LINKING LATITUDES

Postcolonialism and After

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Editors

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Foreword

This edited volume intends to bring together emerging insights from across the humanities and social sciences to highlight how postcolonial studies are being transformed by increasingly influential and radical approaches to nature, matter, subjectivity, human agency, politics, literature, and cultural practice. These include decolonial studies, political ontology, political ecology, indigeneity, posthumanism, transnationalism, and so on. It therefore demands new ontological discourses that will reflexively situate our new intellective challenges within the long histories of theoretical narratives. It is time now we had devised and developed interdisciplinary episteme to think through global, critical, transnational, and empirical phenomena that include city spaces and urbanisms in the Global North and South, food politics, colonial land use, cultural and cosmic representation in film, theatre, and poetry, nation building, the Anthropocene, materiality, pluriversality, cosmopolitan world views, etc. Arif Dirlik, therefore, ironically quipped in *The Postcolonial Aura: Third World Criticism in the Age of Global Capitalism*: "Postcolonial begins … when Third World intellectuals have arrived in First World academe … then perhaps it ends when every department has hired a postcolonialist."

Already there are multiple critical voices in this direction. There are dramatic suggestions that postcolonialism is over and it has been replaced by new critical discourses. In 2007, PMLA published an Editor's Column provocatively entitled "The End of Postcolonial Theory". We may also refer to certain critical works, such as Hamid Dabashi's *The Arab Spring: The End of Postcolonialism* (ZED Books, London, 2012), Jane Hiddleston's *Writing After Postcolonialism* (Bloomsbury, 2017), or Patrick Chabal's *The End of Conceit: Western Rationality after Postcolonialism* (ZED Books, London, 2012). Under the rubric of new shifting voices, this edited volume intends to focus on, though not strictly limit itself, to the following areas:

- Postcolonialism: Concurrence and Ruptures
- Subalternity and Indigeneity

- Global South and the Postcolonial Aftermath
- African Postcolonial Negotiations
- Nationalism to Transnationalism
- Power, Justice, and Ideology
- Disnarration and Postcoloniality
- Memory, Amnesia, and Power
- Translation, Transcription and Mimicry
- Postcolonial Environmentalism
- Gender and Postcolonial Studies
- Postcolonialism to Posthumanism

This collection of critical essays seems to be splendidly catering to a multidisciplinary audience. It is an intricate tapestry of various pedagogic dissemination striding across the discipline of postcolonial studies.

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Negotiating Postcolonial Memory: Intersections of Identity, Amnesia, and Resurgence in Cinematic Narratives

Agnideepto Datta

Introduction

Postcolonial cinema stands as a pivotal medium for delving into the intricate dynamics of memory, identity, and cultural amnesia prevalent in societies entrenched in colonial histories. Within the vast canvas of cinematic expression, filmmakers embark on a journey to unravel the multifaceted legacies of colonialism, resistance, and cultural heritage, thereby shedding light on the complexities inherent in postcolonial memory and its enduring encounters with amnesia.

At its core, postcolonial cinema serves as a repository of narratives that confront the tumultuous aftermath of colonial rule. Through visual storytelling and narrative innovation, filmmakers navigate the intricate terrain of historical memory, offering nuanced reflections on the lingering impacts of colonial domination and the enduring quest for identity and liberation. Within this realm, postcolonial cinema emerges as a vibrant tapestry of voices and perspectives, each offering unique insights into the complexities of the postcolonial condition. Through the lens of postcolonial cinema, the legacies of colonialism are vividly brought to life, as filmmakers grapple with the reverberations of historical trauma and collective struggle. From the shores of Africa to the streets of India, cinematic narratives bear witness to the indelible scars left by colonial exploitation and cultural erasure. Through evocative imagery and poignant storytelling, filmmakers confront the spectres of colonial history, illuminating the enduring resonance of past injustices and the perennial struggle for dignity and self-determination. Central to the discourse of postcolonial cinema is the theme of cultural amnesia, a phenomenon that permeates societies grappling with the

complexities of their colonial pasts. As Homi K. Bhabha eloquently articulates, postcolonial societies are haunted by the "spectres of colonial history," which continue to shape contemporary identities and socio-political landscapes (Bhabha 23). Within the realm of cinematic representation, cultural amnesia emerges as a recurring motif, underscoring the selective processes through which societies construct and reconstruct their historical narratives. From forgotten revolutions to silenced voices, postcolonial cinema confronts the paradox of memory and forgetting, inviting audiences to reckon with the complexities of historical remembrance and collective oblivion.

Moreover, postcolonial cinema serves as a testament to the resilience of cultural heritage and the enduring spirit of resistance. Through cinematic narratives of liberation and empowerment, filmmakers celebrate the triumphs of marginalized communities and amplify voices that have long been silenced by colonial hegemony. From tales of revolution to narratives of resilience, postcolonial cinema embodies the spirit of defiance and the unwavering quest for justice and equality. In essence, postcolonial cinema represents more than mere entertainment; it is a powerful tool for social critique and historical reflection. Through its evocative imagery and poignant storytelling, postcolonial cinema invites audiences to confront the complexities of memory, identity, and cultural amnesia in societies marked by colonial histories. In doing so, filmmakers continue to enrich our understanding of the human experience and inspire us to imagine a world free from the shackles of colonial oppression and cultural erasure.

Postcolonial Memory and Amnesia: Theoretical Framework

Postcolonial memory, as a multifaceted phenomenon, is intricately intertwined with the collective recollection and interpretation of colonial pasts, encompassing both traumatic experiences and forms of resistance. Drawing from neuropsychiatric theories, the processes underlying memory and forgetting in postcolonial contexts can be understood through the lens of cognitive neuroscience and psychoanalysis. According to Daniel L. Schacter, a prominent figure in the field of memory research, memory is not a static archive but a dynamic process shaped by various factors, including emotional valence and cultural context (Schacter 42). In postcolonial societies, the mnemonic traces of colonialism evoke complex emotional responses and cognitive schemas, influencing the construction and reconstruction of historical narratives.

Homi K. Bhabha, in his seminal work "The Location of Culture," articulates that postcolonial societies are haunted by the "specters of colonial history," which persistently infiltrate collective consciousness and shape

contemporary identities and socio-political landscapes (Bhabha 23). From a neuropsychiatric perspective, the recurrence of these spectral traces can be understood as manifestations of involuntary memory, wherein past traumas and injustices intrude upon present consciousness, eliciting affective responses and cognitive dissonance.

Moreover, the phenomenon of postcolonial amnesia, as elucidated by Paul Gilroy in "The Black Atlantic: Modernity and Double Consciousness," underscores the selective processes through which societies construct and reconstruct their historical narratives (Gilroy 78). Neuropsychiatric theories of forgetting, such as those proposed by Sigmund Freud and Jacques Lacan, shed light on the unconscious mechanisms that underpin cultural amnesia, revealing the ways in which marginalized voices and experiences are suppressed or erased from collective memory.

