the content in English, may be as a means to maintain her high profile (43%) among these 'brilliant' or to 'satisfy' their expectations (32%). 54% of the students feel that, as a result, they are deprived of an opportunity to gain knowledge of the subject, since some of them prefer being taught in the regional language rather than in English.

Contrary to this, 52% of students stated that their teacher speaks faulty English and this takes away their respect for the teacher, as they believe that any teacher should have good competency in English. This set of students has obviously had their schooling through English medium of instruction and are confident speakers of English, who believe language plays a crucial role in enhancing their career prospects. 32% stated that, in a situation when the teacher uses an erratic language, they tend to discredit her by asking for explanations in English, while 21% said they would stay indifferent in the class.

On the other hand, the analysis of teachers' responses brings to light their cloaked grievances and concealed contentions, especially when it comes to deciding between language and subject. It is indeed appropriate in this context to cite some of the qualities specified by the publication entitled 'Speaking for Excellence: Language Competencies for Effective Teaching Practice' funded by the Council of Ministers of Education, Canada, as the essential competencies that a teacher should possess.

- use of oral language to promote the comparison, sharing, and clarification of concepts and notions (Cormier et al., 2010; Dulude, 1994);
- ability to provide a clear and economical explanation of their own knowledge and ideas (Dulude, 1996);
- timely and strategic use of oral language for classroom and student behaviour management (Liva, 1995; Mottet & Gervais, 2007);
- ability to distinguish between explanation, argumentation, interaction, correction, refutation, and feedback and to use them appropriately (Lebrun, 2008a; Leboulanger, 2004);
- linguistic skills required for reformulation, repetition, and substitution (Armand, 2009);
- knowledge of how to consider their audience, how to evaluate the level of knowledge of listeners, how to provide clarity about new terms and to summarize main ideas, and how to make explicit their intended plan for communication (Boyer, 1985; Howe, 1994; Plessis-Bélair, 2004).

Considering the above as the common qualities desirable for teachers across the globe, there is every justification for the students to expect their teacher to be not just knowledgeable but also sagacious enough to ensure that even the last bencher has understood

the concept being taught. The questionnaire meant for the subject teachers reflected this concern too for which the teachers had given myriad responses. In the first place, according to a good majority of teachers (69%), a low proficiency in English is not an anomaly at all, as long as they can convey the concept on hand. Nevertheless, an equally fair percentage of them (65%) state that they do use English, either to inspire the non-conversant group to interact (33%) or to establish their control over the students (31%). Stating that to hold back a handful of brilliant students and to thwart them from outsmarting the teacher, they have to put their (English) foot down. Surprisingly, 23% of the teachers confessed that they are not competent enough in English and sometimes grope for words and appropriate language structures and forms. As a defensive measure, these teachers state they either shout at or turn absolutely apathetic to those students that demand more erudite presentation.

More than half (53%) admits that they do not take any special efforts to hone their language skills, though they are very much aware of their faulty language and the students' reaction to the same. On the other hand, during demanding occasions where they ought to ensure clarity, they (69%) only prefer simplified English to the regional language. Either way it does not serve any purpose because, the smart ones know that the teacher is not proficient in the language and so they tend to be indifferent; and the less smart stay perplexed throughout the class as they realize the teacher is uncompassionate.

More than three quarters of the teachers (79%) feels that they are comfortable with the lecturing mode in English but not so very much the same in casual communication/conversation, which exposes their lack of confidence. 70% stated though it is bad to feel so, their realization of the very presence of brilliant English speakers or students with a higher IQ drives them anxious, which in turn forces them to resort to a prosaic lecture mode. Again, 56% feels that they find themselves weak and nervous because they are not able to convey the technical concepts in English (probably because they were educated through regional medium of instruction); 53% states they get irritated when they are assailed with questions because some of them (34%) believe that students do not always ask questions with good intentions. They also feel (57%) being bilingual inside the subject classroom will definitely bring down their reputation as a teacher.

Conclusion

Now that it has been inferred that language proficiency is used both by the teachers and the students to exercise their knowledge power in the class, efforts can be made for a change of attitude towards language use in subject classrooms. Viète (1998) states "...in the context of class discussions, teachers need to be able to elaborate on the contribution of others, signal opinions, impart information or change focus, and express and defend their opinions." Unlike language classes, subject classes demand more description, explanation and elaboration of concepts to implant in the students' minds thoughts of science and technology for advancement. The teacher definitely requires a better language competency to enable the same in the students. Therefore teachers should consider honing their language skills so that the subject classes become more alive and meaningful. On the other hand, subject teachers with a higher language proficiency in English can consider the lower competence of the students and can resort to being bilingual to deliver the subject. Ultimately, a better internalization of the concept is what is desired. Furthermore, students with better language

competence can be counseled for a balanced attitude towards the subject, the teacher and fellow students. To sum up, both the teachers and the students need to be oriented and encouraged to be more self-reflective about their own language use and the language use of others.

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Re-Visiting Surveillance, Power and Knowledge

The interest in surveillance has surged post the 9/11 terror attacks on the World Trade Centre. More pervasive forms of institutional surveillance are now being and have been developed, the prominent ones being – dataveillance (i.e. the collection, organization and storage of information about people) and biometrics (i.e. the use of the body as a measure of identity). Surveillance technologies have become a regular, inseparable feature of the everyday lives and culture of citizens across the globe. Surveillance has become dispersed, fluid and invisible.

Surveillance is a transdisciplinary field. It encompasses within it diverse forms, linkages and processes. It is a signifier referring to face-to-face supervision, camera monitoring, TV viewing, paparazzi stalking, GPS tailing, cardiac telemonitoring, tracking of commercial/internet transactions and so on. It thus points to an ever receding signified. It is generalized, dispersed and extensive.

To Bentham's structural description of the panopticon, Foucault added another component – the horror of power that keeps a constant vigil on the powerless through surveillance. Hannah Arendt posits that watching “remains sporadic, but the threat of being watched never ceases”. The inmates face the “constant torture of the random but ever possible gaze”. (Accordingly, in urban space unverifiability is characteristic to the function of surveillance. The consequences of increasing surveillance is that in everyday life people are more visible to invisible watchers than ever before. The “private actions of the gazed upon become the public spectacle of the gazers”, points out Hillier).

Foucault's description of Jeremy Bentham's architectural plan of the Panopticon reads as: “At the periphery, an annular building; at the centre, a tower; this tower is pierced with wide windows that open onto the inner side of the ring; the peripheric building is divided into cells, each of which extends the whole width of the building; they have two windows, one on the inside, corresponding to the windows of the tower; the other, on the outside, allows the light to cross the cell from one end to the other. All that is needed then, is to place a supervisor in a central tower and to shut up in each cell a madman, a patient, a condemned man, a worker or a schoolboy. By the effect of backlighting, one can observe from the tower, standing out precisely against the light the small captive shadows in the cells of the periphery. They are like so many cages, so many theatres, in which each actor is alone, perfectly individualised and constantly visible”. This vivid description has been invoked several times mainly because of the idea of the building's structural capacity to enable and facilitate total vision, surveillance and control. The structure depicts the helplessness individuals often feel in the face of the overwhelming force of institutions (the state, hospital, prison, school, workplace, family) to determine life within their confines...the sense that there is nowhere to run and nowhere to hide.

Thus, the Panopticon makes one visible – the ones being surveyed and the one surveying – but it also makes one invisible – the actions, movements of the surveyor are not visible to

those being surveyed. Infact, it is not even necessary for the surveyor to be physically present – just the potential and the possibility of being surveyed are enough to impose control. It becomes a source of anxiety, discomfort and fear – who is watching? What are they watching? Why are they watching? What will they do? Thus, vision becomes central in the production of control.

In *Discipline and Punish*, the primary objective of the Panopticon is mentioned as: “to induce in the inmate a state of consciousness and permanent visibility that assures the automatic functioning of power. So to arrange things that surveillance is permanent in its effects, even if it is discontinuous in its action; that the perfection of power should tend to render its actual exercise unnecessary; that this architectural apparatus should be a machine for creating and sustaining a power relation independent of the person who exercises it; in short, that the inmates should be caught up in a power situation of which they are themselves the bearers”.

The inmate is uncertain as to whether he is being watched or not. Thus, he begins to watch himself. He becomes careful, he monitors his behaviour on his own, so that he does not attract the ire of the observer – who might or might not be there. He conforms, because he imagines that he is being watched.

George Orwell's novel *1984* dramatizes the effect that such surveillance produces: “There was of course no way of knowing whether you were being watched at any given moment. How often, or on what system, the Thought Police plugged in on any individual wire was guesswork. It was even conceivable that they watched everybody all the time... You had to live – did live, from habit that became instinct – in the assumption that every sound you made was overheard, and, except in darkness, every moment scrutinized”. It is the sign of the presence of the supervisor and not his actual physical presence that matters. This is what makes it possible to substitute fake cameras for real ones, to control and regulate behaviour even with non-functional cameras. Rabinow notes: “through spatial ordering, the panopticon brings together power, control of the body, control of groups and knowledge...it locates individuals in space, in a hierarchical and efficiently visible organization”⁴. The cultural and spatial organization of society means that we are continually surveyed, constantly regulated by a panoptical gaze.

Interestingly, in 1954, around five years after the publication of Orwell's novel, Alfred Hitchcock released *Rear Window*. In this film, an effective surveillant apparatus is naturalised as cinematic story-telling. The protagonist – Jeffries (Jimmy Stewart) – enjoys sitting on a chair and watching the activities of the neighbours in his block. He has fractured his leg, which has restricted his mobility. Thus, he passes all his time in front of the window, looking at others – a ballerina dancer continuously practising dance moves in skimpy clothes, a quarrelsome husband and wife, a newly-wed couple who have just moved into the block, a Miss. Lonely-Heart and so on. The only other 'entertainment' is provided by his nurse Stella who visits her in the mornings and Lisa – a woman who is in love with him.

The movie offers a theory of spectatorship that is uneasy with the immobility of the panoptic gaze. Since Jeffries is confined to a wheelchair, he has nothing better to do than watch the daily routines of his neighbours from the window of his apartment. The film proposes that the movie camera and the telephoto lens can provide the discerning viewer with incontrovertible forensic and narrative evidence of criminal activity. Friedberg points out

that “like central tower guard, the film spectator is totally invisible, absent not only from self-observation, but from surveillance as well” (1994, 20). The film's editing of what is seen through Jeffries' lens with what happens in his apartment establishes one simple continuous space of realism, observes Tom Levin. The window can be considered merely a very large aperture and the apartment a camera where the images revealed are developed, analysed and dissected. Hitchcock shows us what appears to be a psychologically complete and satisfying story about a mysterious flowerbed, a murderous husband and a nagging, house-bound wife. This film about citizen-detectives establishes the visual foundation of neighbourhood watch groups: in the 1960s, Jane Jacobs would think that informal neighbourhood surveillance would provide for the most effective form of urban security. Hitchcock's representation of decentralized surveillance functions focuses on the private individual, whose everyday vigilance leads to proper police intervention and the apprehension of a criminal. When Jeffries finally does become visible to the murdered he has been watching, his apartment and 'watch-tower' are threatened, but not mastered by the criminal. Barton Palmer suggests that *Rear Window* is about spectatorship and voyeurism and also a narrative that moves Jeff inexorably towards action. Jeff's “voyeurism may be seen as an initial stage in a therapeutic project which delivers him to the joys and responsibilities, however ironically undermined, of full adult life”, observes Palmer (1986, 8). Lawrence Howe posits that the film is as much “about scopophobia as it is about scopophilia”. Stella makes an interesting observation in the film: “we are a race of Peeping Toms”. In Hitchcock's films, this is referred to as voyeurism. John Belsyon believes that the audience is seduced because they observe Hitchcock's films through the “reciprocated glance” – a shot designed to make the audience's thoughts synonymous to the main character's. Voyeurism serves as a tool for cutting back and forth from the observer to the observed to capture the obsession to pry. Therefore, it is observing events that reveal the ability of montage to convey the obsession of the characters. This important distinction, as explained by Laura Mulvey, is important in understanding the difference between character and audience: “the character is in the story and the spectator is in the theatre, which consists of the 'screen illusion’”. Jeff is in the position of a film director: he is a professional who dictates the story and the audience's reactions. Hitchcock usually makes a character the 'director' in his movies whose gaze (point of view shots) reminds the audience that they are in a movie theatre and the director still has control. The voyeur inspires a perversity within the audience, the ardent obsession of finding the truth through the point of view shot that is given. It is that inquisitiveness that reflects Jeff's and the audience's nature: he is a journalist and it is his purpose to observe and report, just how it is the audience's purpose to observe and react. Alternatively, Elise Lemire suggests that passion – the 'key to suspense' (as Hitchcock himself stated) and not obsession, is the reason for watching Hitchcock's movies. In fact, what Jeff watches are little movies in themselves. The point of view shots do not explicitly convey emotion because his telephoto lens is a long shot, creating a distance between him and his observations. But, these long shots still convey emotion because the action projects Jeff's intimate and professional problems. For instance, Miss Lonely-heart suggests the pain of living alone, loveless. The murder of Mrs. Thorwald projects a darker side to the Jeff-Lisa relationship. Projection puts Jeff in a state of emotional vulnerability, like a movie goer: he is sitting, bored, and hoping to be entertained. His world is what cinema is to the audience: it has the ability to identify with his personal life in uncanny ways.

The architecture of surveillance ensures anonymity. While everything and everybody

under vigilance is becoming more visible, the forces behind this are becoming less visible. The panoptic nature of surveillance implies the anonymity of power itself. “Power is not possessed, given, seized, captured, relinquished or exchanged. Rather it is exercised”, observes Grosz.

Additionally, Foucault observed that “he who is subjected to a field of visibility, and who knows it, assumes responsibility for the constraints of power; he makes them play spontaneously upon himself; he inscribes in himself the power relation in which he simultaneously plays both roles; he becomes the principle of his own subjection”. The inmate learns to conform to the rules to avoid punishment for any transgression.

The major effect of the Panopticon is, in Foucault's words, “to induce in the inmate a state of conscious and permanent visibility that assures the automate functioning of power”. The emphasised meaning of visibility is the most obvious and often recognized panoptic principle. The basic nature of the exercise of disciplinary power “involves regulation through visibility”. “Power is exercised through the 'eye of power' in the disciplinary gaze”, remarks Ramazanoglu. To be able to see offers the basic condition for collecting knowledge for being 'in control'. In urban space, “absolute visibility is legitimated with the claim and guarantee of absolute security”, observes Weibel. Both in the Panopticon and in the space of surveillance, social contract is – most often – reduced to visual.