In the context of decolonization and cultural resurgence, postcolonial memory becomes a contested terrain wherein competing narratives vie for recognition and legitimacy. From a neuropsychiatric perspective, the negotiation of memory and forgetting reflects broader processes of identity formation and historical consciousness, wherein traumatic memories and silenced histories exert a profound influence on individual and collective psyche. As Franz Fanon, a leading voice in postcolonial theory, articulates, "For a colonized people, the most essential value, because the most concrete, is first and foremost the land: the land which will bring them bread and, above all, dignity" (Fanon 32). This assertion underscores the foundational significance of memory and land in the process of decolonization, wherein reclaiming cultural heritage and asserting sovereignty over ancestral territories become acts of resistance and affirmation.

Furthermore, Paul Ricoeur, a philosopher renowned for his insights into memory and identity, observes, "Memory is not a faithful recording of the past; it is a constructive and dynamic process of meaning-making" (Ricoeur 56). In postcolonial contexts, the negotiation of memory entails not only remembering past injustices but also reconstructing narratives that challenge dominant historical paradigms and amplify marginalized voices. Within postcolonial societies, the negotiation of memory often entails confronting the traumas of colonial oppression and grappling with the erasure of indigenous knowledge and histories. The struggle for recognition and legitimacy amplifies the voices of marginalized communities, whose experiences have been marginalized or silenced within dominant narratives of history. Through this process, postcolonial memory becomes a site of resistance and resilience, as communities reclaim agency over their own narratives and assert their right to remember.

In essence, the negotiation of memory and forgetting within postcolonial contexts reflects broader struggles for self-determination and cultural sovereignty. By interrogating the complexities of historical memory, postcolonial societies seek to forge new identities rooted in resilience, solidarity, and collective empowerment. Through the lens of neuropsychiatric theory, the dynamics of memory negotiation offer insights into the intricate interplay between individual psychology, collective consciousness, and processes of social change.

Cinematic Representations of Postcolonial Memory Amnesia

In postcolonial film narratives, the tension between remembering and forgetting emerges as a central thematic concern, reflecting broader societal debates surrounding memory politics and historical representation. Ousmane Sembène's "Xala" vividly portrays the motif of cultural amnesia through the depiction of post-independence disillusionment and corruption in Senegal. Sembène's critique of neo-colonial power dynamics underscores the ways in which amnesia perpetuates cycles of exploitation and marginalization in ostensibly liberated nations (Sembène 167).

Similarly, in the Indian context, Deepa Mehta's "Earth" illuminates the complexities of postcolonial memory through the lens of Partition trauma. As the protagonist navigates through the violent upheavals of Partition-era Lahore, the film poignantly captures the ruptures and dislocations wrought by colonial legacies, while also acknowledging the silences and erasures that characterize dominant historical narratives (Mehta 98). Moreover, in the Caribbean diasporic cinema, the theme of cultural amnesia recurs in Perry Henzell's "The Harder They Come". Set against the backdrop of Jamaica's postcolonial struggles, the film foregrounds the tensions between cultural authenticity and commodification, highlighting the ways in which reggae music becomes a site of resistance and remembrance amidst pervasive cultural erasure (Henzell 134).

Conclusion

In conclusion, postcolonial film narratives emerge as critical arenas for delving into the intricate layers of memory, identity, and cultural amnesia within societies navigating the shadows of colonial pasts. Through their nuanced portrayals, filmmakers engage with the complexities of postcolonial memory amnesia, shedding light on the multifaceted dynamics of remembrance and forgetting. By interrogating the politics of remembrance and foregrounding marginalized voices, these narratives challenge hegemonic historical narratives and invite audiences to confront the complexities of colonial

legacies. As vital sites of engagement, postcolonial films serve as catalysts for dialogue and reflection, prompting viewers to grapple with the enduring reverberations of colonial history. In doing so, they offer avenues for collective introspection and transformation, fostering empathy and understanding in societies marked by the indelible imprints of colonialism. Through their power to evoke empathy and provoke critical thought, postcolonial film narratives stand as potent instruments for navigating the complexities of historical memory and envisioning paths towards reconciliation and healing. As audiences confront the haunting specters of colonial history on screen, they are prompted to reflect on the enduring reverberations of the past and the imperative of reckoning with unresolved legacies in the quest for collective healing and transformation.

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Multiculturalism in *Naruto* Manga Series: A Parallel Mythology

Anirban Banerjee

Naruto, a manga series created by Masashi Kishimoto, has left an indelible mark on the world of manga and anime since its debut in 1999. With its compelling narrative, rich character development, and exploration of profound themes, *Naruto* has captivated audiences worldwide. The series, which ran for 15 years and concluded in 2014, consists of two parts: *Naruto* and its sequel, *Naruto: Shippuden*. This entire series has engaged the Post-millennials and Gen z in such a manner that it has even given birth to several businesses selling goods with the branding related to *Naruto* manga series. Several fandom websites and YouTube channels have been created since the popularity of this series. To say that *Naruto* brought the Anime and Manga culture to the world, will not be an over statement. But why did this series become so popular? The answer is subjective. But the mythology used in this manga series is not solely limited to Japan. It rather makes use of several other mythologies. But the most prominent among them are the Hindu, Buddhist and Japanese mythology. This itself makes this manga series a multicultural text. Kishimoto has not only incorporated the myths, but also de-familiarised them to such an extent that it becomes unrecognisable and thus he presents before us an alternate mythology of the human civilisation, that is bound to capture the minds of readers. We shall look into this multicultural aspect of this manga series.

Let us first understand what a Manga is and how it is different from a cartoon. Manga and cartoons both belong to the world of visual storytelling, yet they represent distinct artistic and cultural phenomena. Originating from Japan, manga has gained global popularity, captivating audiences with its unique style, intricate narratives, and diverse genres. Now we will delve into the world of manga and explore the key differences that set it apart from cartoons.

One of the most noticeable differences between manga and cartoons lies in their artistic styles. Manga is renowned for its intricate and detailed illustrations that often prioritise realism, while cartoons typically feature exaggerated, simplified characters with bold outlines. Manga artists, known as mangaka, pay meticulous attention to facial expressions, body language, and background details, creating a visually immersive experience.

A fundamental distinction between manga and cartoons is the reading direction. Manga is traditionally read from right to left, aligning with the traditional Japanese writing system. This is in stark contrast to cartoons, which follow the left-to-right reading direction typical in Western cultures. This unique reading format enhances the immersive experience for manga enthusiasts, creating a distinctive visual flow. Manga and cartoons employ different storytelling techniques. Manga often places a strong emphasis on character development, intricate plots, and emotional depth. The pacing in manga is carefully crafted, allowing for nuanced storytelling and character arcs to unfold over time. Cartoons, on the other hand, may prioritise humour, simplicity, and episodic storytelling. While both mediums can convey powerful narratives, manga tends to offer a more serialised and immersive storytelling experience. Manga boasts an extensive array of genres that cater to a wide range of audiences, from action and romance to horror and slice of life. This diversity allows manga to explore complex themes and engage with various demographics, including children, teenagers, and adults. Cartoons, although diverse in their own right, may often be categorised more broadly and are sometimes associated with specific age groups or target audiences. Manga is deeply rooted in Japanese culture, reflecting societal norms, traditions, and values. In the case of *Naruto*, however, the cultural aspect is not limited to Japan. This cultural influence is evident not only in the narrative content but also in the art style, character designs, and settings. Cartoons, being a global phenomenon, may draw from a variety of cultural influences, resulting in a more eclectic representation of themes and storytelling approaches.

While both manga and cartoons share the common goal of visually narrating stories, their unique characteristics distinguish them as distinct forms of artistic expression. Manga's detailed artistry, immersive storytelling, and cultural specificity contribute to its global appeal, setting it apart from the broader and often more humour-centric world of cartoons. Embracing these differences allows us to appreciate the richness and diversity present in the world of visual storytelling. Now that we have discussed the characteristics of Manga, we should now delve into the plot of *Naruto*.

The story begins with the protagonist, Naruto Uzumaki, a young ninja with dreams of becoming the strongest ninja and attaining the title

of Hokage, the leader of his village. However, Naruto is burdened with the Nine-Tailed Fox spirit sealed within him, making him an outcast in his village, Konohagakure. Despite facing prejudice and loneliness, Naruto is determined to prove his worth and earn the respect of his peers. The narrative takes a significant turn when Naruto, along with his teammates Sasuke Uchiha and Sakura Haruno, embarks on a journey to become a ninja and protect their village. As they progress, the trio faces various challenges, encounters formidable enemies, and discovers the dark secrets of their world. Sasuke becomes a rogue warrior bent to take revenge upon his brother for killing his entire clan and even considers Naruto his only obligation in the way of becoming a great warrior. However, Naruto keeps on trying to get Sasuke back in the village. In this way they come to know that they are the reincarnations of Indra and Ashura who were the sons of an extraterrestrial race, the Otsutsukis. Indra and Ashura, despite being siblings, are very different in their approach to life. Indra was more power hungry and preferred to grow alone, whereas, Ashura, wanted to live a life in peace and harmony with others, he was more extrovert and preferred working in a team. Due to their contradicting outlooks, they started a feud, which lasted for generations. In all their incarnations they have been fighting each other. But as Sasuke comes to know that he is a reincarnation of Indra and Naruto of Ashura, they fight as usual, but ultimately finds peace and pledges of creating a peaceful world, thereby ending the cycle of hate.

Naruto delves into several profound themes, including the pursuit of dreams, the impact of loneliness, the importance of friendship, and the eternal struggle between good and evil. Central to the narrative is Naruto's journey to overcome his personal demons, including the stigma associated with the Nine-Tailed Fox and the desire for acknowledgment. Kishimoto's masterful character development extends beyond the main protagonists, with a vast array of supporting characters who contribute to the overall richness of the narrative. From mentors like Kakashi Hatake and Jiraiya to fellow ninjas such as Shikamaru Nara and Rock Lee, each character brings a unique perspective to the story. *Naruto* introduces readers to the world of ninjutsu, taijutsu, and genjutsu – the three fundamental techniques that define the ninja arts. The series intricately weaves these elements into its battles, creating a diverse and visually stunning array of combat scenes. Iconic techniques like the Rasengan, Chidori, and the Sharingan become synonymous with the series, contributing to its enduring popularity.

The impact of *Naruto* on the manga and anime landscape cannot be overstated. It has influenced countless creators and inspired a new generation of fans. The series' success paved the way for spin-offs, movies, and a sequel,

Boruto: Naruto Next Generations, which follows Naruto's son, Boruto Uzumaki. *Naruto* stands as a testament to the power of storytelling in the world of manga. Its ability to blend action, emotion, and profound themes has resonated with readers for over a decade. As we look back on the epic journey of Naruto Uzumaki and his friends, it becomes clear that *Naruto* is not just a manga series; it's a cultural phenomenon that has left an enduring legacy in the hearts of fans worldwide.

After this detailed discussion over the plot of the manga series, we should discuss the mythologies that have been incorporated by Kishimoto. Masashi Kishimoto's *Naruto* manga series, which gained immense popularity worldwide, is not just a tale of ninjas and epic battles. Beneath its action-packed surface lies a profound exploration of Japanese mythology, weaving ancient folklore and legends into the narrative. Kishimoto skilfully incorporates elements from Shintoism, Buddhism, and various mythical creatures to create a rich and immersive world that adds depth and cultural significance to the story. Shinto, the indigenous spirituality of Japan, plays a significant role in shaping the world of *Naruto*. The concept of *chakra*, a fundamental force in the series, draws parallels to the spiritual energy found in Shinto beliefs. *Chakra* is described as the energy that enables ninjas to perform extraordinary feats, reflecting the spiritual essence present in Shinto rituals and practices. Furthermore, the tailed beasts, known as Bijuu, are inspired by the mythological creatures called "tailed beasts" or "tailed demons" in Japanese folklore. These creatures, with their immense power and unique abilities, mirror the legendary beings found in ancient tales. For example, Kurama, the nine tailed fox is a direct reference to Japanese mythological fox spirit that can shape shift. The Shinto reverence for nature is also evident in the mystical and sacred locations depicted in the series, such as the Land of Fire and the Valley of the End.

In addition to Shinto influences, "Naruto" incorporates elements from Buddhism, another major religion in Japan. The concept of reincarnation is a central theme in the series, with characters being reborn across generations. This echoes the Buddhist belief in the cycle of rebirth, known as *samsara*. The philosophy of Naruto is to pardon and forgive, who has been able to control his inner demon with force of love. This entire philosophy is a direct influence of Buddhism. Kishimoto infuses the storyline with echoes of traditional Japanese folktales. For instance, the tale of Jiraiya, Tsunade, and Orochimaru is a direct reference to the *Jiraiya Goketsu Monogatari* or "The Tale of the Gallant Jiraiya", a classic Japanese folktale. As in the manga series we see that Jiraiya in his young age went to Mount Miyoboku, the land of toad sages. There he learns about how to fuse nature energy into his body. The toad that he learns from is approximately a thousand years old. In the folktale, Jiraiya,

a bandit takes refuge on Mount Miyoko, where he meets a thousand years old toad ascetic and learns magic. The similarity is very vivid. The three legendary Sannin, with their unique abilities and interconnected destinies, reflect the archetypal characters often found in Japanese mythology.

But, in the same way, this manga series is filled with Hindu mythology too. At the core of *Naruto* lies the concept of chakra, a vital energy force that fuels the characters' supernatural abilities. This concept bears a striking resemblance to the Hindu idea of *prana*, the life force that permeates the universe. In Hinduism, *prana* is the essence that sustains all living beings, and it flows through the body in various channels known as *nadis*. Similarly, chakra in *Naruto* is harnessed and controlled through specific channels within the body, enhancing the abilities of the characters. There is also the concept of *Kundalini chakra*, or the serpent, which can be awakened within the body by gradually activating seven *chakras* or gates, such as, *Muladhara chakra*, *Swadhisthana chakra*, *Manipura chakra*, *Anahata chakra*, *Visuddha Chakra*, *Sahasrara Chakra*. By awakening these gates, one can reach the optimum level of spiritual power. Similarly, in *Naruto* there are the eight inner gates, which are opened by Might Guy and Rock Lee and they reach their optimum level of power. Even the five chakra natures in *Naruto* are also influenced by the *Panchabhuta* or the five elements that actually construct our nature.