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Negotiating Marginality through Motherhood in Tahmima Anam's *A Golden Age*

Abstract

*Stereotypic representation of war makes it seem as a masculine enterprise in man's terrain where women are either seen as pacifists of war or as marginalized entities playing no greater roles. War jeopardizes the marginal status of women further blurring the already confused identities. As Mary Cullen puts it, "(women) had been virtually written out of the history books (66)". Tahmima Anam's *A Golden Age* delineates the events of 1971 war of independence in East Pakistan. The novel which has Rehana Haque (mother of Sohail and Maya) as the protagonist unfolds the feminine presence having a strong bearing on the war and its outcome. The experiences of the trio in the background of war bring into the fore multiple issues to the discourse. Have the women always been passive and non-entities in war? Do they succeed in the negotiation of their marginal status? How do they survive the sexist oppression, violence and savagery manipulated by the gendered nature of the war? The text recounts the heroic bravery of Rehana who goes out of her ways to protect her children from war and through her children, the nation. She is a bridge between the text and the readers and between war and her kids (and vice versa). It juxtaposes the dichotomous associations of Sohail and Maya with war and the corresponding themes of marginalization, identity and resistance.*

Keywords : Women, War, Power, Marginalization, Identity

Marginalization and the Quest for Identity

For Rehana Haque, a widow living in Dhanmondi, Bangladesh, life has been an unfortunate string of events with the death of her husband due to heart attack and the consequent loss of custody of her two kids by her brother in law Faiz. Rehana blames herself for this as she failed to defend her capability to look after her kids. "I could not bring myself to say yes. I was mute, and in my silence he (the judge)... gave them away (8)". This leaves a lasting scar on her psyche and she tries throughout her life to redeem herself for giving up on her kids once. After her apparent failure to fulfill the duties required on her part as a mother, it results in the haunting affliction. Rehana who attaches sanctity and values to the identity of mother, has gone down in her own appraisal of herself as a mother after the loss of her kids' custody. Simon During in "Cultural Studies: a Critical Introduction" remarks, "Where identities have a low cultural value, individuals ascribed such identities can internalize negative image of themselves. In such cases, the process of identification can cause psychic damage (50)". Her sacrifices for her children are rooted in her guilt of betraying them when they were young. The way she fights back the hurdles of her life forms the resistance to survive. Her strength comes from the motherhood which she holds onto to like anything and by clinging to the past memories. She does not like to think that times have changed and that her husband is dead. She keeps the memory of her husband alive by frequenting the grave and

narrating the happenings of her life to her husband. She comes to terms with reality in a different way, conceptualizing reality with a willful forgetfulness and forced memory.

With an iron will to bring back her kids from Karachi from the care of Faiz and Parwana, she sells her property, jewels and builds a house “Shona” to rent it out. The building was “There to remind her of what she had lost, and what she had won. And how much the victory had cost. That is why she had named it Shona, gold. It wasn't because of what it had taken to build the house, but for all the precious things she wanted never to lose again (19)”. When she brings back the kids on March 1st, she celebrates the day every year by throwing a party to her neighbors.

Rehana attempts to reconstruct the identity through motherhood. She accommodates the guerillas, the Major in her house and allows her garden to be uprooted to hide the ammunitions for war. She made quilts with her saris to the soldiers in war and housed refugees. When Sohail pleads her to help in the release of Sabeer by using the influence of Faiz, she risks the danger for the sake of her son. Moreover she wanted to be done away with the affliction. Very carefully she creates an identity that would take her out her marginal status. “She liked to think of herself as the kind of person who took in strays (53)”. When she is invited to take part in a meeting called by Mujib on 7th of March 1971, she hesitates to participate. The identity of herself as a nationalist is one heap of confused ramblings. “She did not have the trappings of a nationalist. She did not have the youth or the appearance or the words (55)”. Her participation in the meeting makes her shift from the periphery to the centre, no longer an alien at the margin but the centre, “Rehana suddenly felt young, plunged into a world of limitless possibility (56)”. Rehana an unnoticed entity in the crowd is immediately infused with enthusiasm and zeal when she experiences the nationalistic fervor. Her marginal status that made her unsure, uncertain about her participation is reverted and she felt like a true nationalist corresponding to what Simon During says about Identity “Identities are not given or chosen, they have to be enacted, but this means that they have to enter into negotiations with the situation in which they are performed or otherwise acted upon (151)”.

Her altruistic care and protection culminates in sacrificing her love for the Major to save the life of Sohail. The Major mistaken for Sohail is caught for the latter's involvement in rebellion. The Major who knows her affliction sacrifices his life impersonating Sohail. Rehana settles her score with the past guilt by sheer will-power love and sacrifice.

In the Troubled Space of Nationality and Ethnic Divide

The power of geography, language and nationality to divide is seen in the attitude of Rehana's sister Marzia who time and again asks Rehana why she hadn't come to live in Karachi. Language which is symptomatic of one geographical, ethnic and cultural group also acts as a dividing agency within the same national boundary. Marzia considers Bengali language with sheer contempt pronouncing it as “Bungali”. Language also serves up as a projector of class and status in society contributing to the fact that language and culture are seen in the myopic vision strengthening hierarchy. Language, culture and geography of another part of the nation which has become the conscientious reality of Rehana, divides her from her sisters. She tried to write them letters but never completed any. Her failure to communicate with her sisters is also seen as barrier created by the ethno-geographical

linguistic divides severing the bonds and relationships. “She held them to her by a loose bit of feeling, not fully connected, and not entirely severed (21)”. The historical turn of events mean anything to her because of their corresponding relationship with the children. She like a whole nation awaits Mujib to be declared as a Prime Minister that means her kids could normalize their students' career and return to their studies. Nationality as an ideology is used to stifle the emerging dissonances, discriminative administration and the blunt negligence towards people of other ethnic, geographic and linguistic descent. Sohail expresses the brewing cause of dissatisfaction against the Pakistan governance. “If you knew anything about the country you would know that West Pakistan is bleeding us out. We earn most of the foreign exchange. We grow the rice, we make the jute, and yet we get nothing – no schools, no hospitals, no army. We can't even speak our own bloody language! (33)” The third narrative voice gives out the details of the neo-colonialist governance of the West Pakistan which mustered the agitation for a demand for an independent state. The 1970's cyclone came as a rude shock to wake up people like Rehana who never believed in severing the country in two halves. Misadministration of the government comes to the fore giving way to revolution and rebellion. Maya joined communist and Sohail actively got involved in the politics waging for the right causes of the nation without party divide. Maya's accented Bengali is met with cries of 'bihari!' by her classmates. Her dilemma in troubled space of Ethnicity is best defined when the narrator introspects, “She spoke, with fluency, the Urdu of the enemy. She was unable to pretend, as she saw so many others doing, that she could replace her mixed tongue with a pure Bengali one, so that the Muslim salutation, as –Salaam Alaikum was replaced by the neutral Adaab, or even Nomoshkar, the Hindu greeting. Rehana's tongue was too confused for the changes. She could not give up her love of Urdu, its lyrical lilt, its double meanings, and its furrowed beat (55)”.

Role of Patriarchy in Marginalization

Iqbal though protective and overbearing, is atypical of patriarchy whereas Faiz, his brother represents the institutionalized patriarchal value system. The death of Iqbal challenges the credibility of Rehana's capability to take care of her kids, Sohail and Maya. Faiz always disapproved of his brother's devotion to Rehana, “Leaving her slippers outside the bathroom door when she went to bathe. Pressing her feet with olive oil. Speaking only in gentle tones” (6). After the death of Iqbal he claims the custody of his nephew and niece by skillfully ascertaining in court that Rehana is not only an unfit but an anomalous mother. He discloses about her taking the kids to watch the movie Cleopatra. He complains about her being 'distressed' condition. With rhetoric and power of his language he suggests that Rehana is on the verge of her sanity needing the attention of someone to look after her and thereby dramatizing her deprived condition, he projects her as crippled by the absence of sound mental health to have the custody of her kids. It's through economic independence that she gets by building “Shona”, she is able to recover her 'snatched motherhood'. Rehana subverts the institution of marriage by staying as a single parent dismissing the clichéd notions associated with marriage as an indispensable tradition.

Patriarchy that relegates women to the marginal status is evident in graveyard which restricts the entry of women. The idea of women as distracters is reinforced in the prohibition of the entry. The irony is the graveyard that prohibits the entry of women is also a place where women are buried. Rehana bribes her way into the place to visit her husband's grave. The

extreme perceptions about women in the patriarchy are palpable in the case of an old man who visits the tomb of his wife every day. On the headstone of the dead woman the words “Wife and Mother” were engraved. The idealization of the exalted positions of mother and wife are again fostered. The rebellion of traditional women to evade the stereotypes is found in Mrs Rahman and Mrs Akram, “who always went without their husbands or their children, wearing fugitive looks and sighing about escaping from home” (30).

The text also succinctly brings out discriminatory attitude of Rehana towards her daughter Maya. She had always been fond of Sohail and less patient with the daughter. If Silvi is the reason for Sohail to go on with the war, for Maya it's the cause of her nation. War is a medium for her to fight out all the horrible things befalling her country and for the likes of Sharmeen, her comrade in all political activities. Sharmeen who gets raped and brutally treated by the army dies in a refugee camp. She trains the university students to fight against the Pakistan military, but the irony is it's just a stick that she can all hold in place of a gun. “The girls... moved their hands over the wooden sticks, pretending to load, aim, and fire, reload (101)”. Maya does not let herself to be kept out of the boundaries of war and therefore struggles to create an identity of her own. It's this bold feminine presence of Maya that puts Rehana in an envious position. In spite of her intentions her words sound sharp when spoken to Maya. This unexplained coldness verging on discrimination can be understood in terms of their marginality in the background of war. Maya forcefully negotiates her marginal status by being in the centre in all the university activities starting from military training to writing chronicles about war. The weapon that she uses to wage her war is 'pen'. Her involvement in war is contrasted with that of Sohail who confesses to his mother that it “had always been Silvi (195)” the reason for him to be in the war. He hopes to win back his childhood love by helping in her husband's love. He is slavish in his love to her and hopes to get her back inspite of her marriage to Sabeer, a military officer. Rehana gets disillusioned after the masked intentions of her son come to the light revealing him as someone who “was a beast like the rest of them, useful only for his body, his strength, like any other body, any other strength (197)”.

Maya on the other hand goes to Calcutta, working for a newspaper writing the chronicles of her experience in war and serving people in refugee camps. The mother realizes one-sided devotion to her son and leaves to stay with her daughter and volunteering to serve at a refugee camp in Calcutta.

Motherhood as an identity, as patriarchal value system and a site of resistance is conceptualized differently by feminist writers. Adrienne Rich argues, “Institutionalized motherhood demands of women maternal 'instinct' rather than intelligence, selflessness rather than self-realization, relation to others rather than the creation of self.” Martha Finemann calls motherhood a “colonized” concept governed by the patriarchal ideologies. To Rehana in the novel, motherhood was a sustaining identity though oppressive at times, was a site of resistance and the means of survival.

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Power Pleasure and Body: A Study On The Movie *The Taboo 1*

Introduction

Pornography, an art of human body in its birthday suit, has, over the last few decades gained a hefty momentous space of the feminist intellectual podium for a conglomeration of reasons pertaining especially to the subjugation and objectification of women. The intellectual and academic space the art of pornography, which globally is treated as a form of bad art for moral and ethical reasons, occupies today calls for more in the same line for it has grown beyond realms of its anti-cries by the prophets of morality. It is in raising demand, not for there it is but rather it is because there is an elephantine growth in demand. It is a reality and a fact beyond arbitrary constraints. It has gained a respectable space today despite the negative argument, mostly by new wave feminists, that pornography portrays men and women only as sexual beings and sexual objects. This feminist critique of pornography continues to be challenged by many from the same school who really appreciate, support and promote the genre by realizing the scope of it to counter the subjugation of women in the patriarchal systems. The body is objectified, they claim, that the body is a weapon to disrupt the power structures that suffocate and suppress them. For them it's no game in morality, but a method of resistance.

The term pornography is thought to have derived from the Greek word *pornographia* which is a combination of two words, *porno*, meaning prostitute or *porneia*, meaning prostitution, and *graphein*, meaning to write or record. In Greek language and culture *pornographia* meant a written description or illustration of prostitutes or prostitution. The term *pornographie*, used in French during the 1800s, entered in to English as pornography in the second half of 19th century. Today the term refers to works of art in media as varied as books, magazines, paintings, photographs, sculpture, letters, audio recordings and visual narratives like films that contain explicit narrative of sexual acts with an emotive motive of sexual arousal in the receiver, onlooker and the reader. Though depiction of sexual acts is as old as human civilization, in different forms in different cultures, it was not understood and employed as a concept as is treated today. It is highly debated if the artistic depiction and portrayal of human, especially the female, nudity was really meant with the fixed goal of sexual arousal in the ancient cultures as it does with pornography today.

Literature, since antiquity, has carried with it a constellation of rich erotica in genres as varied as poetry, novel and short story to the present. Erotica, "books, pictures etc. that are intended to make somebody feel sexual desire", had been a rich source of pleasure until the birth of modern cinema (A.S. Hornby 514). Popular magazines of 1950s *The Playboy* and *Modern Men* laid new realms in the history of print pornography that took us to rethink the normative discourse of art and art criticism with novel paradigms. They occupied a significant position for having set a novel trend of featuring nude or semi-nude female body captured in situations or postures with immense sexual stimuli. This trend continued to grow higher and higher as it was accepted by a wide range of audience along with the critical

attentions of superior brains of intelligentsia.

With the emergence of modern photography, nudity became an enthralling content of the genre of art of representation. The scope of this enthralling content was much more extended to unprecedented realms in academia and art criticism when the genre widely named as 'porn film' took over its print representational art precedent. Production and consumption of female nudity grew to explore novel means of enjoyment and pleasure with the advent of erotic films soon after the invention of motion picture. Eugene Pirou and Albert Kirchner, the pioneers of visualerotica, laid the foundation of controversial tradition of the aesthetics of visual pleasure when their movies *Lear* and *Le Coucher de la Maree* took the viewers aback with naked female body.

A Euro centric representational art, pornography, as it stemmed to get an uninterrupted flow into public acceptance, posed a series of disruptive dialogues on moral, religious, social and gender values and principles. The aura of the preconceived notions of sexuality as taboo was fragmented with indescribable shock as *The May Irwin Kiss*, a 47-second movie with a moving scene of kiss opened up new pastures in pleasure through viewing. The admiration for viewing the nude on screen grew to infuse more excitement and sensation in the 1920s, the era of silent movie.

The technological advancements after the Second World War, often referred to as post modern, accelerated a stimulus growth in the production and consumption of porn films as a parallel stream to the mainstream cinema. 1950s witnessed a revolution in the history of this sub-genre of film making with the emergence of the popularly called Glamour Home Movies. By 1960s the European mind set started to absorb liberal standards to accept the changing politics of pornography. *I am Curious*, a Swedish film of 1967 which was banned in many parts of Europe, inaugurated heated dialogues on the interplay of nudity in the sub genre of cinema. *The Language of Love* in 1969, another Swedish film, though an educational film but with vivid sexual content, inaugurated the debate on the necessity of redefining the aesthetics of pornography, the depiction of nudity in motion and of viewing sex on screen.

1970 marked the beginning of a new era of pornography as a fresh concept of 'adult theatre' took its origin in the United States. Big budget feature films in this genre started to flow through *The Bed Side Films* (1970), *Bordellet* (1972) and the *Zodiac Films* with mainstream actors starring in them. *Mona the Virgin Nymph*, the first explicit porno with a well-knit plot, by Bill Osco and Howard Zienn, revolutionized the whole concept of pornography and elevated it as an inseparable counterpart of the mainstream cinema. The success of this movie was followed by *Flesh Gordon*, *Boys in the Sand* (1971), *Deep Throat* (1971), *Behind the Green Door* (1972), *The Devil in Miss Jones* (1973) and *Debbie Does Dallas* (1978). With colourful advancements in technology and the hive waves of legal, intellectual, ethical and aesthetic deliberations, the genre of porno grew into novel directions in the 1980s. The production and consumption of this sub genre across Europe grew into hefty heights during this time. The golden era of the genre which began with *The Boys in the Sand*, reaches in to its zenith in the 1980s.

Taboo I: A Dialogue on the Dynamics of Body

With cinema, writes Linda Williams in her book, *Hard Core : Power, Pleasure, and the Frenzy of the Visible*, representations of sex in pornography become re-presentations of sex,

"captured and preserved in exact, vivid detail"(185). *Taboo 1*, one of the most controversial of modern films, is the first of the series of porn movies that redefined the genre with novel and frank visual narratives that took the modern world aback, but with immense appreciation. Directed by the legendary director Kirdy Stevens in 1980, the film, with Kay Taylor Parker in the lead role, undermined a multitude of normative patriarchal preconceived notions of female sexuality and initiated a hefty intellectual rhetoric on the social, cultural and ethical values and principles by which the female sexuality was looked at. The film explores the psychic realms of the pleasure of viewing nudity in motion. The movie's focal point of pulchritude is the dynamic body of the actress Kay Parker, who came into the porn industry performing in minor roles. She was born in 1944 in England, migrated to America and introduced into porn film industry through *Sex World* in 1977 by director Anthony Spinelli.