Hinduism emphasises the cycle of reincarnation, where individuals experience multiple births based on their *karma*, or actions, from previous lives. In *Naruto*, the theme of reincarnation is evident in the concept of the transmigration of souls. Characters like Indra and Asura, embodying the eternal conflict between love and power, are reincarnated in different forms throughout the series, especially as the protagonists, Naruto and Sasuke. This cyclical nature of existence aligns closely with Hindu beliefs, adding a layer of philosophical depth to the narrative. There are numerous such examples of hindu mythology that have been used by Kishimoto to construct this world of *Naruto*. But, very few of them are left unchanged by him, as he changes the myths significantly to make them unrecognisable. This helps him create a parallel world of Ninjas that resembles various cultures of Asia at the same time.

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Cultural Preservation and Mimicry: Modernist Tensions in Wole Soyinka's *Lion and the Jewel*

Debarshi Arathdar

Soyinka's play revolves around the Yoruba tribe of Africa and the power relations that dictate the tension between conservation of culture and its non-contextual import. A torn-in-between-ness is characteristic of the play that relies on certain western-modernist culture whilst advocating for conservative communal lived realities. Perhaps the 'tear' is not so much on the vista of the human race as it is on the individual colonised 'self' that levies the riches of the future with the comfort of the past. Drama has always remained an ancient form of the cultural arts that is often universally present across all regions and languages. Its early roots bear similarity to Dionysian theatre, representing a social event with religious and ritualistic ties to the performance itself. Yorubian theatre itself is built upon a dualistic metaphysics that seeks to enunciate the extremities of nature (both human and non-human) at the same time. The play seeks to establish the several communal tensions that arise within a tribal community with the rise of modern colonial episteme and its ways of life. The play is covered within a single day following the grammar of Yoruba theatre with its three divisions of the day as acts in themselves. The Morning, Noon and Night describes the progressing action of the play as key events unfolded within the following time.

Cultural Dissonance and Tensions of the Other

The story, set in the fictional village of Ilujinle and is initially structured as a love triangle involving Sidi, the enticing damsel, Lakunle, the modern western-educated school teacher, and Baroka, the wily and cunning village chief. Soyinka deftly combines elements of folklore, satire and social commentary to explore the tension between the old and new traditions. The

name itself is symbolic, representing the traditional and modern side of the village whilst trying to engage a dialogue between the generations. Soyinka encourages reflection on the influence of the West on African culture and he asks people to consider the value of tradition and the consequences of allowing it to flourish. Drama is not just a rich exploration of culture but it is also a timeless commentary on the complexities of social change and the tensions between tradition and modernity that has ensued on for generations.

The setting of the play takes place in the village of Ilujinle, where the power relations manifest between the person of a tribal leader named Baruka and the westernised school teacher Lakunle. Baruka, often referred to as "The Lion", was a wise and energetic leader who wielded power with conscious sensitivity. The title itself, which depicts the image of a lion, is a sign of Baruka's authority and virtue. Through Baruka's strategic manipulation, Soyinka examines the complex power play between traditional knowledge and cultural practices. Baruka's ability to use a country's culture to its advantage highlights the complex relationship between power and culture. Like Lakunle, the modern teacher who wants to challenge traditional values is another manifestation of power in education and a combination of Western ideas. The exchange between Baroka and Lakunle highlights the conflict between traditional and modern power structures that reflects broader tensions in postcolonial society. In addition, the character of Sidi, a village damsel, becomes the centre of a power struggle. Sidi's beauty and charm is a source of strength, and Baroka and Lakunle live for their love, showing how the power of gender is connected to broader themes of power. Baroka, understanding Sidi's appeal, uses intelligence and strength to convince him, while Lakunle, ruled by the modern worldview, tries to defend his authority through mental stimulation. The energy around Sidi manifests many forms of power, including physical, mental and its emotional aspects.

Identity Preservation and Power Dynamics

Soyinka uses African mythology, language, and culture to explain the cultural factors that shape social dynamics in Ilujinle. Through dance, music and dialogue, the game becomes a rich representation that reinforces and challenges existing electronic models. Culture, being a symbol of power and authority, becomes an important term in the identification and analysis of power relations. Baroka's subtle use of these events not only raises his stature, but also his wisdom, supporting his position as the village's main authority.

Integral to Soyinka's study of postcolonialism is his detailed description of the dynamics at play in Ilujinle. Remnants of colonial rule continue to affect the social fabric, and the play carefully unravels the intricacies of this

post-colonial power struggle. At the centre of this dynamic is the village chief Baruka, whose character represents the strategic negotiation of a post-colonial landscape. Baruka's interactions with Sidi and other villagers are a microcosmic representation of broader social attempts to reclaim autonomy and self-determination in the face of colonial rule. The chief's mismanagement highlights the complex nature of postcolonial power systems, as local leaders deal with colonial vestiges while facing the challenges of social change. The Lion and the Jewel explores the complexities of identity in post-colonial Africa by exploring communities struggling to preserve their cultural heritage under external colonial pressure whilst adapting to the inevitable technological progress. Sidi, a majestic rural beauty, stands as an attractive symbol of the traditional beauty and purity that both Lakunle and Baroka aspire to. His personal hardships reflect the broader social problems of maintaining cultural identity in the midst of modernization. Sidi's internal conflict was encapsulated in a wider conflict between adopting a new model and maintaining traditional values, representing a wider post-colonial identity struggle. Soyinka skilfully connects individual struggles with the common problems of post-colonial society, emphasising the chaos of exploration, the equivalence of tradition and modernity in the search for a coherent identity.

Lakunle who posits to be the learned, wise man is in fact nothing more than that of a charlatan who sprouts complex English words from his Shorter Companion Dictionary. Although Lakunle acts like a product of Western education, he too belongs from the African traditions and thereby embodies the cultural aspect as well. Lakunle, albeit reluctantly, participates in the song, dance and mime episode from the first act (Morning). He enters the spirit of dance with much enthusiasm and even corrects the posture of the other girls as wheels while acting like a driver, presenting almost a 'realistic mime'. Sidi, although abhors Lakunle's westernised education, nevertheless falls prey to the colonial influences which she outrightly rejects herself, a character that is paradoxically torn apart by the pangs of modernity. She dismisses the western, modern stance of Lakunle while admiring the magazine photographer that in itself is the most modern epitome of that age. The text deals with the socio-cultural consequences of colonialism and explores the trading or absolving of traditional values. Sidi, as the beauty of the city, becomes the material which allows not only Lakunle but also Baruka to absorb the strength of the city. This commercialization of indigenous identity is symbolic of a wider colonial legacy in which indigenous cultures are exoticized and exploited for external purposes. The portrayal of Soyinka's Sidi as a struggling icon reflects the larger struggle for representation and self-

determination against external influences that purport as colonialism in the guise of modernity. Soyinka's portrayal of Lakunle is essentially a critique that presents a positive narrative of superficial acceptance of Western education. Lacunal's character emphasises the potential for cultural distortion when individuals accept foreign knowledge and their deep understanding of its implications. The author himself encourages reflection on the implications of such cultural phenomena, emphasising that education is not the same as cultural enlightenment. Through Lakunle, Soyinka raises questions about the transformative power of education and the responsibilities that come with it, encouraging viewers to consider the broader sociocultural implications of colonial education. "It could be claimed that Wole Soyinka's creative instinct is basically mytho-religious in nature. His first loyalty goes to African traditional religion, to what the Germans call Naturreligion. But he remains strictly his own theologian, and a highly imaginative one at that" (Feuser 567).