A movie with a well constructed story line, reflecting on the life of a middle class working woman in America, *Tabbo 1* urged an indispensable rethinking of theories of visual pleasure. Pleasure, both voyeuristic and narcissistic, in viewing is imparted to the viewer in both genders as the naked body performed on screen. For the fair sex viewers the narcissistic pleasure is bound up to the elevation of her episteme of the sexuality of her body which was defined by the patriarchal agents as a social responsibility and necessity. The body of the heroin manifested in the movie sheds the perilous phallogocentric notions of her sexuality to establish that sexuality of woman is an indisputable reality. It becomes an enlightened reference for the European women of the time that it undermined that phallogocentric ideology that incessantly "approximated the images of beauty, asexuality and chastity forced on white women" (Dale M. Bauer 114). The movie begins with an image of the phallus being given an oral by the heroin, Barbara Scott, who is blamed by the owner of her body for being asexual. Christopher, her husband, is highly dissatisfied in her performance due to her coldness in sexual act which he has been pointing to her for many years. For him, her body is an object and in the act his preferences always prevail. Christopher is the representative of the male sex culture which nourished the cultural practice of representing myths about women and femininity that "the conception of female body generally followed that the anatomy and the functions of a woman were those of an inverted male; that women were simply imperfect, seemingly underdeveloped humans" (Kirsten Semenkewitz). This supremacy of the body privileges him execute the acts that pleases him and mostly disregards that of his object. The female body as a sexual object is further justified through social and cultural discourses by which "women were barred from the public realm and relegated to ideals of femininity being gentle, passive, beautiful and motherly"(Thomas Lanquer168). The world of sex also is a male construct for women where "man is the measure of all things, a woman does not exist as an ontologically distinct category" is the internalized notion of him (Lanquer 170). He is the dictator, owner and controller of her emotions, expressions and pleasures in her sexual world. The seminal female body in the film ventures itself to reconstruct the male body construct as "the active, productive and positive" in the erotic republic (Semenkewitz).

The body of Kay Parker, as is portrayed in the film, is an unailing object of male gaze. The look of the body itself seems pleasing, arousing and relieving; the whole body is pleasure giving as a unified single and perfect erotic object. The nude woman body, here, in the magic realism of the film is a channel of immense voyeuristic pleasure and the real body being in absentia. The encoded body is not real though it's realistic but the pleasure it gives to the male voyeur is real and direct. The body raises question on the multiple standards of patriarchal

attitudes toward the female body. As the male sexual object, the body as manifested in the film is the fountain of male pleasure cannot help certainly mocking at the same patriarchal treatment of the female body as an object of contempt in the reality of patriarchy: the body rejected in socio-cultural real life is consumed as the ideal in voyeuristic fantasy in the illusion of the film. The "irresistible attraction of female body" (Dale M. Bauer 87) that transcends into his imagined female body in the magic realism of the film is actually the body that is silenced and repressed by the socio-cultural ideologies like "the control of female body for social discipline" the patriarchy incessantly directs to her from time immemorial in her real existence. (Bauer 91)

The visual process of the movie *Taboo 1* is another distinct element to be interpreted. The naked body of Barbara Scott leads the visual pleasure of the male patriarch. The body is a machine ecdysial that subdues the male patriarch as he watches the body moving in the movie but with him. He is extremely taken; his moves are directed by this ecdysial image which appears to him as the ever imagined. The image controls him as he controls it in the reality. He is lost to the charms of the body as he enjoys the film, it takes him to the expected glory of pleasure which he fails, he assumes, to attain in the act with her for her passivity in the real time. Christopher is leaving Barbara for he claims that she is unbearably inactive in pleasing him in the act. He repeatedly tells her "how many years I have been telling you to do it" as he desires her to act. The inflexible body in the film deceives the male viewer as if flexible which he cherishes as the perfect. Here, the female body is a pleasing counter move against the possessor's socially constructed notion of her body as an 'inverted man in reality'. Her body reiterates the fundamental notion that "the filmic representation of an 'actual person' engaged in sexual acts is exactly the same as if witnessed 'in the flesh'" (Williams 185). The deception certifies to him that what he rejects and suppresses in reality in the name of socio-cultural discipline is the binary of what his consciousness wishes him to have of her. Christopher leaves Barbara for the effervescent body of his young secretary. The alternative for an 'inactive female body' is another active female body. The centre of his pleasure is a female body is the fundamental idea that the naked female body in the film postulates to the European male psyche of the time.

On the other hand the nude body of Kay Parker in the film is a stubborn monologue on the erotic dynamics of the female body which was kept suppressed by the socio cultural dialogues of the rigid patriarch. The body declares a necessary intellectual war for "the reevaluation of female possibility and bodily pleasure" (James Strachy 40). The body of Barbara is not the body of the socio cultural woman with repressed sexuality in patriarchy. It is no longer the "metaphor for the mother figure tasking to teach the child to love" the male ways (Freud qtd. in Strachy 32), but an unyielding symbol that ventures to teach the European woman to love atypical ways to jump over the disciplinary fences of the internalized prohibitions and restraints in her sexuality. The normative patriarchal social concepts 'enslaved sex', 'ownership of the body' and the 'legitimized slavery' through the constitution of marriage are interrogated by setting the nudity of the feminine body of Kay Parker through the illusory nature of film. The body is no stereotype of a female body as a male sexual object, though rejected by its man, Christopher. Barbara questions the rejection of her body but she is not dejected over it. She prepares to redefine her existence; sexual, economic and social. She does not appropriate herself to the ways of her friend Gina who is a nympho-maniac. Barbara comes to Gina for moral and material support; she is in search of a job by which she can earn the capital with which she can enter into the first phase of liberating herself.

Barabara rejects the father image of power and is not ready to be submissive to the swinger with whom she dates and her boss Jerry Morgan, her employer, a real-estate broker who tries to seduce her while at work. She is aware of the acceptance of her own society, the female, as a woman. She conveys that her pleasure is solely mind oriented than physical. Her sexuality is the culmination of her emotional state of mind. For her the self expression is not the sex expression but declines the notion of desexualized self. Her sex expression is the second phase of liberation that it prevails as "a means to argue for women's social ascension and equality" (Strachy 24). The seminal naked body in the movie points to those "unexplored erotogenic zones" of her body that are rejected in the male act as her body is in the possession of the legitimized owner. It also rejects the patriarchal episteme that her sexuality is "the cultural demand made by society" (Strachy 13). She declares that her body is "not a body invaded in sex, but is rather conquered but with love, compassion and moral support" (Patricia Hill Collins 104).

The movie holds its lens to a genuine fantasy of female erotic republic that boldly destroys the "castration of female sex expression" in the rigid patriarchy agencies in America. It rejects the notions like "domesticating the female desire" and "the masculinist new morality" (Strachy 33). The naked body of Kay Parker in the movie "becomes an authentic language of sexual experience" of her society. It encodes the female sex power and decodes the feminine pleasure and her sexual self. The body symbolizes "the destruction of the domesticated female body" and delves into "the inscribed surface of events" of female pleasure (Judith Butler 206). It explores the possibility of sexuality as a fantasy of personal empowerment. This body, being a prototype, 'does not shy away from the darker shades of women's fantasies" (Tristan Toarmino 15). The film with an indomitable expression of body and nudity of woman disrupts "passivity, stereotypes, coercion and fake orgasms" and reproduces a feminine body that takes control of women's sexual fantasies as a medium of personal empowerment (Toarmino 22). The nudity, a source of narcissistic pleasure for its female viewership, represents free speech transformed into a vehicle for women's erotic expression.

Taboo 1, an epoch-making visual narrative in the diachrony of pornography with a complex open plot line in a happy ending, moves beyond the normative story lines. The heroin is rejected by her husband for her inactivity in the sexual act and left without a job. She finds a job and empowers herself as an independent woman. She has her son Paul, a university student, with her. She soon develops a deep relationship with her son. When she destroys the father figure in her consciousness, she feels free and realizes the need of one who can share and care for her emotions, feelings and fantasies. Son occupies this imagined position of the companion. She enjoys everything with him. She creates an oedipal republic of pleasure with her son. It does not seem a sin to her as an incest though she feels regret of her first erotic encounter with Paul. Her consciousness demands it of her and she continues. Paul is no son for her in her fantasy is a heightened retaliation against the father patriarch who owned her. This indecent and constructed ownership of the female self and body is completely destroyed through the incestuous replacement of the father figure. Her seduction of Paul mocks at the notion that "physical incapacity is a form of feminine beauty and a symbol of male wealth: he is rich enough to keep her unable to labor, useless, ornamental" (Man possesses women). As Tone, Andrea opines she is "no longer a functional woman", if she comes a gutser to please him in his ways (110). On the other hand the incestuous erotic adventures manifested in the *Taboo 1* offers the male viewer a fresh space of pleasure which he has been denied in his real existence.

Conclusion

Windy McElroy writes in her essay on pornography *A Feminist Defense of Pornography* "Pornography benefits women, both personally and politically... It gives a panoramic view of the world's sexual possibilities...of basic sexual information...It allows women to "safely" experience sexual alternatives and satisfy a healthy sexual curiosity. The world is a dangerous place. By contrast, pornography can be a source of solitary enlightenment. It offers the emotional information that comes only from experiencing something either directly or vicariously. It provides us with a sense how it would "feel" to do something." *Taboo 1* is a visual document from a woman's perspective that designates the justification Windy McElroy places on pornography. The movie in its treatment of theme, visual, plot and pleasure creates a liberal principle "a woman's body, a woman's right" (McElroy). The body of Kay Parker in the movie grows beyond the normative assumptions of the female sexuality and establishes over the obstinate and obstreperous patriarchal consciousness that the body represents free speech transformed into a vehicle for women's erotic expression." *Taboo 1* succeeded in redefining the normative notions of pleasure of nudity in its visual techniques as well. The filmic representation of an "actual person" engaged in sexual acts is exactly the same as if witnessed "in the flesh" is underlined. Moreover it redefined the principle of pleasure as "death is the negative equivalent of sexual pleasure, which is sometimes called, not without reason, 'the little death.'" Rejecting the male received wisdom of sex as "penis-action", it essays to create a *clito* "sheistic" space in it for woman as a free emotional self with genuine desires (Bauer 111). The naked body of Kay Parker appears as a "female Rambo with a propaganda" of liberating female body, pleasure and sexuality from the European patriarchal agents of power (Kelly Oliver 40). The body leads a silent yet vigorous and swift movement against centering women for "instruction, moral improvement", and vitalizes a "political agitation" against the notions of male body centric power (Hegel qtd. in Livingston 96).

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Authoring Vs Authority : Censorship, Trauma and Fugitivity in the Post Dispossession Palestinian Women Writers

Abstract

The silence between bombs in the Arab States, has been echoing in the midst of the exile and the return by the literary figures of Middle Eastern countries. The ashes of utter destruction, dispossession, disorientation and dislocation together chart the sketch of the 'fugitivespeak'. It voices the exile- both internal and external, deaths, trauma, violence along with the hopes of renewal, miracles of survival and power play behind these. Thus the Middle East literary pages are interwoven with these threads of life and death, exile and return, power and powerlessness, eloquence and silence.

Literature, in Middle East, being the product of race, milieu and the moment explicate the writers' inner ambition to live amongst the meaningless hegemonic power practices and other such curtailing methods by the authority so as to inject a sense of fugitivity among the writers. The authority has shown varied methods to contain, colonise, trim and destroy the creativity, since the most potential danger that they have seen among these revolutionary writers is nothing but the creativity. When the authority becomes intolerant and regressive, many writers from Middle East found it difficult not only to live but to write and sustain. But the interesting fact is that though the authority has used different silencing methods as banning, blackmailing, torturing, writing against etc writers emerge with their resistance and counter literatures.

Here is the relevance of fugitive literatures which is one of the new approaches for the recent literary discussions and narratology. This paper explores the authorship and its dimensions under the authoritarian power exercises as censorship, and other traumatic pressures and the conditions of fugitivity, the exilic status and the displacement, focusing the post dispossession Palestinian women writers taking Suad Amiri and Sahar Khalifa as representatives. The main objective is to find out how the hegemony of the authority and authorship are entangled in the context of Contemporary Palestinian scenario with the theoretical framework of Gayatri Spivak, Michael Foucault and Edward Said. As the time demands a new graspability and effort to bring the collective experiences and experiments of the Middle East writers to the forefront so as to join them in their struggles of repossession of not only their identity but their nation and literatures, these kinds of studies would mark its relevance to bring them back to their place and their history.

Key words : Post dispossession Palestine, fugitive literatures, censorship, trauma.

Taking a discursive route to the fraught territory of Palestine will tell us the stories of tortures that the writers have to face from the oppressive regime, due to the self representations through their works. The road blocks and checkpoints in the Palestinian territory in a way symbolically suggest the blocks and checkpoints that which the author has to undergo in their process of self definitions and the emergence into a writer. The regulations- political and cultural and administrations restrict the narratives that can be produced about Palestine.

Power and hegemony stunts growth and creativity in Palestine and in other Middle East countries so as the writers should seek 'permission to narrate' (*Culture and Imperialism* 25). Attending to alternate voices one can locate the re narrations of Palestinians which chart their lives under supremacy, the friction that the author function suffers, censorship and other traumatic experiences. Fugitivity and the studies related to it should take a close look here when the writers themselves take the heavy burden of being fugitive in their own land.

The loss of homeland and the pain associated the desire to write within the disorientation, the dislocation and suffering created by the Eurocentric Zionist regimes necessitate the arrival of counter literatures / resistance narratives. When the erasure of land and its native inhabitants operate as part of colonial and Zionist discourses, the need for resistive voices from the writers who deeply afflicted by the fugitivity or exilic status is essential in various aspects.

Middle East, actually a western construct, is a large, wide, complex and historically and strategically important area and so it is hard to know where to begin with. Middle East literatures are crucial in many ways in this age of cultural studies and cosmic/planetary humanism, though they got only a marginal reception in the last century. In an era where “nations themselves are narrations, the power to narrate or to block other narratives from forming and energising is very important to culture and imperialism and constitutes one of the main connections between them” (*Culture and Imperialism* 13).

Said's views point out the necessity of reading and interpreting narratives as national narratives so as to read the cultures and cultural anarchies within the nations. This further accentuates the potential force in the Palestinian women narratives of post dispossession era which should be read along with the oppressive forces that they have been facing right from the beginning of their literary career just because of the creative potential within. Palestinian literature being a prominent voice in Middle East literary spectrum propagates literatures by writers in exile- both voluntary and enforced; in a way fugitive literature which are one of the major concerns of today's literary field.

Most of the Palestinian women writers experience exilic status due to socio-political, cultural pressures exerted by dictatorial government, and are either sidelined or wiped out from the main stream. In the midst of varied kinds of absurdities happen day by day, they face threat of confiscation of their books too. A greater amount of intolerance shown by the tyrannical oppressors leave the writers dissatisfied with lesser amount of belongingness to the land where they live. The very question of identity, belongingness and self take multiple dimensions when the point of convergence between the ideal life and real life is none.