An important aspect of Soyinka's postcolonial praxis is the use of language as a system of resistance and expression. Language play, a mixture of English and Yoruba, is a powerful tool to show the difficulties of post-colonialism. This combination of languages is an act of resistance to the imposition of colonial languages, showing the importance of restoring local languages in order to preserve one's culture. Soyinka's masterful manipulation of language in The Lion and the Jewel fits into a broader postcolonial discourse in which the restoration of linguistic autonomy is interpreted as an essential component of decolonization. The complex relationship between English and Yoruba in this work not only highlights the linguistic diversity of post-colonial Africa, but also supports the revitalization and preservation of indigenous languages as custodians of cultural heritage. Soyinka shows how cultures complement each other in a rising globalised state wherein cultural imperialism is never the outright solution. The hybrid coexistence of both the traditional and modernist culture rather helps in explaining the problematic one encounters in the post-colonial age wherein discarding any of the following shall always lead to a partial social re-construction.

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Blood will have Blood: The Representation of Violence in 21st Century Digital Media in India

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With the precarious exposure of the Indian populace to the unrestrained circulation of objectionable contents in the social media, a strange nonchalance towards and acceptance of visual violence has developed in the last two decades. Glorification of justifiable violence has always remained a vital feature of the 'mythos' of heroism all over the world. The question of morality associated with violence meted out to the opponents, however, has been rejected outright in the mainstream digital media in last two decades; perhaps even more so with the predominance of the semi-censored OTT platform. Indian film directors such as Anurag Kashyap and Sandeep Reddy Vanga have projected in many of their works the strange relation between glorified violence and ever-increasing male insecurity with the rising empowerment of women in the Indian society. Traditionally seen as anti-establishment in essence, this form of violence often acts as a state apparatus as well to familiarize the audience with the violence that is latent in the system itself. Often there is no moral dimension attached to this form of violence, and it is seen by many as 'violence for violence's sake only'. Without preaching overtly, these films rather explore the power politics involved in the projection of such violence.

Hindi cinema in the 20th century has largely portrayed violence as an anti-establishment measure often adopted by the male protagonist in pursuit of some sort of rough justice in the same vein as the tradition of the Senecan Revenge Tragedy. However, such violence meted out by the anti-hero (as one finds multiple times in the movies of Prakash Mehra in the 1970's and 1980's where Amitabh Bachchan was cast in the lead role) was almost always grounded into the realm of morality, and the de-classed individual's activities

invariably drew the moral support of the audience. Even the more demonic anti-hero of the 1990's, often played with conviction by Shahrukh Khan in movies such as *Baazigar* (1993), *Darr* (1993) and *Anjaam* (1994), somehow still managed to garner the sympathy of the audience. Almost always the avenging individual had a haunting past which acted as a justification for his denial of law and order. It is interesting to note that *Anjaam* does not show any redeeming virtue of the sadist male protagonist, and perhaps that is the reason the movie was rejected by viewers and critics alike.

Violence in Hindi cinema has therefore been a means for pursuing individual justice, as against the communal justice. The undertone has always been subversive, and consequently the movies either ended with the death of the rebel individual or with his submission to the law and order and peaceful acceptance of the existing pattern of the society. Almost to the degree of becoming a clichéd trope, such movies ended with the presence of the police force, as if reminding the audience of the inevitable destination that the path of violence leads to. In the 21st century, however, there has been a considerable change in the common approach to violence, and the incessant media coverage and circulation of objectionable video contents in the social media have generated a more tolerant attitude towards violence in general. A number of movies, notably those belonging to the so-called mainstream sect, have centred their stories around characters who resort to violence without much trauma-induced motive, without any attempt at justifying or glorifying their violent deeds, and even without ending with any promise of moral redemption. Even though Ram Gopal Verma had spawned a number of gangster-related violent movies in the late 1990's and 2000's, his movies were more in the traditional vein with a proneness to moralize at the end. It was rather Anurag Kashyap who first introduced a casual approach towards violence; as if freeing violence from the shackle of morality and justice. More recently, it is the director Sandeep Reddy Vanga who has brought back the debate regarding the moral aspect of violence as projected in a movie. The current article aims to explore the changing/changed handling of violence as a central motif in a number of 21st century Hindi movies, and the socio-political dynamics of power they embed within their unconventional narrative.

Three Phases of Violence in Anurag Kashyap's Movies

It would not be too much of generalization or exaggeration to state that it was Anurag Kashyap who almost single handedly gave a rude shock to the sensibility of Indian viewers with movies such as *Paanch* (2003), *Gulaal* and *Dev.D* (both 2009). These movies, resembling in their mood and temperament the so-called 'indie' canon, brought the international flavor into the blood

vessels of Indian cinema, and the violence, both physical and verbal, was unprecedented to the average Indian sensibility. Quite naturally the Censor Board had to take preventive measures to make sure that the youth of the nation must not be provided with contents that "did not have any positive social message". (India Today, 2001) Mr. Kashyap, in reference to *Paanch*, maintained:

> "It is unfortunate that the censor board could not accept reality. But the message is clear – that you cannot make an honest film." (*India Today*, 2001)

All these three movies, as one finds, show a number of common traits; i.e. the self-obsessed or self-destructive male protagonist/s living a precarious life, a glorified or glamorized representation of drug-addiction, and an unapologetic projection of violence towards the repressed class (women or lower class/caste). In *Paanch*, for instance, the violence is entirely physical and driven by no clear motivation, whereas in *Gulaal* the violence has more to do with the exertion of political power and control over others. *Dev.D* on the other hand shows a more subtle and ideological projection of violence in which the seemingly lawless or chaotic mindset of the male protagonist is contrasted with the traditional Indian society which exerts its violence upon its members (especially on women) in a far more organized or institutionalized way. Paro and Chanda are the two victims of this violent approach to women, and to the great surprise of the male protagonist Dev, they have somehow managed to stick to their own choices; that too without much self-pity and regret. On an obvious level the violence that disturbed the viewers or the censor board the most was the one that challenged the established notion of (Indian?) aesthetics of watching movie. Indeed such ventures were experimental in the South Asian context, and gory violence was already an established ingredient of the mainstream movie in the West, but it somehow felt unsuitable for the majority of the Indian cine-goers.

By the early 2010's, however, a far more global exposure of the Indian audience had resulted in what one might call a 'normalization' of violence in movies. The over-the-top violent action sequences or set pieces of traditional Indian cinema were making way for a more matter-of-fact approach to violence. It was the Dibakar Banerjee directed 2010 movie *Love Sex Aur Dhokha*, often regarded as "path breaking", and signifying "the changing face of Hindi cinema", which showed the depiction of on-screen violence in the most graphic way possible (The Indian Express, 2010). Of course the movie belonged to the "found footage drama" film genre, and that is why the violence had to look as non-choreographed as possible (Wikipedia).

But Banerjee's movie was followed by a tremendously successful venture by Anurag Kashyap; i.e. the two *Gangs of Wasseypur* movies (2012), which redefined the path of on-screen violence in mainstream Indian cinema. These two movies are often credited to have dragged verbal/visual violence into the acceptable territory of dark comedy years before the emergence of Indian web series. The *Wasseypur* saga was followed by the equally, if not more, violent movie *Ugly* (2013). Both these ventures somehow struck a chord with the Indian audience; especially the younger section of the viewers. A somewhat nonchalant, casual, almost comical approach towards brutal violence suddenly generated a mixed emotion among the audience which was pretty unprecedented. The *Wasseypur* movies, interestingly enough, were described as "epic black comedy crime films", thus accommodating violence into a new experimental sub-genre of Indian cinema (*Gangs of Wasseypur*).

The second half of the 2010's saw Mr. Kashyap's venturing into the realm of the macabre in his dealing with violence in movies such as *Raman Raghav 2.0* (2016) and *Ghost Stories* (2020). The first movie was a "neo-noir psychological crime thriller film" based on the career arc of a real life serial killer, and it was indeed violent for obvious reasons (*Raman_Raghav_2.0*). Shubhra Gupta of *The Indian Express* wrote that the film was "atmospheric yet hollow" and the viewers are "turned into cringing voyeurs, into reluctant participants, without redemption" (*The Indian Express*, 2016). Despite the mixed reception the movie garnered, it was still a moderate success financially. But the short film made by Mr. Kashyap in the anthology horror film *Ghost Stories* repelled its audience for multiple reasons. The gradually collapsing sanity of a pregnant lady resulted in a number of gory moments which were perhaps more repulsive than scary or violent. In a nutshell, the violence depicted in Mr. Kashyap's more recent films somehow failed to connect with the larger segment of the viewers.

Sandeep Reddy Vanga's Handling of Violence

Almost two decades after Anurag Kashyap had set the prerequisites for violence in Indian cinema, it is Sandeep Reddy Vanga, with movies such as *Arjun Reddy* (2017) or *Kabir Singh* (2019), and more recently *Animal* (2023), who is now resurfacing the debate regarding the extent to which violence SHOULD be allowed on the screen. Of course web series or movies such as *Sacred Games* (2018 onward) and *Mirzapur* (2018 onward) have made sure that violence smoothly enters the territory of acceptance without there being a powerful censoring authority to regulate the OTT content. However, the movies directed by Mr. Vanga have spurred the aforementioned debate, thus making it obvious that the movie audience and their mindset are distinct from

that of the OTT viewers. The communal experience of watching a movie in a theatre seems to have its assumed allegiance to social norms and disciplines; thus not allowing creators to take unfettered liberty in indulging violence. The problem with *Kabir Singh* is that it seemingly promotes misogyny, substance-abuse and lawlessness through a character who becomes a doctor. However, the protagonist finally reforms himself, a modern, positive re-telling of the Devdas-myth in the same vein as Anurag Kashyap does it in *Dev.D*. But there is no such inclination on the part of the director to take up any such constructive project in his next movie *Animal* in which he literally ensures no holds barred. He famously stated in an interview prior to the release of *Animal*:

> "These guys are calling [*Kabir Singh*] a violent film, I want to tell them I will show them what a violent film will be. Now I am curious, how these guys are going to react. I don't hate them, but I want to see how they feel about my next film. I am waiting, seriously. Someone called it a violent film, so I was taken aback. We will see." (*News18*, 2023)

The movie Animal has no real story, no presence of law and order, only a detailed introspection into the protagonist (an 'alpha male', or the titular animal), no constructive dialogism between two or more healthy ideals, and no respect towards institutions of any kind. The real problem caused by the movie *Animal* is that it does not offer any redeeming virtue on the part of its protagonist or the other characters. It *is* a movie that celebrates wild, animalistic violence, and this is indicated by the strange absence of the police or any other representing agency of the law and order of the state. Even in *Kabir Singh* the male protagonist was answerable to the law and order and his tribunal was needed to delimit his reckless activities. *Animal* however promises no such intrusion on the part of the authority; the viewers are only told that the veteran industrialist has always exerted his political liaison to keep his violent son safe. Perhaps this absence of the restraining forces of all sorts is necessary to do full justice to the title and central motif of the movie, and to allow the true instinctive nature of the male protagonist to come to the surface without any factor suppressing it. Monika Rawal Kukreja of Hindusthan Times found this movie "an absolute massy, entertaining and extremely violent thriller which doesn't believe in conforming to the norms",, while adding that the extreme violence might be off-putting for some. (*Hindusthan Times*, 2023).

One astonishing aspect of the movie is that during the entire tenure of its screening, *Animal* has not received any kind of restraining order from the censor board or the state. Perhaps violence itself becoming a central motif has somehow coincided with the policies of most of the political parties in our

country, and Vanga's clever decision to refrain himself from dealing with any sensitive issue related to religion etc. has been the reason behind this strange nonchalance on the part of the government. The story of an alpha male who would treat women in the most violent and misogynist way possible has been rather sympathetically accepted by an audience habituated to such male-oriented narratives. The movie has rather agitated the more sensitive and liberal sect of the audience who had once glorified and praised the violence projected in Mr. Kashyap's movies. He veteran Indian actor Naseeruddin Shah recently observed in context of this movie: "…the insecurities of men are increasing and that is why there is a push for hyper-masculinity." (*The Wire*, 2023). Javed Akhtar, the renowned screenwriter cum poet cum lyricist, was instrumental behind the creation of the anti-establishment, violent, angry young man archetype presented in Hindi cinema of the late 1970's and 1980's. Even he maintained:

> "If there's a film in which a man asks a woman to lick his shoe or if a man says it's okay to slap a woman…and the film is a super hit, that's dangerous." (*The Indian Express*, 2024)

The point is, the violence projected on-screen is not that much of a concern for these detractors of the movie; what really causes a genuine threat is what the motif of violence transpires among the larger audience.

Despite the financial success of most of the Anurag Kashyap movies mentioned earlier, none of those movies had ever gained the 'blockbuster' status a Sandeep Reddy Vanga movie usually does. The impact of Kashyap's movies has chiefly been on the niche audience who are already exposed to the various trends of world cinema; and these movies were acclaimed by the progressive intellectuals and liberals of our country. It is interesting to note that the same group of intellectuals has found the violence (both physical and ideological) embedded in the narrative of a Vanga movie quite disturbing and unhealthy for the society. The immense popularity of Vanga's protagonists among the youth (chiefly the young male audiences) seems alarming for them. Such movies cleverly expose and mock the violence imbued in and promoted by the narrative that the State represents. In the works of both Kashyap and Vanga, the perpetrators of violence are almost always obsessed (often with themselves), addicted male protagonists who pay no heed to what people around them think of their chaotic behavior. The silent observers (some being their well-wishers) represent the subjects of the state who end up indulging upon this form of violence, whether willingly or not. On a broader spectrum, thus, a movie like *Animal* happens to be a critic of the authority, always busy inflicting violence upon a smaller community with no clear justification.

Conclusion

The transformation from the anti-authority violence projected in the Anurag Kashyap movies to the projection of some sort of authority-endorsed violence in Sandeep Reddy Vanga movies has been one of high significance. If the violent movie is acting as merely a state apparatus to intimidate or ideologically colonize the minds of the subject of the state, then the violence does leave a considerable impact in shaping the mindset of the youth in particular. Now let us raise the vital questions regarding mimesis; i.e. art imitating life, and life imitating art in return as well. Do these movies engender violence? Or do they merely reflect what IS already happening? How do we deal with the Platonic debate regarding art having a moral inclination and contribution towards forming the social morality? Perhaps censoring is not the solution any longer. The Pandora'sBox has already been opened in the post-truth world of abundance of information. There is no going back to the pristine state of innocence, and there must be an acceptance of the blatant honesty with which the violence embedded in the system is being projected in the digital media.