Post dispossession literatures of Palestine represent the occupied Palestine or post Nakba Palestine of 1948 and thereafter. The Arabic word Nakba means catastrophe. It is used to refer to the events that took place in Palestine before, during and after 1948. These events culminated in the establishment of state of Israel, loss of Palestine and the destruction of villages and towns. The towns renamed with Israeli names after the forced expulsion of more than 780000 Palestinians. The catastrophe also created 10 millions of exiled Palestinians. Four millions of people were internally displaced and live in Gaza strips, West Bank and in Israel. The dispossession, fugitivity and the ejection from homeland became the most important representations in post dispossession Palestinian literatures. Al-Nakba became powerful narrative signifier which takes varied signified such as memories of loss of homeland and continuing exile etc.

When the discourses of land and self found its place in literary creations bringing tensions to the authority, they showed varied methods to colonize, contain, trim and destroy the creativity since it was troubling them. As Foucault rightly observed the institution of power operated, “through the subjection and humiliation” (*Discipline and Punish* 61). Post dispossession literatures of Palestine are clearly a metaphor to literarily represent the predicament of those who are under surveillance of different powers. How far an author can be transparent while putting the thoughts into ink? Why and how authoring becomes a crime in the eyes of authority? The inquiry takes one to the poignant presentation of Palestinian women writers which gives close look at the nation through narrations.

History and memory play a significant role in narrating trauma and conditions of fugitivity. As Said traces the trauma and the inner completion to narrate trauma in his *Out of Place* (7), the writers exhibit an obsessive compulsion to narrate trauma and it provides some therapeutic effect while writing about trauma. Women writers, to represent post dispossession Palestine, as Sahar Khalifeh and Suad Amiry portray the everyday realities of war and struggle within the Palestine and between Palestine and Israel. Accommodating the multiplicity of experiences their work give ample insight to the oppression from diverse powers which became routine in their land.

The national narratives and personal narratives merge in such a way that the land and self is going to be one in terms of experience, sacrifice, memory, desire and hope. It is more original view as it comes from the fugitives themselves. As Mahamoud Darwish criticised the Eurocentric treatment of trauma when he observes “Western trauma literature doesn't include Nakba literature” (*La Capre* 4), the narratives of Khalifeh and Amiry become particular in many ways. “Narratives of Al-Nakba offer a set of symbolic identifiers and images of loss of place. They represent not simply dilemma but *polylemma*, concrete geo-political orientation of loss to home and expose how loss continues to be experienced in the present influencing the identity and casting the different generations of post Nakba Palestinians (*La Capre* 8).

In short authoring in Palestine is entangled with authority. The literatures become the site of representing the lack of home and loss of homeland along with the themes of nostalgia, memory, exile, trauma, violence, conflict, revolt and cultural erosion. The literatures can't help being counter in nature when a peaceful life in one's own land is threatened at every possible second. To understand why the national narrative from fugitives is troublesome for the authority one has to understand the self representations about which Spivak rightly commented as the need of the time in a post colonial narration.

“We Palestinians sometimes forget that as in country after country the surveillance, confinement and study of Palestinians in part of the political process of reducing our status and preventing our national fulfilment except as '*the other*' who is opposite and unequal, always in the defensive. We too are looking, we too are scrutinising, assessing, judging, we are more than someone's object. We do more than stand passively in front of whoever for whatever reason has wanted to look at us. If you cannot finally see this about us we will not allow ourselves to believe that failure has been entirely ours. Not anymore.” (Anna ball 12)

The declaration that 'nobody has to write on behalf of Palestinians, they themselves are engaged in the process of self scrutiny' is seen to be proclaimed by the Palestinian writers.

Sahar Khalifeh, born in 1941, voiced her frustrations as a woman and as a writer through her works which brought her into the watch list of Israeli authority. Her first book, *We Are Not Your Slave Girls Anymore* (1974) and *Wild Thorns* (1975) were banned by Israel. She powerfully dramatises and questions the absurdities of life in occupied Palestine through her *Wild Thorns*. The reading of the book will offer the direct understanding of life in West Bank under Israeli occupation. Through the lives of idealist Usama, who has come back to motherland from Kuwait to become an active resistant force against oppression, and his cousin Adil, who still believes in steadfastness against armed resistance of Usama as the means of recovering the homeland Khalifeh point out the readers a question- where the actual rescue for their land lies? The work codifies the social and personal relations under occupation. Set in Nablus, the novel also portrays the diverse views about occupation and after-effects.

The novel hints at Israeli government's secret agenda of wiping the master brains of Palestine from their own land. The suppression is vivid in the words of Basil, a teenager, while commenting Israeli policy of education. "First at elementary school, we are repressed and tamed. Then at secondary school our personalities are crushed. In high school the foist an obsolete curriculum on us and our families begin pressuring us to get the highest grades so we can become doctors and engineers... what is the result of all these? Educated people leave the country and only workers and peasants remain and that is exactly Israel wants to happen." (Khalifeh 59)

At the same time the disgust in the words of Basil's father, while he was imprisoned, "but what came over the boy, does he think he can free Palestine all by himself?"(59) shows the monotonous pressures under occupation and how it has become a common sight. Imprisonment or exile either temporary or permanent has become characteristic to any Palestinian lives. As Said rightly observed in his essay "reflections on exile", "exile is strangely compelling to think about but terrible to experience" (7).

Suad Amiry, another most influential Palestinian writer who majority of her life under Israeli occupation brings out the tremendous weight of history that Palestinian carries in West Bank, Gaza Strip and East Israel in most of her works. Her recent narration, *Nothing to Lose but Your Life: an 18 Hour Journey with Murad* (2010), being a stunt non-fiction illustrates the struggle carried out by the author herself risking her life in journey to Israeli work sites with other male companions from her home in Ramallah to Petah Tikva (Israel), disguising as a man to understand the anger, passion, depression that the Palestinians feel while travelling to their daily work site. The bold attempt of the author by playing with her body just saved her from being dead only by luck. The story takes different bizarre turns.

"Only then did I realise that for me and many others Israel was virtual...Israel was a reality, a harsh reality" (116). Amiry's fascinating attempt to understand the situation of a Palestinian for their day to day work gives clear picture of occupation. The title becomes polyphonic as it suggests the risk that which Palestinian jelled with. She brings out the undocumented lives of Palestinians and the work is a significant border diary. Amiry wonders, "one-third of his life, and all his adult life, which had started at the age of thirteen as there was hardly a childhood for Palestinian like Murad and his friends, he has to travel to risk"(162). Author adds, "We are not harassed in Israel, but we were harassed in when in Palestine" (126).

Both writers picture the unemployment, military domination, travel through checkpoints, exodus of educated people, the everydayness of the occupation along with the trauma and fugitivity accompanied. In doing so they offer socially and politically committed national narratives which make them anti-national in the authorities' checklist. While they represent the legal flow faced by people who turned exiles in their own homeland, the writers face the illegality accusations for being illegal in the eyes of authority. The double edged homelessness that the writers are affected with showcases their conditions of 'having been de-territorialised and awaiting to be re-territorialised (Smith 252).

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From Beautiful to Bold: The Politics Behind the Transition of Disney Princesses from *Snow White* to *Frozen*

Fairy tales never cease to fascinate human beings and their charm transcends time and space partly because they share a universal thread. Even in their remarkable diversity they echo a pattern which any culture can identify with. While finding a specific pattern in these tales their variety might astonish anyone. As Vladimir Propp notes in his *Morphology of the Folktale*, "this explains the two-fold quality of a tale: it's amazing multiformity, picturesqueness, and colour, and on the other hand, it's no less striking uniformity, its repetition."⁽⁸⁾ With the evolution of cartoon fairy tales and animated fairy tales Walt Disney Company could have a significant role in the world of entertainment. Among these movies, twelve have popular princess images from fairy tales. This paper is an attempt to find out the Proppian traits in these films and to delineate the elements in the so called modern more acceptable princess images which invariably make them advocates of the Disney female image while disguising themselves into representatives of liberated women.

Disney princess is more than just a character type or category of movies. It is actually the name of a media franchise owned by the Walt Disney Company, created basically as a way of promoting their most popular heroines and selling numerous products. Andy Mooney, Disney's chairman of consumer goods was inspired into the princess franchise concept when he saw the enormous influence these characters have on the teenagers. To date Disney has eleven princesses in the list, they are Snow White, Cinderella, Aurora, Ariel, Belle, Jasmine, Pocahontas, Mulan, Tiana, Rapunzel, and Merida. The two characters Elsa and Anna from the 2013 movie '*Frozen*' are yet to be named princesses but they were able to place themselves one of Disney's top franchises alongside the princess group. The fact that it is highest grossing animated movie of all time, and is already Disney's biggest selling digital and Blu-ray release makes it unnecessary to have Anna and Elsa line up with others. From *Snow white* to *Frozen* all princess movies contained the perfect princess formula. Their physical attributes were so similar with big innocent eyes, tiny chins and short noses which make them appear meek and vulnerable. Even in their varied cultural contexts they share a common streak. Propp's theories can be easily related to these characters.

Vladimir Propp in his analysis of fairytales found them as containing thirty one components and eight broad character types which he described in detail in his short but crucial book *Morphology of the Folktale*. It also explains why fairy tales have their own internal and easily recognizable logic and why they lend themselves so well to larger psychological themes, especially female sexuality and relationships. Whilst not all stories will contain all of Propp's narratives, it is difficult to find stories that contain none, and many modern books and movies fit nicely into his categories. Propp's definition of the hero has interesting implications for the Disney Princess movies in particular. In most narratives, the hero is assumed to be the protagonist, but in Propp's *Morphology*, he (and he is always a he, frequently named Ivan) is a pattern of behaviour. He is the person who disobeys or follows the interdiction, the person who is harmed by the villain, the recipient of a magical agent, the

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primary combatant who defeats the villain in a climactic struggle, and/or the one who undergoes a physical transformation at the end of the story. Generally speaking, he also marries the princess, who exists mostly to transfer her father's power (the kingdom and all that comes with it) to him.

In most of the early princess movies the hero was the prince who came for rescue and the princess was a mere shadow. Over time Disney has made the princesses adventurous and bold. We can find a gradual transition among these thirteen girls. From the classical damsels in distress that we find in Snow-white, Cinderella and Aurora to the heroines Belle, Jasmine, Pocahontas, Mulan, Ariel and Tiana and Anna who seek adventure and hail from more varied ethnic groups and finally to the more independent trio Rapunzel, Merida and Elsa. Thus the movies try to satisfy as well as mould their target viewers' concept of womanhood. The representations of race and gender within the media influence the viewers whether through stereotypes or ideals to live up to. This is because the media is seen to play a significant role in offering a socializing power on the attitudes, beliefs and behaviours of its audience. As stated by Propp Disney Princess fairytales seem to follow a certain formula which makes them alike. The success of Snow white was followed by many princess stories with the same formula. Disney developed a formulaic approach to the production of content: Basic elements in its formula: good prevailing over evil, expressive, catchy songs, cute animal sidekicks for comic relief, young romance, sense of humour. Disney's princess formula never failed till *Frozen*. It's hard for a teenager to find similarities between the domesticated Snow white and ferocious Elsa. On close analysis we find them quintessentially the same. For analysing the transition and similarities this study divides the princess characters into three groups. The first group consists of Snow white, Cinderella and Aurora.

Snow White is the first and original Disney Princess. Described by her evil stepmother's Magic Mirror as having "*hair as black as ebony, lips as red as the rose, skin as white as snow*". She is forced to seek refuge in the home of the seven dwarfs, where she hides from her evil stepmother, the Evil Queen Grimhilde, who is jealous of Snow White's beauty and seeks her death. Snow White is often described as a kind, optimistic, tidy and happy person who sees the good in everyone. She is based on the heroine of the German fairy tale *Snow White* (1812) by the Brothers Grimm.

Cinderella is often considered the "Leader of the Disney Princesses". Forced into servitude by her evil stepmother, Lady Tremaine, Cinderella's sole hope is meeting with the prince. Cinderella's name almost became synonymous with overnight transformation from rags to riches. In the movie Cinderella is an epitome of politeness and ladylike qualities. Aurora is often described as beautiful, kind, shy and sophisticated. She is also a hopeless romantic. At first, she is seen as a little naive and insecure as a result of being sheltered for most of her life but, unlike Snow White, she is somewhat pluckier and more opinionated. In later media, she is shown to have matured and become more self-assured, independent and confident. These classic era princesses are all domesticated and passive enduring the consequences of other people's actions. They all hope to end up with a prince in the end and all of them sing of their wishes and dreams of princes who come to rescue these damsels in distress. These movies maintain the good evil binary through villainous step mothers and maleficent the evil fairy who act as foil to the innocent princesses.

Next five princesses who can be grouped together are Ariel, Belle, Jasmine, Pocahontas and Mulan. They all are adventurous, seeking a new world all of them sing of the world,

nature adventures and self. Thus through them the traditional role of the princesses is remodelled into a more individualistic adventurous one and romance loses the foremost position in their lives. Yet they end up with a male companion as part of their adventure. Ariel is considered as a fully realized female character that thinks and acts independently, even rebelliously, instead of hanging around passively while the fates decide her destiny. She takes a risk of trading her voice in return for humanity. Based on the Danish fairy tale *The Little Mermaid* by Hans Christian Andersen, the character was inspired by the protagonist in Andersen's story, but was developed into a different personality for the film. This seems to make her look bold and adventurous but like majority of her group this adventure has nothing but a romantic relationship with the prince and she seems to be foolish enough to lose her true self for this. She's either mute or unable to walk until the very end, when her father has to bestow freedom upon her.

Personality-wise, Belle has been regarded as an independent, intelligent, courageous, and headstrong, as well as a feminist. The character has been universally lauded by critics, garnering specific praise and recognition for her intelligence and bravery. Animation historian Michael Barrier wrote that Belle "becomes a sort of intellectual less by actually reading books, it seems, than by hanging out with them", so in creating Belle there seems to have a deliberate effort to make appear intelligent. David Whitley writes in *The Idea of Nature in Disney Animation* that Belle is different from earlier Disney heroines in that she is mostly free from the burdens of domestic housework, although her role is somewhat undefined in the same way that "contemporary culture now requires most adolescent girls to contribute little in the way of domestic work before they leave home and have to take on the fraught, multiple responsibilities of the working mother".

Jasmine is based on Princess Badroulbadour from the One Thousand and One Nights tale of "Aladdin and the Wonderful Lamp". Jasmine is fierce, bold, and confident, and she rarely allows anyone tell her what to do and what not to do. Jasmine hungers for independence, tired of the restrictions laid before her by her father. She falls in love with Aladdin while he is disguised as a prince, after he takes her on a romantic ride on a magic carpet. Princess Jasmine from the film *Aladdin* in 1992 introduced the first princess of colour and a heated debate which still continues regarding the inappropriate and cultural-oriental depictions of the princess, and this film. Jasmine's physical appearance is one that differs from any Disney princess that came before her. Her toffee collared skin, long hair, big gold earrings and skimpy clothing consisting of harem pants and small midriff baring top instantly made her physically different from previous princesses adorning the traditional ball gown. What is ironic is that Jasmine's attire does not represent the Middle Eastern, and therefore predominantly Muslim society, she comes from. Instead, this Western depiction creates an inaccurate and sexualised image of the Oriental woman. , Jasmine's only power lies in her sexuality. At the end of the movie, she's reduced to seducing Jafar to save her life *Pocahontas*, inspired by the known history and folklore surrounding the Native American woman Pocahontas, and portrays a fictionalized account of her historical encounter with Englishman John Smith and the Jamestown settlers that arrived from the Virginia Company. The film was harshly criticized by Chief Roy Crazy Horse as historically inaccurate and offensive for glossing over more negative treatment of Pocahontas and her tribe by the British. Roy claims that Disney refused the tribe's offers to help create a more culturally and historically accurate film. An editorial in the *Los Angeles Times* pointed out America's fascination with the Indian princess who was rarely shown as having anything more important in her life than her male

relationships. Critics argue that the film presents damaging stereotypes of American Indians. Some criticism has surrounded the representation of Indian characters, like Grandmother Willow, Meeko, and Flit as animals. These critics contend that portraying these Native American characters as animals has a marginalizing effect.