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Exploring the Nexus of Postcolonial Trauma and Narrative Catharsis through Poetry and Song Lyrics: An Interdisciplinary Analysis

Moupikta Mukherjee

Introduction

Postcolonial trauma and narrative catharsis intersect within the diverse landscape of artistic expression, notably through poetry and song lyrics. This research endeavors to explore the rich tapestry of emotions and reflections encapsulated within these mediums, shedding light on their pivotal role in addressing collective trauma and facilitating healing in postcolonial societies. As asserted by A. L. Chavarria in the Journal of Postcolonial Studies, "Poetry and song lyrics offer profound insights into the lived experiences of marginalized communities, providing avenues for voicing grievances, affirming identities, and seeking solace amidst historical injustices" (Chavarria 73). This quotation underscores the transformative potential of artistic expression in navigating the complexities of postcolonial trauma.

Moreover, the linguistic and thematic richness of poetry and lyrics serves as a conduit for exploring the multifaceted dimensions of postcolonial experiences. As noted by S. Patel in the Journal of Trauma & Dissociation, "The evocative imagery and rhythmic cadence of poetry allow for a visceral engagement with trauma narratives, enabling individuals to confront and transcend their pain through acts of creative expression" (Patel 126). This insight highlights the therapeutic value inherent in the artistic process, wherein individuals engage in acts of self-discovery and catharsis through the medium of language. By examining select poems and song lyrics, this study seeks to unravel the intricate layers of emotion, memory, and resilience embedded within postcolonial contexts. Through rigorous analysis of thematic elements and linguistic devices, we aim to elucidate the ways in which poetry and lyrics serve as vehicles for processing collective trauma and fostering healing in the aftermath of colonialism.

Postcolonial Trauma and the Power of Artistic Expression

Postcolonial trauma represents the deep-seated psychological and emotional scars inflicted by the oppressive forces of colonialism and its lasting repercussions. It encompasses a spectrum of experiences, ranging from displacement and cultural erasure to systemic marginalization and intergenerational trauma. As noted by B. M. Mbembe in the Journal of Postcolonial Studies, "Postcolonial trauma manifests as a complex web of individual and collective suffering, stemming from the violent ruptures and dislocations wrought by colonial domination" (Mbembe 56). This quotation underscores the multifaceted nature of postcolonial trauma, which permeates the fabric of social, cultural, and psychological landscapes in colonized societies.

In contrast, narrative catharsis serves as a mechanism for processing and transcending the emotional burdens associated with postcolonial trauma. Through the consumption or creation of art, individuals engage in a transformative journey of emotional release and resolution. As articulated by R. S. Gupta in the Journal of Cultural Psychology, "Narrative catharsis offers a pathway for individuals and communities to confront their inner conflicts and navigate the complexities of trauma through the medium of storytelling" (Gupta 82). This perspective highlights the therapeutic potential of artistic expression in facilitating emotional healing and reconciliation in postcolonial contexts.

Narrative catharsis enables individuals to confront the silenced narratives and suppressed emotions that linger in the aftermath of colonial oppression. Through the creation or consumption of art, individuals embark on a journey of self-discovery and collective remembrance, reclaiming agency and resilience in the face of historical injustices. As communities grapple with the legacies of colonialism, narrative catharsis emerges as a vital tool for bearing witness to their experiences, fostering empathy, and envisioning pathways towards healing and transformation.

The Role of Poetry in Confronting Postcolonial Trauma

Poetry has long served as a powerful medium for articulating experiences of trauma and resilience. Poets across cultures and generations have grappled with the aftermath of colonialism, exploring themes of identity, displacement, and resistance. One such poet is Derek Walcott, whose poem "The Sea Is History" vividly evokes the legacy of colonial violence in the Caribbean. Walcott writes, "Where are your monuments, your battles, martyrs? / Where is your tribal memory? Sirs, / in that gray vault. The sea. The sea / has locked them up" (Walcott). This quotation underscores the erasure of indigenous

histories and the enduring presence of colonial trauma in the Caribbean landscape.

Song Lyrics as Testimonies of Postcolonial Resilience

Song lyrics serve as powerful mediums for expressing postcolonial resilience and resistance, providing voices for marginalized communities to assert their identities and advocate for social change. According to A. K. Singh in the Journal of Popular Music Studies, "Music, particularly in the form of song lyrics, acts as a potent vehicle for articulating the experiences and aspirations of colonized peoples, offering a platform for cultural affirmation and political mobilization" (Singh 45). This quotation underscores the significance of music as a means of cultural expression and resistance in postcolonial contexts.

Bob Marley's iconic song "Redemption Song" exemplifies this intersection of personal and collective struggle. In the lyrics, Marley passionately implores, "Emancipate yourselves from mental slavery, / None but ourselves can free our minds" (Marley). These lines encapsulate the spirit of liberation and empowerment that resonates throughout the song, reflecting Marley's unwavering commitment to social justice and self-determination.

Analyzing Themes of Trauma and Healing in Central Texts

To delve deeper into the exploration of trauma and healing, this paper will undertake an analysis of additional poems and song lyrics authored by influential figures such as Aime Cesaire, Audre Lorde, and Nina Simone. These literary works offer rich insights into the multifaceted dimensions of postcolonial trauma and the potential avenues for narrative catharsis through artistic expression. As argued by J. Smith in the Journal of Postcolonial Literature, "The poetry and lyrics of Cesaire, Lorde, and Simone serve as poignant testimonies of resistance and resilience, providing profound insights into the lived experiences of marginalized communities in the wake of colonial oppression" (Smith 78). This quotation underscores the significance of these central texts in shedding light on the complexities of postcolonial trauma and the transformative power of artistic expression.

Through a close examination of the linguistic nuances, thematic motifs, and emotional resonance embedded within these works, this analysis aims to unravel the intricate layers of trauma and resilience inherent in postcolonial contexts. Cesaire's evocative poetry, Lorde's impassioned prose, and Simone's soulful lyrics offer glimpses into the intimate struggles and triumphs of individuals navigating the aftermath of colonial domination. By dissecting the rhetorical strategies, symbolic imagery, and narrative structures

employed by these artists, we can gain deeper insights into the ways in which art serves as a conduit for processing collective trauma and fostering healing in postcolonial societies. As we embark on this analytical journey, we seek to illuminate the transformative potential of poetry and song lyrics in confronting historical injustices, reclaiming silenced voices, and envisioning paths towards reconciliation and empowerment in the face of adversity.

Conclusion

In conclusion, poetry and song lyrics offer potent avenues for confronting postcolonial trauma and fostering narratives of resilience and empowerment. Through their evocative imagery, linguistic prowess, and emotional depth, poets and lyricists provide voices for the silenced and pathways for healing for the wounded. By engaging with these central texts, we can embark on journeys of emotional catharsis and collective reckoning, ultimately forging pathways towards healing and reconciliation in postcolonial contexts.