Disney categorises a character as princess when she is a human and is born a princess or marries a prince. The second group has Mulan who though not born princess or becomes a princess through marriage. Thematically, *Mulan* explores the age-old idea and concept of remaining "true to yourself," with co-director Tony Bancroft summarizing Mulan's role in the film as "the story of a girl who can't help who she is but she exists in a different society that tells her who she is supposed to be. a turn of the circle from such age-old Disney classics in which passive heroines were rescued by blandly noble princes. Here, it's the girl who does the rescuing, saving not only the prince but the emperor himself from oblivion, and this in a culture where women were expected to obey strictly prescribed rules. Mulan, atypical and unlike most previous female roles, is courageous and more self-reliant. She also does not fit in with the expectations of a young Chinese girl of the time; despite her natural beauty, she is clumsy, outspoken, and independent rather than graceful, silent and demure. Her meeting with the matchmaker ended in chaos because of this, (with help from a certain cricket), and the matchmaker claimed that even though she had the looks of a bride, she would never find a match. However, her courage, intelligence, and determination helped her through her adventures, in which she disguises herself as a male soldier in order to fight in the Chinese army in place of her wounded father.

One important change in these movies is that the choice of the princesses became less Eurocentric. They belonged to varied ethnic groups such as Arab, Native Indian or Chinese. Yet it is notable that along with Tiana the black princess these are moved to the back of the princess line up. This group marks a Disney Renaissance. The clothing provided for them differs in the case of Pocahontas and Jasmine and makes them look more adult with more skin exposure. This sexualisation can be seen in all renaissance princesses but it is more in the case of the two.

After this adventurous group comes the trio Tiana, Rapunzel and Merida. Tiana is portrayed as being a hardworking, ambitious, and beautiful young woman who has no love interest (at the start of the film). Living in New Orleans, Louisiana, Tiana strives to achieve her goal of opening her own restaurant (an ambition inspired by the accomplishments of real life restaurateur Leah Chase). She is the first Black American princess in the group. However, she is transformed into a frog after trying to break a spell cast by a Bokor on Prince Naveen that had changed him into a frog also. Tiana spends most of this film as a frog. Throughout the film, the pair must embark on a quest to find a way to break the spell.

Rapunzel is based on the heroine of the German fairy tale by the Brothers Grimm. In *Tangled* she is depicted as a princess born with long, magical golden hair, stolen from her parents, the King and Queen of Corona, at infancy, is raised by Mother Gothel, an evil and vain old witch and exploits her hair to remain young and beautiful. Incarcerated in an isolated tower for eighteen years, Rapunzel enlists the help of a wanted thief named Flynn Rider to see the floating lanterns in time for her 18th birthday. The character has been generally well received by most critics. Particular praise was awarded to her spirited personality and contemporaneity.

Despite her mother Elinor's desire to see Merida as a proper royal lady, Merida wants to

take control of her own destiny. She has honed her skill in archery, and is one of the most skilled archers ever seen. She is also skilled in sword-fighting and cross-country horse riding on her horse, Angus. Here we can find that Disney through Tiana, Merida and Rapunzel tries to introduce more independent girls.

Tiana and Rapunzel singing of their dream differ much from the dreams of the classical princesses. Tiana as she sings in the film was almost near her dream when she finds herself in trouble and from there her dream becomes associated with Prince Naveen. So she is made weaker and less independent. In the same manner Rapunzel dreams of a new life and adventure as she is depicted in the beginning of the movie as confined in the tower and managing her too long magical hair. She also has no love interest in the beginning. But she finds Flynn Rider to help her in her adventure and eventually getting liberated from the tower she ends up as hopelessly in love with him. Merida is the first Disney princess in the line-up to not have a love interest in her film. Unlike the other princesses, Merida does not sing in her film. She tries to subvert the notions of princess. But her independent spirit seems to have put her in trouble. Her relationship with her mother is strained and she tries to patch up in the end. *Brave* pretty accurately portrays the strains in any relationship between a mother and early teen daughter. And Merida has learned to reconcile in the hard way. While being the strongest princess in the group she too has to compromise for the society. Disney had to change the decision to give a princess makeover to Merida due to resistance from fans. While movie Merida is childlike in her features, wears a simple dress, and carries a bow and quiver, her Princess alter ego has an hourglass figure, a face covered in makeup, a gold-embroidered off-the-shoulder gown, and has no weapon at all. This make over gave her a more polished princess appearance which Disney chose for her to fit in the princess group. Whatever else Disney claims that Princesses are about, they're really about selling dresses and dolls. Merida also follows the Disney formula while her adventure is restricted to saving the society.

The most celebrated sisters Anna and Elsa could not find a place in the group even two years after the release of the film *Frozen*. Nevertheless Elsa and Anna have established themselves as princesses with a huge number of fans. Though was inspired by the *Snow Queen* fairy tale *Frozen* has nothing in common with the snow queen except the fierce Elsa who turns a Snow monster in the course of the story. The snow queen is strong enough to enslave a man with her kiss and is a foil to Hans Christian Anderson's Gerda who has her innocent heart and tears as her asset. Disney could have used Snow Queen's strength over the male in *Frozen*. But Elsa in the beginning of the film itself is told about controlling her power. She, like Rapunzel, stays away from the world to keep her power a secret. Like Merida she is forced to help another woman in her life. Her independence is inhibited by her emotional attachment to her sister. Anna and Elinor thus become tools of taming these reckless ladies. And it is interesting to see how in *Brave* and *Frozen* the Princesses and their female companions get more attention than all the male characters. The movies are titled with adjectives like tangled, brave and frozen which distinctly indicate the protagonists. In the middle of *Frozen* Elsa is crowned and becomes the queen which probably is the reason for her not being made a Disney Princess. Power does not seem to be a criterion for being a princess. The free Elsa sings of her freedom and slams the door like Nora in *The Doll's House* by Ibsen. The song "Let it go" became a symbol of power and coming out Anthem for the lesbians and transgender is a film that tells Elsa's liberation, lifelong solitude and eternal winter for others. Elsa is tamed in the film to create snow to please others within the confines of her palace. Thus she remains a snow white who is domesticated even after she lets down her hair and

changes into fashionable attire throwing her crown and cloak.

To conclude, Propp's Formula makes all fairytales remain the same in their essence even while appearing to have an amazing variety. As Marian Roalfe Cox finds even single Cinderella story can have Three hundred and forty five varieties(471). Disney has taken much effort to make the princess line up mottled they wear colourful dresses which distinguish each of them and in the films their origin, ethnicity, territory all are varied .Yet they seems to have a lot of things in common and the dissimilarities are all deliberately made draw audience. Disney's formula of princess also does not allow them to be different to the core. In the twenty-first century they are made to show liberated spirit quite different from the earlier passive princesses. But it seems a marketing strategy to appease the teenage girls whom they target. Their independent spirit is restrained to make them proper princesses in the end.

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Bioremediation : Uprooting the Power Dynamics of Ecological Obliteration-Reading *Silent Spring*

In present world, it is important to consider the ways in which we connect ourselves with nature. The capitalist industrial practices take us away from ecology and as a result, biodiversity is lost. Pollution is engulfing the whole earth. People all over the world are suffering from the consequences of projects constructed in the name of progress. The notion of interconnectedness with our environment and addressing the subjugation of women and marginalized peoples result this kind of thinking and organizing, new human and environmental connections can be made with a broader perspective. Categorizing women and subjugated people with the environment allows for the recognition of social and environmental injustices from a unique and often forgotten perspective.

Ecological disasters of any kind primarily affect human beings as environmental quality and human affairs continually intersect like the threads of a fabric. Some of these intersections are obvious, such as pollution and urban crowding; whereas others may be subtle, such as unsuspected behavioral responses to various features of the environment. Among the broad group of human beings who are affected by pollution, the immediate effect is on women. They are the first group who has been hit by the enforced intervention into nature, and so, have taken the pivotal role in protecting the environment. There are numerous instances of women coming to the forefront of movements that struggle to maintain the purity of the environment. For instance, in Kenya, women have banded together to form a campaign that later became famous as the Green Belt Movement. They planted nearly 30 million trees to reforest a vast region and there by tens of thousands have earned a livelihood. In Sweden, women prepared jam from berries sprayed with herbicides and distributed it for free among the members of the Parliament. In Canada, they took to the streets to obtain signatures against the processing of uranium near their townships. In United States, housewives cleaned up hazardous waste near their residential area with local support. In India too, they organized the Chipko Movement in order to preserve the precious firewood which is the source of fuel, and also started a sustainable movement for the river in the Narmada Bachao Andolan (NBA). These actions by women undoubtedly indicate their role in a worldwide reactionary movement against the over exploitation of natural resources.

Women's concern for the natural environment is rooted in our concern for the health and well being of our family and community. Because we have traditionally been mother, nurse, and guardian for the home and community, women have been quick to perceive the threat to the health and lives of our families and neighbours that is posed by nuclear power proliferation, polluted waters, and toxic chemicals (Sandilands XI).

In literary criticism, this affiliation can be traced in the form of a theory, ie Ecofeminism, which seeks to integrate feminist and ecological activism that conjoins nature and women. This concept was later developed by Ynestra King at the Institute for Social Ecology in Vermont around 1976 and it became a movement in 1980 with a major conference entitled

'Women and Life on Earth: Ecofeminism in the SOS'. The cultural feminists in the United States revived the theory during 1980s by advocating that both women and nature should be liberated together because they have been subject to similar patriarchal oppression.

Rosemary Radford Ruether opines in *New Woman/New Earth-Sexist Ideologies and Human Liberation* in 1975 that women must unite the demands of the women's movement with those of the ecological movements to envision a radical reshaping of the basic socioeconomic relations and the underlying values of this society.

Ever since the publication in the early 1960s of Rachel Carson's *Silent Spring*, environmentalists have worked to slow or halt the agricultural use of pesticides, which kill and harm people, contaminate water supplies and destroy diverse, non target species. They have joined with small farmers around the world to promote sustainable and organic agriculture and to preserve the genetic diversity of plant and animal species; they have challenged the fast, high energy food systems and urged the development of local, slow and seasonal food systems in their place.

The figure is staggering and its implications are not easily grasped- five hundred new chemicals to which the bodies of men and animals are required somehow to adapt each year, chemicals totally outside the limits of biological experience. Among them are many that are used in man's war against nature. Since the mid 1940s over two hundred basic chemicals have been created for use in killing insects, weeds, rodents, and other organisms described in the modern vernacular as 'pests'; and they are sold under several thousand different brand names (Carson 25).

The awareness of these terrible realities led to the theory of Ecofeminism. It addresses the twin domination thesis, i.e., the oppression of women and nature by the same patriarchal attitude. It has been practised for centuries that finally led to the establishment of the power dynamics of the patriarchal social order. Ecofeminists argue that women must unite the demands of their movement with those of the ecological movement to envision a radical reshaping of the basic socio economic relations and the underlying values of the modern industrial society.

Karen Warren in the introduction to *Ecofeminism: Women, Culture, Nature* says that the distinguishing feature of ecofeminism is its emphasis on the fact that the non human nature and its unjustified domination by agents of patriarchy are very much feminist issues. Rosemary Radford Ruether's *New Woman/New Earth-Sexist Ideologies and Human Liberation* (1975), Susan Griffin's *Women and Nature- The Roaring Inside Her* (1978) and Carolyn Merchant's *The Death of Nature-Women, Ecology and the Scientific Revolution* (1980) all provide important historical evidence for the association of women with nature.

Liberal Ecofeminism, one of the variants of Ecofeminism, is founded on the ideology of liberal feminism. It views humans as rational individuals who tend to maximize their own interests and for them, Capitalism is the most natural and obvious economic structure. According to this theory, an ideal society would result from each member maximizing his or her own potential. These Liberal Ecofeminists consider women equally competent as men and only the lack of opportunities, both economic and educational, prevented them from realizing their true potential. The liberal feminist movement in the 20th century was inspired by Simone de Beauvoir's *The Second Sex* (1949). The outcry for equal rights at workplaces in the 1960s finally gave an explosive dimension to it. It was during this time that Rachel Carson brought

the question of life on earth into the public by the publication of her magnum opus *Silent Spring* which caused to ban DDT in the US in 1972 and the subsequent banning of the same pesticide in other countries as well. This book by Rachel Carson was an eye opener to the entire humanity. She narrated the massive killing of birds and animals by the use and sometimes overuse of dangerous chemical pesticides. This move also helped the development of liberal ecofeminism.

In Greek mythology the sorceress Medea, enraged at being supplanted by a rival for the affections of her husband Jason, presented the new bride with a robe possessing magic properties. The wearer of the robe immediately suffered a violent death. This death-by-indirection now finds its counterpart in what are known as 'systemic insecticides'. These are chemicals with extra ordinary properties which are used to convert plants or animals into a sort of Medea's robe by making them actually poisonous. This is done with the purpose of killing insects that may come in contact with them, especially by sucking their juices or blood (Carson 45-46).

The liberal ecofeminists believe that the over hasty development of natural resources that cater to the needs of humanity leads to environmental hazards. The failure in regulating the use of pesticides and managing other pollutants increases the severity of the situation. They believe that social order can be produced effectively only when production is made environmentally sound. Equal opportunities for women in the social, political and economic spheres would enable them to actively contribute towards the betterment of the environment by becoming scientists, natural resource managers, lawyers or legislators.

In *Reweaving the world: The emergence of ecofeminism*, Irene Diamond observes that Women are capable of taking and maintaining strong stands against further exploitation of the planet. The call is for all women to act directly at the local level to stop all pollution and all destruction. The result is "resistance politics operating at the microlevels where power is exercised" (124). The collection is filled with heroic, almost epic, tales of women fighting at the local level. King writes about the *Chipko Andolan* (tree hugging) movement in India, how women responded to developers bulldozing their forests by wrapping their bodies around the trees. This act of bravery to save the trees is symbolic of the connection of the trees to their lives. Lin Nelson, in *The Place Of Women In Polluted Places*, tells of the struggles of women against pollution and toxicity in their environments. All of these themes of direct action are held up as examples to follow in daily life. These are the heroines engaging battle when they are oppressed, on their own turf. There is a shared consciousness that women can be most successful battling at the local because they know the power structure, can organize around the problem, and can access power more easily.

Environmental activists argue that the male designed technologies neglect the adverse effects of nuclear radiation, pesticides and household chemicals simultaneously on women's reproductive organs and how they affect the next generation in the form of the birth of mentally and physically challenged offspring.

Between 1976 and 2000, more than 50,000 villagers of Kasargod district in Kerala, were exposed to endosulfan, a persistent organic pesticide, sprayed on the cashew plantations owned by the Plantation Corporation of Kerala. More than 3000 people living near, downstream and downwind of the estate were affected by rare diseases like mental retardation, cerebral palsy, cancer etc. In response to the people's agitation, the National

Human Rights Commission (NHRC) mandated the National Institute of Occupational Health (NIOH) to investigate the issue in 2001. NIOH observed that ariel exposure to endosulfan was responsible for delay in sexual maturity among the adolescents.

The radioactive emission from nuclear wastes, bomb explosion and power plants are identified as the cause of low fertility, birth defects and cancers. Hazardous wastes near schools and homes affecting the drinking water are identified as causes behind most fertility related diseases and women have often taken it upon themselves to clean the toxic wastes in their areas and spearheaded sustained movements linking women's health issues and the environment. In fact, the majority of the activists of the grass root movement against ecological challenges are found to be women who have joined or started it in the aftermath of personal loss- the death of their children or the realization that they are the bearers of a terminal ailment.

Vandana Shiva, a name which has become synonymous with the Ecofeminism in India, contends that the rural Indian women especially are embedded in nature. A physicist and environmental activist, she has spoken against the green revolution and the food production boom, rejecting the techniques as male chauvinist intrusion to overpower nature. She observes that early industrial development in Western Europe necessitated permanent occupation of the colonies by the colonial powers, and the destruction of the local natural economy. Development as capital accumulation and the commercialization of the economy for the generation of surplus and profits thus involved the reproduction of not only a particular form of wealth creation, but also of the associated creation of poverty and dispossession. It became an extension of the project of wealth creation in modern, western patriarchy's economic vision.

Today development has become synonymous with ecological and cultural rupture of bonds with nature and within society. It means transformation of organic communities into groups of uprooted and alienated individuals searching for abstract identities. What today are called ecology movements are movements for rootedness, movements to resist uprooting before it begins. Even the ethnic struggles are also movements of uprooted people seeking social and cultural rootedness.

Carson had been interested in the role of poisons in the environment since 1938, when she thought to write an article on arsenic. She had been skeptical of the ecological impact of synthetic chemical pesticides even before 1945 when, after studying the wildlife research done by her friends for the Fish and Wild life Service. By an article wrote in *Reader's Digest*, She tried to warn people about the poison DDT. After that she was always worried about the use of synthetic chemical pesticides either in the wild or in agriculture.

Silent Spring is, overall, a call to action based on a carefully delineated explanation of the threat—current and future—of damage to life by misuse of pesticides. “The public must decide whether it wishes to continue on the present road, and it can do so only when in full possession of the facts” (126). The underlying logic of her argument follows from the concept of natural interrelatedness of all living things and the need to sustain those relationships in a dynamic balance. The short hand for that idea—'the balance of nature'—was a term used before Rachel Carson's era; but until *Silent Spring*, it carried connotation of irrational sentimentality and was applied derisively to the beliefs of conservationists and nature lovers. Her book helped to make us aware of our need to act responsibly to avoid harming the world

in which we live. If we do not take care, we could lose all the birds and insects and have a silent spring. The legacy of *Silent Spring* was not only to have prompted debate and action on the specific issue of pesticide abuse but also to have made vivid, accessible, and acceptable the idea that nature requires balance. This idea later formed the basis of popularized environmentalism.

Carson first attacked the assumption that pesticide spraying was a cure for unhealthy, diseased trees, citing examples from Greenwich Connecticut, and Toledo, Ohio, where spraying against Dutch elm disease had only made insect infestation worse. She suggested some alternatives to drenching the landscape with highly lethal sprays, such as insect pathogens, insect predators and parasites and other biological methods that would cost much less than the money poured into chemical control.

Silent Spring spurred concerned Americans to action. In July 1970, the Environmental Protection Agency was created to safeguard the environment. Today, the use of DDT, along with a number of other dangerous pesticides, has been nearly banned in the United States.

Carson's *Silent Spring* had been recognized throughout the world as one of those rare books that changed the course of history—not through incitement to war or violent revolution, but by altering the direction of man's thinking. Rachel helped to win the fight against harmful pesticides. Unfortunately, she was rapidly losing the battle to save her own life. Despite the harsh treatments she endured, Rachel's cancer had reached her bones. By December 1963, she was confined to wheelchair. Her life was ebbing away. On April 14, 1964, Rachel lost her battle with the disease. US Senator Ribicoff marked Rachel's passing with the words, "Today we mourn a great lady. All mankind is in her debt.

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Adolescent Pregnancy Equals Powerlessness

Power is an underlying dimension of every family relationship and virtually every family activity and its importance lies in the fact that having a sense of control over one's life is necessary for the health and happiness of humans including children, adults and elderly. Power should be apportioned to every family member, from the youngest infant to the most elderly person. When someone in the family abuses power however, the damage to trust, loyalty and freedom can have long term negative effects for everyone in the family.

Adolescence is a unique intervention point in the life cycle for a number of reasons. Throughout the adolescent years, a woman's body is still changing and growing. This demand for tissue growth keeps nutrient needs during adolescence very high.

Although adolescent marriage is a cognizable offense in India, it is still a common practice in many parts of the country. In the Indian subcontinent, early marriage and pregnancy is more common in the traditional rural communities compared to the rate in cities. In India, though national law prohibits marriage below the ages of 18 years for women and 21 years for men, about half of young girls in the 20 to 24 age group and one in three young men in 25 to 29 age group have been married before legal age of marriage.

Most reproduction in India occurs soon after marriage. So the low age at marriage automatically links to early onset of sexual activity and thereby fertility. Pregnancy in teenage is coming up as one of the most important social and public health problems all over the world with varying prevalence rate. Adolescent pregnancy is pregnancy occurring in women aged 19 or still younger.

Adolescent pregnancy do not occur in a vacuum. It is the consequence of a combination of factors including poverty, communities' and families' acceptance of child marriage and inadequate efforts to keep girls in school. Furthermore such pregnancies are not the result of deliberate choices but rather the absence of choices and of circumstances beyond girls' control. Each pregnancy reflects powerlessness, poverty and pressures from partners, families and communities.

Adolescents who become pregnant are subjected to greater nutritional risk than adult women. Adolescent mothers bear a double burden, one involving their own growth and development and another involving the intrauterine growth and development of their offspring. So inadequate nutrition during pregnancy is an even more marked problem among teenagers in developing countries. Teenagers are at increased risk of maternal anaemia, pre-term birth, still birth, foetal distress and

spontaneous abortion. These risks increase greatly as maternal age decreases. All these conditions increase the chance of death or future health problems for the baby.

The present study was carried in Malappuram District of Kerala, where majority of the population are Muslims and early marriage is a common practice. Malappuram tops the list of districts where girls get married before they reach the age of 20. Pregnancy soon after marriage is considered desirable in this region. Thus the increasing incidence of adolescent pregnancy paves the way to the conduct of this study. Hence this investigation was undertaken to study the nutritional status and pregnancy outcome of the adolescents in terms of their new borns.

The following were the specific objectives.

Study the background information of the pregnant adolescents

Identify the nutritional and health problems and assess the nutritional status of the pregnant adolescents

Study the pregnancy outcome of the adolescents in terms of their new borns and assess the nutritional status of the neonates.

Materials and Methods

Selection of Area

Based on the criteria like the prevalence of higher number of pregnancies, reachability and willingness of the medical staff, three blocks namely Kondotty, Pookkotur and Edavanna of Malappuram district, Kerala were selected for the study.

Selection of Subjects

All the adolescent girls who were pregnant in the age group of 16-19 years and had their antenatal care from the primary health centers /sub centers of the blocks Kondotty, Pookkotur and Edavanna over a period of 24 months were selected for the study. All these pregnant adolescents were studied from their second trimester of pregnancy to parturition. Thus a total of 1350 pregnant adolescents were studied.

Selection of tool

An interview schedule was prepared to collect the basic information relating to the socio-economic profile, dietary pattern and risk scoring among the selected pregnant adolescents. A simple risk scoring schedule was developed in order to identify the various risk factors in the pregnant adolescents to categorize them in to normal, low or high risk category based on the obstetric problems. Apart from the interview schedule, a health assessment card was evolved to collect information like stage of pregnancy, body weight, major and minor ailments, foods avoided and included, the details of the present parturition and the anthropometric measurements of the extero-gestate infants.

Conduct of the study

Using the interview schedule, the data was collected from all the 1350 pregnant adolescents who visited the primary health centers and sub centers of the three blocks over a period of 24 months' time. With the help of the medical staff, the health assessment cards were distributed to all the pregnant adolescents and data was registered during their visit to the health centers every month. Thus, the nutritional status of the pregnant adolescents was evaluated.

RESULTS

Background information of the pregnant adolescents

Table I gives the background information of the pregnant adolescents.

TABLE - I
BACKGROUND INFORMATION OF THE PREGNANT ADOLESCENTS
N = 1350

Details	Number	Percent
Religion		
a. Hindu	72	5
b. Christian	-	-
c. Muslim	1278	95
Age in years		
a. 16-17	95	7
b. 17-18	540	40
c. 18-19	715	53
Educational level		
a. Up to high school	945	70
b. Up to Higher secondary	284	21
c. Graduates	121	9
Present status		
a. Studying	108	8
b. At home	1242	92
c. Working	-	-

A majority of the pregnant adolescents belonged to the Muslim community and a higher per cent of them belonged to the age group of 18-19 years. A majority of them were neither studying nor employed. Thus one of the important disadvantages of adolescent child bearing is that it often interrupts education. Thus the loss of higher education and withdrawal from school antedate adolescent pregnancy.

Frequency of intake of various foods by the pregnant adolescents

Information on the frequency of intake of various foods by the pregnant adolescents classified based on their income, highlights that rice was used on all days by the three groups (low, middle and high). None of the families consumed pulses, green leafy vegetables and fruits on all days. 32% of the low income consumed fruits once in a month depending on the cost and seasonal availability. As the income increased the frequency of the intake of milk, milk products and fleshy foods increased.

Foods included by the adolescents during the present pregnancy

Table II indicate the foods included by the pregnant adolescents during the present pregnancy.

TABLE II
FOODS INCLUDED BY THE PREGNANT ADOLESCENTS*
N = 1350

Details	Total Number and Percent	Reasons Stated	Income						
			Low (n=496)		Middle (n=599)		High (n=255)		
			N	%	N	%	N	%	
Special foods									
Included	390(29%)								
Not included	960(71%)								
Milk	135(35%)	Rich in calcium	26	19	30	22	72	53	
		Good for teeth and bone	19	14	42	31	69	57	
		Good for health	32	24	48	36	53	39	
Fruits (Banana, Grapes, Oranges)	125(32%)	Rich in vitamins	37	30	48	38	40	32	
		Good for health	29	23	44	35	52	42	
Egg	100(26%)	Nutritious	14	14	17	17	15	15	
		Good for health	18	18	19	19	17	17	
Rice Flakes	60 (15%)	Good for health	28	47	19	32	13	22	
		Rich in iron	16	27	21	35	20	33	
		Rich in fibre	12	20	22	37	26	43	
Ragi	55 (14%)	Rich in calcium	3	6	5	9	8	14	
		Good for Health	12	22	14	25	13	24	
Green leafy vegetables	50 (13%)	Rich in fibre	9	18	17	34	22	44	
		Rich in vitamins	13	26	15	30	19	38	
		Good for health	18	36	12	24	16	32	
Saffron	25 (6.4%)	Improves the complexion of the baby	6	24	8	32	11	14	

* Multiple response

Data on foods included by the adolescents during the present pregnancy revealed that a total of 29 percent from all the three income groups included some food specially.

Foods avoided by the adolescents during the present pregnancy

Table III list the foods avoided by the pregnant adolescents.

TABLE III
FOODS AVOIDED BY THE PREGNANT ADOLESCENTS* N=1350

Details	Total Number and Per cent	Reasons	Income					
			Low (n=496)		Middle (n=599)		High (n=255)	
			N	%	N	%	N	%
Avoided	584(43%)							
Not avoided	766(57%)							
Papaya	275(47%)	Would induce abortion	115	42	84	30	76	28
Pineapple	145(25%)	Would induce abortion	57	39	63	43	25	18
Spicy foods (Gravies, pickles)	67 (11%)	Would cause heart burn	14	21	16	24	12	18
Horse gram	58 (10%)	Would induce abortion	23	40	18	31	17	29
Meat	24 (4%)	Would cause nausea	5	21	8	33	11	46
Cabbage	25 (4%)	Gas producing	8	32	6	24	11	44
Egg	15 (2%)	Would cause oozing of fluid from baby's ears	3	20	8	53	4	27

* Multiple response

As a result of wrong and unscientific belief, a number of foods are excluded from the list of food items by people of many religion and society. The low, middle and high income groups avoided fruits like papaya and pineapple and horse gram with the belief that these food may induce abortion in the mother and that meat and egg may cause nausea and oozing from the baby's ears.

RISK SCORE OF THE PREGNANT ADOLESCENTS

Distribution of the pregnant adolescents according to their risk score is presented in Table IV.

TABLE IV
RISK SCORE OF THE PREGNANT ADOLESCENTS (N=1350)

Details	Age in years						Total	
	16-17 (A) (n=95)		17-18 (B) (n=540)		18-19 (C) (n=715)		Number	%
	No.	%	No.	%	No.	%		
Normal (0 Score)	-	-	-	-		6	42	3
Low risk (1-2 Score)	76	80	525	97	661	92	1262	93
High risk (>3 score)	19	20	15	3	12	2	46	3

It is alarming to note that none of the pregnant adolescents of the age group of 16-17 were in the normal score. The risk seemed to increase with decrease in age.

OBSTETRIC PROFILE OF THE PREGNANT ADOLESCENTS

Table V elicits the details of the obstetric profile of the pregnant adolescents.

TABLE V
OBSTETRIC PROFILE OF THE PREGNANT ADOLESCENTS (N=1350)

Details	Age in Years						Total	
	16-17 (A) (n=95)		17-18 (B) (n=540)		18-19 (C) (n=715)		Number	%
	No.	%	No.	%	No.	%		
Age	95	7	540	40	715	53	1350	
Para of present pregnancy								
a. 1 st	91	96	528	98	678	95	1297	96
b. 2 nd	4	4	12	2	32	4	48	3.5
c. 3 rd	-	-	-	-	5	1	5	0.4
Interval between previous and present pregnancy								
Less than 12 months	1	25	4	33	2	5	7	13
13 – 24 months	3	75	6	50	25	68	34	64
25 – 36 months	-	-	2	17	10	27	12	23

Among the three age groups, only 53 per cent of the pregnant adolescents were in the age group of 18-19 and the other 47 per cent were below the age of 18 years. The survey also revealed that the teenagers were exposed to repeated pregnancy at short intervals.

Minor and major ailments prevalent among the pregnant adolescents

Minor and major ailments prevalent among the adolescents during the present pregnancy are presented in Table VI.

TABLE VI
PREVALENCE OF MINOR AND MAJOR AILMENTS
AMONG THE PREGNANT ADOLESCENTS (N=1350)

Details	Age in Years						Total	
	16-17 (A) (n=95)		17-18 (B) (n=540)		18-19 (C) (n=715)		Number	%
	No.	%	No.	%	No.	%		
I. Minor ailments[*]								
Prevalent	83	7	403	75	513	72	999	74
Not prevalent	12	3	137	25	202	28	351	26
Nausea	30	36	117	29	356	69	503	50
Vomiting	17	0	28	7	16	3	61	6
Anorexia	22	27	53	13	27	5	102	10
Heart burn	15	8	18	4	16	3	49	5
Back pain	13	6	96	24	36	7	145	14
Muscular cramps	19	3	146	36	67	13	232	23
II. Major ailments								
Prevalent	8	8	21	4	28	4	57	4
Not Prevalent	87	2	519	96	687	96	1293	96
Hypertension	4	0	11	52	18	64	33	58
Oedema	3	8	8	38	10	35	21	37
Diabetes	1	2	2	10	-	-	3	5

* Multiple response

Prevalence of minor ailments indicated that a total of 74 per cent pregnant adolescents experienced various difficulties from the age groups of 16-17, 17-18 and 18-19 years. Major ailments had also been observed in all the three age groups, by eight and four per cent of the pregnant adolescents which was comparatively less.

Parturition details of the pregnant adolescents

Details regarding the parturition of the adolescents are presented in Table VII.

TABLE VII
PARTURITION DETAILS OF THE ADOLESCENTS (N=1350)

Details	Age in Years						Total	
	16-17 (A) (n=95)		17-18 (B) (n=540)		18-19 (C) (n=715)		Number	%
	No.	%	No.	%	No.	%		
Complications								
Yes	18	19	23	4	31	4	72	5
No	77	81	517	96	684	96	1278	95
a. Obstetric loss								
Abortion	4	22	7	30	6	19	17	24
Still birth	1	6	3	13	2	6	6	8
b. Foetal distress								
(i).Decrease in the heart beat of the baby below 100/mt	-	-	2	10	-	-	2	3
(ii).Meconium (mixing of waste products in the blood and consumption by the baby under stress condition)	2	11	-	-	4	13	6	8
c. Rupture of amniotic membrane before delivery	-	-	3	11	6	19	9	13
d.Antepartumhaemorrhage (bleeding before delivery)	-	-	1	4	1	3	2	3
e. Change in the position of the foetus	11	61	7	30	12	39	30	42
Labour pain*								
For those in 1 st pregnancy								
Above 10 hours	-	-	-	-	-	-	-	-
Between 8 – 10 hours*	79	92	493	95	633	93	1205	94
Below 8 hours	7	8	25	5	45	7	77	6
For those in 2 nd pregnancy								
Above 8 hours	-	-	-	-	-	-	-	-
Between 8 – 10 hours	2	50	3	25	6	19	11	23
Below 8 hours*	2	50	9	75	26	81	37	77

For those in third pregnancy								
Above 6 hours	-	-	-	-	-	-	-	-
Between 4 – 6 hours	-	-	-	-	2	40	2	40
Below 4 hours*	-	-	-	-	3	40	3	60
Type of delivery								
Normal	79	88	517	98	683	97	1279	96
Caesarian	9	10	11	2	18	3	38	3
Vacuum	-	-	2	0.3	-	-	2	0.2
Forceps	2	2	-	-	6	0.8	8	0.6

Complications were found to be more in the age group of 16-17years indicating that risk vary by age, with younger teens having the worst outcome.

Weight gain of the adolescents during pregnancy

Weight gain of the adolescents is illustrated in table VIII.

TABLE VIII
WEIGHT GAIN OF THE PREGNANT ADOLESCENTS (N-1327)*

Age Group (in years)	Maternal Standard Weight Gain 4-9 th Month (kg)	Mean Weight in (kg)			't' Value
		4 th Month	9 th Month	Gain	
16-17(A) (n-90)	8.5#	43.25±3.06	51.18±3.33	7.93±0.80	A Vs B 11.49**
17-18(B) (n-530)		44.82±2.94	53.62±2.98	8.80±0.58	B Vs C 9.76**
18-19(C) (n-707)		45.22±2.59	54.35±2.76	9.13±0.56	C Vs A 16.85**

*23mothers were discontinued due to abortion or still birth; #Maternal standard weight gain from 4th to 9th month in kg as per http://www.indiadiets.com/diets/normal_diets/diets_in_pregnancy.htm, **Significant at 1% level.

It was evident from the present study that the mean weight gain increased as the age of pregnancy increased and the highest increment was seeing (9.13 kg) in the age group of 18 – 19 years which was statistically significant.

PERCENTAGE PREVALENCE OF ANAEMIA AMONG THE ADOLESCENTS DURING PREGNANCY

Table IX gives the percentage prevalence of anaemia among the adolescents during the fourth month of pregnancy.

TABLE IX
PERCENTAGE PREVALENCE OF ANAEMIA AMONG
ADOLESCENTS DURING PREGNANCY(N=1350)

Age group (in Years)	Percentage Prevalence of anaemia*							
	Normal (>12 g/dl)		Mild anaemia (10-12 g/dl)		Moderate anaemia (7-10 g/dl)		Severe anaemia (<7 g/dl)	
	N	%	N	%	N	%	N	%
16-17 (A) (n-95)	-	-	37	44	47	56	-	-
17-18 (B) (n-540)	16	3	301	58	202	39	-	-
18-19 (C) (n-715)	27	4	419	61	241	35	-	-

The prevalence of anaemia is found to be high, particularly among teenage mothers.

ANTHROPOMETRIC MEASUREMENTS OF THE EXTEROGESTATE INFANTS OF THE ADOLESCENTS

Details of the anthropometric measurements of the exterogestate female and male infants are shown in tables below.

TABLE 19
ANTHROPOMETRIC MEASUREMENTS OF THE
EXTEROGESTATE INFANTS (FEMALE) N - 708

Parameters	Reference Values	Mother's Age in Years						't' Value	
		16-17 (A) (n-51)		17-18 (B) (n-290)		18-19 (C) (n-367)			
Weight (kg)	3.2 [#]	2.64 ± 0.34		2.72 ± 0.23		2.81 ± 0.22		A Vs B : 2.023* B Vs C : 4.951*** C Vs A : 4.484***	
Crown heel length (cm)	49.9 [#]	47.37 ± 0.77		47.45 ± 0.95		47.69 ± 0.92		A Vs B : 0.518 ^{NS} B Vs C : 3.143*** C Vs A : 2.609***	
Head circumference (cm)	33.5 [§]	28.77 ± 1.18		29.17 ± 1.36		29.52 ± 1.27		A Vs B : 1.264 ^{NS} B Vs C : 3.290*** C Vs A : 2.609***	
Chest circumference (cm)	30.74 [§]	27.62 ± 1.61		27.67 ± 1.37		27.96 ± 1.42		A Vs B : 0.237 ^{NS} B Vs C : 2.531* C Vs A : 1.473 ^{NS}	
Mid upper arm Circumference (cm)	10.1 [•]	9.46 ± 0.68		9.46 ± 0.48		9.69 ± 0.48		A Vs B : 2.608*** B Vs C : 6.167*** C Vs A : 5.617***	
Low birth weight (LBW) babies		N	%	N	%	N	%	Total	%
		7	13.7	22	7.5	14	3.8	43	6

NCHS values, 2004; • Eswaran and Devadas, 1981; § AIIMS (1993)
 NS Not Significant; * Significant at 5% level; ** Significant at 1% level

Anthropometric measurements of the new born infant is a valuable indicator of maternal health, nutrition and quality of antenatal services. The anthropometric measurements like the weight, crown heel length, head, chest and mid upper arm circumferences of the extergestate female babies were below the reference values. But it also revealed that the values increased as the age of the mother increased.

TABLE 20
ANTHROPOMETRIC MEASUREMENTS OF THE
EXTEROGESTATE INFANTS (MALE) N - 619

Parameters	Reference Values	Mother's Age in Years						't' Value	
		16-17 (A) (n-39)		17-18 (B) (n-240)		18-19 (C) (n-340)			
Weight (kg)	3.3 [#]	2.84 ± 0.19		2.92 ± 0.16		2.94 ± 0.18		A Vs B	2.538*
								B Vs C	1.595 ^{NS}
								C Vs A	3.118**
Crown heel length (cm)	50.5 [#]	47.14 ± 0.65		47.30 ± 0.82		47.42 ± 0.77		A Vs B	1.054 ^{NS}
								B Vs C	1.826 ^{NS}
								C Vs A	2.045**
Head circumference (cm)	34.10 [§]	30.04 ± 1.36		30.11 ± 1.37		30.41 ± 2.21		A Vs B	0.300 ^{NS}
								B Vs C	1.771 ^{NS}
								C Vs A	0.951 ^{NS}
Chest circumference (cm)	31.20 [#]	28.48 ± 2.18		28.51 ± 1.16		28.59 ± 1.54		A Vs B	0.129 ^{NS}
								B Vs C	0.640 ^{NS}
								C Vs A	0.374 ^{NS}
Mid upper arm Circumference (cm)	10.4 ^{..}	9.82 ± 0.26		9.87 ± 0.27		10.03 ± 0.86		A Vs B	1.115 ^{NS}
								B Vs C	2.550*
								C Vs A	1.384 ^{NS}
Low birth weight (LBW) babies		N	%	N	%	N	%	Total	%
		2	5.1	7	2.9	5	1.4	14	2.2

NCHS values, 2004; .. Eswaran and Devadas, 1981; § AIIMS (1993)
NS Not Significant; * Significant at 5% level; ** Significant at 1% level

The Anthropometric measurement of the extergestate male infants were also below the reference values and again the different parameters showed an increase among the three age groups but the difference was not significant.

Summary

The results of the study reveal that a plentiful nourishing diet is important throughout pregnancy to provide the nutrients to support fetal development without depriving the mother's nutrients. Since the results also reveal difference in pregnancy complications and outcomes in teenage mothers of younger age, prevention of teen pregnancy becomes the primary goal to improve the health and wellbeing of teen mothers and children and secondary goal to provide the support and assistance services for positive outcomes.

Conclusion

The findings of the study reveal that emphasis should be given to improve the socio demographic environment of pregnant teenagers to improve the reproductive outcome and also decrease the incidence of teenage pregnancy by increasing public awareness enforcing marriage law and ensuring female education. The dominant power structure that exists within the patriarchal society extends into the family unit, which has the negative impact of young brides being subdued to the extent of losing their individual preferences in personal,

reproductive and career choices. Millions of young girls moving from parental authority to that of a partner, are hence forced to be a married mother with adult responsibilities, thus perpetuating and reinforcing a cycle of inequality, dependence and powerlessness.

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Corn Flower Vs Kalashnikov : The Struggle of a Teenage Girl for Education and Women's Rights : An Analysis of *I Am Malala*

Abstract

Even if born in the Swat valley near the Afghan border of Pakistan, Malala was treated as a girl with certain special powers by her father. Her father was one post graduate among the men of Pashtun community where the literacy rate is less than fifteen percent. Malala was a good student and nothing special happened in her life till the 9/11 attacks. When ousted from Afghanistan the Taliban wanted to have power over the area and naturally Swat was their choice. When Taliban shifted their attention to the layman's issue from religious belief her world changed overnight. All the institutions were either closed down or destroyed. Women were forced to stay inside the four walls or go to markets clad from head to toe in a burqa and also with the escort of a male member of the family. The talibs claimed that they were doing these things to maintain the purity of Islam. It was then that she began writing the blog under the pseudonym Gul Makai. The infuriated Taliban rulers issued a Fatwa against her. She was shot in head in 2012 October. The paper focuses on the study of the hardships faced by her and the family during the dark days of their life. The paper also analyses the case of Pakistan as a terrorism prone area and also the evolution of Talibanism as a religious and political movement.

“Everyone has the right to a standard of living adequate for health and well being of himself and his family, including food, clothing, housing, medical care. Education and necessary social services. “

(UDHR 14)

“Like many other terms of political discourse, the term rogue state has two issues, a propogandist use, applied to assorted activities and a literal use that applies to states that do not regard themselves as bound by international norms.”

(Chomsky,6)

“First Taliban took our music, then Buddhas, then our history.”

(Yousafsai, 107)

Malala's life might have been an ordinary life as the girls of Swat valley are accustomed to. But she was born in a time when changes were happening all over the world. After the collapse of Soviet Union power equations were changing and the world was becoming largely unilateral. Information explosion and publication flood was changing the world into smaller global village. But for the average person living in a Pak village, life was still

difficult. In a country with literacy percentage less than twenty and per capita income much less than the Asian average, there are other more important things in life than living a leisured life of a student or a teacher. The corruptions in the government level added to their pains. To top up all these Taliban slowly gathered momentum in Swat valley destroying all institutions and brutally punishing the people who disobeyed them. Prompted by her father who was an evangelist in education, she also started to campaign for women's education. It was this that changed her world for ever.

Malala Yousafzai was the first born in a Pashtun family living in Bamiyan, the Swat capital. Unlike the Pashtuns who rejoiced in the birth of boys and considered girls as a burden, her father, Sialuddin Yousafzai, a post graduate in English literature, was different. He celebrated the birth of Malala. Being a very educated man among the Pashtun tribe, he got great respect. People flocked at his house for advices and support. He wanted to educate the children of Swat. For this, he started Khushal School. He recruited good teachers even from money of his pocket. It was the school where Malala started her education. He prompted his illiterate wife also to join an evening school and carry on with her lessons on reading, writing and counting.

Swat is a very poor village inhabited by Pashtun tribes who spoke Pascho language. They are a chivalrous race comprising almost half of the total recruits of the Pak army. Even if they are all devout Muslims, they have and are proud of their Pushtun blood. Even illiterate people knew by heart, the folk songs and stories of their language. They are very hospitable people giving utmost respect to guests. But they have a dislike for intruders. There is even a saying in their language stating “intruders are unwelcome”. The geographical location makes the hill prone to earth quakes and floods. They complain about the Pak government's indifference towards them. According to Pak administrative vocabulary, this area is named as FATA (Federally Administered Tribal Areas). “Every few years Pakistan send us a new deputy commissioner to govern Swat. It seemed that these bureaucrats came to our province simply to get rich.” (Yusafzai, 62). During the 2011 flood a billion dollar aid was given to Pakistan. Even if Swat was one among the worst affected area, they didn't benefit from it. “We didn't see a single cent. With this, General Parwesh Musharaff built a mansion by Rawal Lake and brought an apartment in London.”(Yousafzai, 72). The per capita income was less than the country's average. Literacy rates were shameful. Infrastructural facilities were much to be desired. So it is not surprising that Swat wanted to liberate itself from Pakistan.

Mostly Taliban belonged to the areas that were chronically under developed and that had been historically neglected by the state. So it is not surprising that the movement earned momentum in Swat. The movement had its origins in a vignette group founded by a mullah in Kandahar in Afghanistan in 1994. “Taliban is an Arabo Persian word which means seekers of knowledge.”(Burke,5). Many talibs got their education from the money came from donations from clerical networks in Pakistan and even gulf countries. Devout, conservative and rich businessmen contributed significantly. They were happy to help to spread the rigorous strand of Sunni Islam which they themselves followed.

When it reached the boundaries of Swat the talibs etched political ambitions at first and presented themselves as inward looking Muslims and primarily concerned themselves with Islamic quality of individual lives. They were warmly welcomed by the Pashtuns of Swat who were deeply religious. Their leader Fazalullah, a school dropout was even given money

at first in order to fight the holy war against American infiltration. Before he became the religious leader, Fazalullah was a man who operated pulley chair to cross Swat river. He was a pupil of an orthodox madrassa. At first he declared jihad against the Americans and this also was open handedly welcomed by the Pashtuns. "However the group soon developed a retrogressive outlook, with an emphasis on restrictive view of the role of women in society." (Abbas,66). Without the help of the Pak government and Saudi funding this might not have survived.

They started propaganda against Western education and recommended Madrassa education. "They knew that the fusing of anti state agitation with their cause would eventually prise Swat away from the state control."(Puri,71). In order to achieve this they combined propaganda politics with bulldozer politics. In order to persuade people to believe in their propaganda, Fazalullah started a radio station and named it Radio Mullah. The telecast began with the close reading of Koran. Swat is a place where radio is the most popular media of communication. Being illiterate a vast majority cannot read news papers and they cannot afford television being poor. Understanding this radio also was made a medium of communicating the names of people who grew beard and men who stopped sending their girls to schools. Muslim Khan, an erstwhile member of Pakistan People's Party was the spokesperson of Taliban and it was his voice that people heard in Radio Mullah. Though Pak Taliban (Tehreek-e-Taliban, Pakistan or TTP) was a party of recent origin it had many followers. Because illiterate people are more carried away by propaganda.

Surprised by the support and popularity they got TTP came forward with other tactics. They started to pull down buildings and historical statues. Hospitals, hotels, schools and even Buddha statues which were part and parcel of Swat life and legacy disappeared or changed to heaps of ruins over night. Fazalullah claimed that the idea of demolitions came to him in a dream. This destruction was not merely out of religious zeal. It had carefully engineered political ends. Destruction was a useful way to marginalize any moderate challenges while rallying hardliners behind him. To many of the Fazalullah's followers, it seemed a logical response to the strategic and tactical changes they were facing. From this perspective, it was fanatical but not irrational. They did to radicalize a movement losing momentum in the face of growing discontent with its rule. "The devastation was an act of communication in a predominantly illiterate land used to such public spectators of violence."(Burke, 11).

The next step was to advise, persuade or even threaten people who openly denounced taliban's principles. They raided homes and took away televisions, CDs and other electronic good and burned them in heaps in public places. They didn't realize that the only benefiter of such acts is the Japanese company when people will buy new ones instead of burned ones. Singing, dancing; films, televisions etc. were banned. Public performances were declared haram. Schools and colleges were given ultimatum to close down. Shop keepers who sold cosmetics were threatened. Those who sold things to women without male escort or who didn't wear burqua were beaten. There was a decline of business in shops and many closed down in no time. Women were not beaten but threatened if they were not in all covering burquas when they stepped out of their houses. Women were forbidden to go to male doctors and advised to go to women doctors. Male teachers were forbidden from teaching girls however young they are. This seems a bit strange since women were asked to stay away from schools barring the chance of them becoming teachers and doctors in the future.

Courts were the only institutions functioning then. “They applied with relative honesty, efficacy and speed, a rigorous and literal interpretation of the Shariat, a body of law based on Koran. “(Burke,10). The punishments ranged from public beatings to brutal death sentences. Many such instances like stoning a woman to death for walking through the road with a man who was not her relative or beating a woman for not wearing a burquah was shown in television. The dead bodies of army informers were dumped in public squares with the inscription that this is the fate of an army informer. “Such public spectacle of violence not only threatened the general public but gained them immense number of followers in a war torn land.” (Gul,76).

Malala's father got continued pestering from the local mullah to close down his school. When he didn't agree to this, he was asked to set up a separate back gate through which girls can enter the school. He never agreed to it to the utter dismay of the talibs. Then they started ordering him to close the school and send the boys to some madrassa and keeps the girls at home, He began openly talking against Taliban then. He talked in meetings. Television and radio were infuriating Taliban. When schools closed by January 15,2008, a reporter of BBC told him to employ a girl or a female teacher to write a blog on their experiences. It was Malala who was chosen for it. The blog appeared in BBC Urdu website. In order to lessen threats she was asked to write under a pseudonym. The name chosen by Malala is Gul Makai, the name of the heroine of a Pashtu folk tale. The name meant corn flower literally. This was the initiation of Malala to the public front. She started giving television interviews, and public speeches too on women's education.

As a result of all these she along with her father were in the radar of Taliban. Even if Pakistan send its army to Swat they were not able to do away with Taliban completely. After the peace treaty the schools reopened. On October the exams which could not take place in March due to the closure of schools were resumed. On the twelfth of the same month one talib stormed in the school vehicle in which Malala was returning home and shot her near to death. After a long period of treatments and continuous surgeries she opened her eyes in a hospital in Birmingham near London after five months Worse was the pain the family felt in the rumours spread about the incident. One was that it was her father who fired his gun at Malala to migrate to the West.

It was when they settled in Britain that Malala came to realize the potential power of being a woman. She continues her campaigning for the rights of women and even to educational rights of refugee children. She was awarded Nobel prize for peace in 2015 along with Satyarthi, an Indian working towards the educational rights of street children in India. But the question is that why all regimes around the world want women to restrict their worlds inside the four walls of this house? It may be because they are afraid of the power of education. Education is a powerful tool in today's information society.

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The Power of Machines in Automatic Detection of Diseases: A Review on Computer Aided Detection of Breast Cancer in Digital Mammograms

Introduction

Health state is the power of human immunity and keeping of the healthy state is a challenging thing. Human body has the power to regain its healthy state when there is a disease. This retaining of healthy state is faster with right medicine with right usage and dose. So, for early diagnosis, early detection is also needed. That is, one of the main challenges in medical field is the early detection or identification of the diseases. Nowadays machines are playing a vital role in early detection of diseases and most of the doctors and medical experts are utilizing these advantages. So we can say that the doctors, medicines and the machines are playing vital roles in the early detection and diagnosis of diseases in human bodies.

Cancer is one of the deadliest diseases in the world. Cancer disease is a state in which abnormal cells divide without control and are able to invade other body tissues. Cancer cells can spread to other parts of the body through the blood and lymph systems. Cancer cells are formed when the genetic material (DNA) of a cell start producing mutations that affects normal cell growth and division by being damaged. When this happens, sometimes these cells do not die but form a mass of tissue called a tumour [1].

According to the World Health Organization, the number of deaths due to cancer, which was just 13% in 2008, is currently having a significant increase and one estimates that this number could reach approximately 12 million until 2030 [2].

Breast cancer is the most common cancer and continues to be a significant public health problem among women around the world [3], and is the second leading cause of female cancer death rate after lung cancer [4]. Breast cancer has the highest incidence of all cancers in the female population [5]. According to Global Cancer Statistics, the most common causes of cancer death are breast cancer and also the most prevalent cancer in the world is breast cancer [6]. The best-known method for preventing breast cancer is early diagnosis, which lowers the mortality rate and enhances treatment efficiency.

There are several ways in which breast cancer can be diagnosed, including self-examination of breast, clinical examination of breast, imaging or mammography and surgery. Mammogram is the most effective technique for breast cancer screening and early detection of masses or abnormalities; it is usually done by radiologists and can detect 85–90% of all breast cancers [7]. The screening of mammogram image is a sensitive stage, because different radiologists depending on their expertise level can interpret the examinations of same mammogram image differently. So the judgment of mammograms mainly depends on training and experience level of the radiologists.

Also there are a lot of other factors that can affect or influence the analysis of the images

like hunger, tiredness, lack of interest, etc. of the radiologist. Moreover, the factors like size and location of the lesion, density of the breast tissue and patient's age etc. are affects the decision making process. So the reliability of analysis of mammograms varies between approximately 70% and 90% [8].

One of the most recent advances in x-ray mammography is digital mammography. Digital mammography produces faster and more accurate digital images. The fast processing of the digital mammography results a significant improvement in patient's comfort and convenience. That is, digital mammography reduces the time to produce images and it turn reducesthe timeeach patient must remains still during the scanning process [9]. And, as the digital mammography images are acquired digitally and it can be displayed immediately on the system monitor.

Computer aided Detection (CADet) systems help radiologists in analyzing and interpreting digital mammograms for detection and classification of abnormalities [10]. Since 65–90% of the biopsies of suspected cancer turned out to be benign, it is very important to utilize CADetthat can distinguish benign and malignant lesions. The combination of CADetsystem and experts' knowledge would greatly improve the detection accuracy. The detection sensitivity without CADetis 80% and with CADetis up to 90% [11].

In this paper a review on the research works in the field of Computer Aided Detections of Digital Mammograms are discussed. The main challenges of this field are determining the precise location and size of the lesions in the digital mammograms. Section II of this paper proposesan approach for general CADet frameworks. Section III of this paper contains aliterature review in the field of CADetof Digital Mammograms. Section IVof this paper is conclusion.

Computer Aided Detection Framework

A general framework for computer-aided detection of breast cancers in digital mammograms is proposed in this section. The block diagram for the proposed framework is shown in Fig.1.

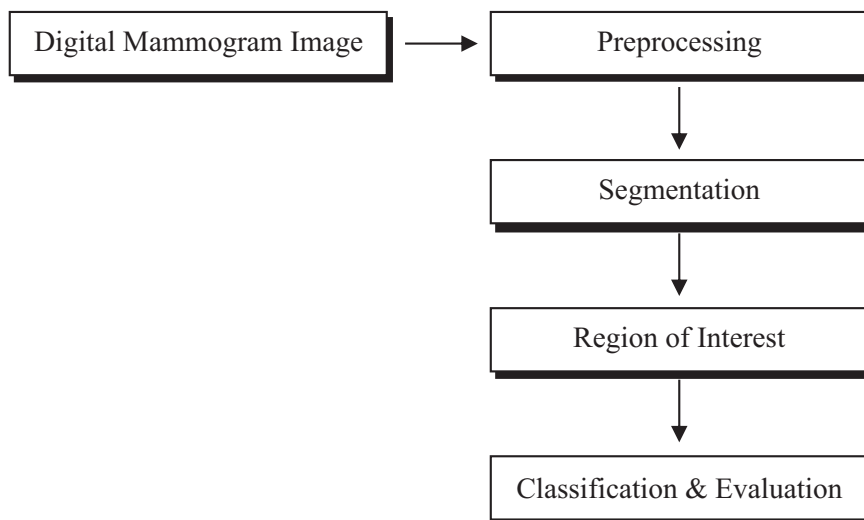


Fig.1: Proposed Framework for Computed Aided Detection

This framework takes digital mammogram images as input and performs preprocessing operations to remove or reduce the noises and artifacts from the images. Then performs segmentation process for differentiating different structures in the images such as lesions. In the next step, it finds out the region of interest (ROI) and every detected region is analyzed individually for special characteristics like size and location. Then finally performs the Classification & Evaluation operations.

Review of Computer Aided Detection Methods

Screening mammography is the best and widely used reliable method for early detection of breast cancer in women without any symptoms [12]. To get accurate results in analysis of mammographic images, the advantages of computers can be used in early detection of breast cancers. That is, Computer-Aided Detection methods are applied in mammographic images to assist radiologists on lesions analysis such as micro calcification, mass and architectural distortions.

Studies indicate that a large number of research works in the area of mammograms were started in the early 1970s. In the mid-1980s, however, medical physicists, radiologists, etc. began major research efforts for Computer Aided Detection (CADet) and Computer Aided Diagnosis (CADiag). That is, using the computer output as an aid to radiologists—as opposed to a completely automatic computer interpretation—focusing initially on methods for the detection of lesions on chest radiographs and mammograms. Since then, extensive investigations of computerized image analysis for detection or diagnosis of abnormalities in a variety of 2D and 3D medical images have been conducted [13]. CADet research includes many aspects—collecting relevant normal and pathological cases; developing computer algorithms appropriate for the medical interpretation task including those for segmentation, feature extraction, and classifier design; developing methodology for assessing CAD performance; validating the algorithms using appropriate cases to measure performance and robustness; conducting observer studies with which to evaluate radiologists in the diagnostic task without and with the use of the computer aid; and ultimately assessing performance with a clinical trial.

The U.S. Food and Drug Administration (FDA) approved first Computer Aided Detection system for screening mammography was in 1998 [14]. The wide use of Computer Aided Detection system in digital mammograms is started in early 2000s. The research articles shows that many techniques are introduced in recent days to improve the efficiency of Computer-Aided Detections, but still not yet achieved 100% efficiency and accuracy and investigations are happening to improve the performance [15].

M.P. Sampat et al. [16] presented a new algorithm in 2005 for classifying lesions into shape categories: round, oval, lobulated, or irregular. For this classification task, they have developed a new set of features using the Beamlet Transform, which is a multi-scale image analysis transform. They claim that this method obtained a classification accuracy of 78% for classifying masses as oval or round and an accuracy of 72% for classifying masses as lobulated or round.

S. V. Engeland et al. [17] presented a method to improve computer aided detection (CAD) results for masses in mammograms by fusing information obtained from two views of the same breast in 2007. Using correspondence between regions, they extended their CAD

scheme by building a cascaded multiple-classifier system, in which the last stage computes suspiciousness of an initially detected region conditional on the existence and similarity of a linked candidate region in the other view. A statistically significant improvement was found in the lesion based detection performance. At a false positive (FP) rate of 0.1 FP/image, the lesion sensitivity improved from 56% to 61%. But case based sensitivity did not improve.

Jun Wei et al. [18] developed a computer-aided detection (CAD) system that combined a dual system approach with a two-view fusion method to improve the accuracy of mass detection on mammograms in 2009. A two-view fusion score for each object was generated by weighting the similarity measure with the cross correlation measure of the object pair. With this new two-view dual system approach, the average case-based sensitivities were improved around 17 to 20% for average masses.

In 2011, B. Surendiran et al. [19] presented a classification system for the malignant and benign masses present in mammogram using Hue, Saturation and Value (HSV) weight function based statistical measures. The weight function is robust against noise and captures the degree of gray content of the pixel. The statistical measures use gray weight value instead of gray pixel value to effectively discriminate masses. The PASW data mining modeler has been used for constructing Neural Network for identifying importance of statistical measures. The experimental results were found to be encouraging. Also, the results will agree to the standard specified by the American College of Radiology-BIRADS Systems.

A. Vadivel et al. [20] proposed a fuzzy rule-based approach for characterization of mammogram masses into shape categories in 2013. It uses geometric shape and margin features for classifying mammogram mass lesions into four main shapes categories: round, oval, lobular and irregular. They states that their approach is twice effective than Beamlet based features [16] for classifying the mass as round, oval, lobular or irregular.

Danilo Cesar Pereira et al. [21] recommended a set of computational tools to aid segmentation and detection of mammograms in 2014. They have first implemented an artifact removal algorithm and followed by an image de-noising and gray-level enhancement method based on wavelet transform and Wiener filter. Finally, a method for detection and segmentation of masses using multiple thresholding, wavelet transform and genetic algorithm is employed in mammograms, which were randomly selected from the Digital Database for Screening Mammography (DDSM). The authors claim that their experiments have a strong potential to be used as the basis for mammogram mass segmentation.

Year	Authors/Citation	Methods Used	Results/Advantages
2005	M.P. Sampat, A.C. Bovik, M.K. Markey [16]	Used the multi-scale transform method called Beamlet Transform to classify the lesions into shape categories: round, oval, lobulated, or irregular.	Obtained a classification accuracy of 78% for classifying masses as oval or round and an accuracy of 72% for classifying masses as lobulated or round.

2007	S.V.Engeland, N.Karssemeijer [17]	A cascaded multiple-classifier system is used in this method to fuse information obtained from two views of the same breast.	Improvement in the lesion based detection performance at a false positive rate of 0.1 per image, the lesion sensitivity improved from 56% to 61%. But case based sensitivity did not improve.
2009	Jun Wei et al. [18]	Used a system that combined a dual system approach with a two-view fusion method to improve the accuracy of mass detection.	The average case-based sensitivities were improved around 17 to 20% for average masses.
2011	B. Surendiran et al. [19]	Used a classification system for the malignant and benign masses present using Hue, Saturation and Value (HSV) weight function based statistical measures. The PASW data mining modeler has been used for constructing Neural Network for identifying importance of statistical measures.	The results were found to be encouraging and agrees to the standard specified by the American College of Radiology (BIRADS) Systems.
2013	A. Vadivel et al. [20]	Used fuzzy rule-based approach for characterization of mammogram masses into shape categories. Also used geometric shape and margin features for classifying mammogram mass lesions into four main shapes categories: round, oval, lobular and irregular.	Their approach is twice effective than Beamlet based features [16] for classifying the mass as round, oval, lobular or irregular.
2014	Danilo Cesar Pereira et al. [21]	Recommended a set of computational tools to aid segmentation and detection of mammograms. The artifact removal, image denoising and grey level enhancement methods are based on wavelet transform and Wiener filter.	Their experiments have a strong potential to be used as the basis for mammogram mass segmentation.

Table 1: A review on computer aided detection approaches for breast cancer in digital mammograms.

Conclusion

As the technology advances imaging systems become more complex and there is a demand for better methods for the retrieval of quantitative information from images. However the problems in computer aided detections and diagnostics are not completely solved. That is, still there is an increasing demand for higher accuracy and reliability in the methods to identify the masses and calcifications from digital mammographic images for the early detection of breast cancers in women. Currently, the research works are focusing on automatic segmentation system of suspicious lesions for mammographic images and the discrimination and classification of regions extracted from mammograms like masses, calcifications, architectural distortion and bilateral asymmetry. The above review also shows that there are little works have been reported to be carried out in the area of computer aided detection system that utilizes the applicability of different imaging methods and algorithms to identify the masses and calcifications and the future works in computer aided detections area will be to identify the exact shape and size of the cancerous regions.

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