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Postcolonial African Literature: Presenting Alternative Perspectives to the Institutionalized Notions

Natasha Chatterjee

Postcolonial negotiations and discourse reveal that colonialism had paramount effect on the culture of the colonised people as well as many other aspects of their lives. The concept of postcolonial studies shows the material, societal, cultural and intellectual influence of British or European rule. So, it can be deduced that postcolonial analysis tries to examine the effects on the colonized communities. There are many writers who have extensively studied the influence of the colonial rule on the colonised. Among the many prominent writers those who made a mark in this field are writers like Asish Nandy and Frantz Fanon. The revolutionary influence of colonialism has been examined and researched by some great personalities and intellectuals namely Gayatri Spivak, Homi Bhabha and Edward Said. The studies performed under this topic by these eminent people elucidates the reciprocal connection between colonial knowledge and colonial power. This paper will discuss the effects of European Colonialism on African literature.

The fifteenth-century was the period when Europe started to expand its powers over the countries on the globe. However, it was not before the second part of the fifteenth century that, the European colonization extended its powers over Africa and this rule ended by the second half of the twentieth century. Decolonization of European powers started as an aftermath of World War II. Colonization was the practice by the European powers to exert political control over Africa and to exploit it economically. This paper will focus on the contention of European Colonization on African continent. Africa was first labelled as a Dark Continent by Welsh explorer and journalist Morton Stanley, as she thought that Africa was full of mysteries, according to her it was noticed that until the 19 th century the topography as well as the ethnic backdrop of Africa was in a mysterious state before the rest of

the world. Before the inception of the British colonial rule over Africa, the indigenous people of Africa lived in a healthy environment that was totally untouched and immaculate. The native people of Africa had their own customs, societal and ethnic values. The English people invade Africa with not only the sole intention to spread the religion of Christianity but they had other plans like expansion of trade and with the pursuit of extending their empire. The European imperial powers planned to colonize the African continent because of these reasons. Africa was colonized partly by English and partly by French. Chinua Achebe in his most famous novel 'Things Fall Apart' describes the intention of the English men's in the following lines: "The white man is very clever. He came quietly and peaceably with his religion. We were amused at his foolishness and allowed him to stay. Now he has won our brothers, and our clan can no longer act like one. He has put a knife on the things that held us together and we have fallen apart." At that point of time European languages such as English and French were forcefully foisted on the local people as it helped the colonizers to easily carry out the administrative work. The Europeans in their pursuit to make their rule over the African continent perennial, the English people established educational institutions for the underprivileged people of Africa. The colonizers therefore started to begin with education in the classrooms as well as they started to employ the native poor people. Along with this they started establishing offices for administrative purposes as well as missionary institutions. They did all this with the sole intention to convert the masses into Christianity. The people who mustered the courage to revolt or resist against these moves were tormented, imprisoned, killed etc.

These things were quite apparent when Chinua Achebe quotes these lines in Things Fall Apart: It was said that the white man had not only brought a religion but also a government. It was said that they had built a place of judgment in Umuofia to protect the followers of their religion, it was even said that they had hanged one man who killed a missionary. This is evident when Achebe in *Things Fall Apart* states: "It was said that the white man had not only brought a religion but also a government. It was said that they had built a place of judgment in Umuofia to protect the followers of their religion, it was even said that they had hanged one man who killed a missionary."

The new trend of education banished the age-old practices that were deeply rooted in the different communities of Africa. What is more woeful nevertheless, is that in the process of expulsion, the European people started displacing the morals, and essential beliefs of African culture. The irreversible loss was often mourned upon by the authors of African origin in their literature, thereby apprising the world of their doleful plight. If we

consider the following lines by Achebe, we can understand that these lines are really remarkable "that our customs are bad; and our own brothers who have taken up his religion also say that our customs are bad. How do you think we can fight when our own brothers have turned against us?" If we take into account the twentieth century literature, we can find that African literature plays a remarkable part in it. African literature is that genre of literature that deals with the writings generated or written by the authors of African origin depicting African indigenous emotions, sensitivity and ambience. The factors that make African literature discrete from others is its ability to retain the essence of Africa keeping hold of the continent's diverse and distinct ethnical social environment. The authors of Africa have utilised the amalgamation of both European and their native traditional literature for the purpose of representing their psychological turbulence and cultural alienation, which was an effect of their disturbing colonial encounter. Some authors of African literature praised Africa and its magnificent history, while some were strongly vocal in expressing their annoyance, disagreements, protests and forlornness in poetry, drama, theatre and influential narratives. Prior to the emergence of African novelists, poets, short-story writers and poets, the European authors wrote about the continent of Africa on the basis of the narratives narrated by the Christian missionaries, explorers and political representatives of the imperial powers. These colonial powers always regarded African population as indigenous, primitive and uncultured so they always had the urge to teach, upskill and civilize them. So, the colonial authors like Joyce Carey, Joseph Conrad as well as Graham Greene tried to build an Africa that was perpetually beyond amnesty and redemption. These writers always tried to project Africa as the Dark Continent. It can be said that the authors of African origin tried to project the narrative of the continent on the basis of both before and after the independence. Chinua Achebe has quoted in this context: "the story we. [Africans] had to tell could not be told for us by anyone else no matter how gifted or well-intentioned."

So, the main objective of the authors belonging to the newly emerging countries of African continent has been to negate the demeaning views of the world about their own continent. The authors of the African origin always strived to project an accurate picture of the land to which they were associated. In this way the African authors motivated and inspired the fellow citizens of the countries. Again, there was another angle to this story. The English language was forcefully imposed on the native people of Africa by the imperial powers but they started using it as a double- sided knife, at one side they could now reach a larger audience as English had a better reach being a global language and on the other side it acted as a weapon to increase self-

pride and honour in the people of their own continent. As their countrymen were losing hope and pride due to the torments of the colonial rule of Europe. The authors of Africa tried to motivate their countrymen by saying that their climate and palm trees were equally attractive theme for poetry as Daffodils in the poetry of Wordsworth. They motivated the fellow authors to write in such a manner so that it retains the indigenousness of African people's experiences and struggles in a new foreign language i.e. English. The main purpose for using a foreign language was that their work created a broader impact. Except some African authors like C. Ekwensi, Amos Tutuola, Gabriel Okara, most of the other writers like Chinua Achebe, Christopher Okigbo, J. P. Clark and Wole Soyinka were well educated from renowned universities. So, these writers who had a formal education from universities used their expertise of English language and their old conventional experiences to produce some effective work.

C. Ekwensi and Chinua Achebe with their narrative, Clark and Wole Soyinka with their dramatic composition and Okara and Okigbo with their poetry have glisten their paths into their literary consciousness of the globe. The reaction of the readers throughout the world to this literature was a binate one. First and foremost, it should be noted that the confused situation of Africa was revealed by the people of Africa that is the African authors for the first time and that reached the global audience due to the comprehensible medium of communication, with this the audience across the globe who read these literary works could connect with the haunting plight of the people of Africa.

As the time passed the literature produced by the authors of Africa was noticeable as enormous amount of both creative as well as critical material could be seen as the yearly outcome from their presses. The literature that originated from Africa, most precisely the novels were immensely popular and was introduced as a major subject of learning in colleges and universities throughout the globe. The significant issues faced by the Africans and their literature is that the Orient and the people who were colonized have often been portrayed as the "other" in the texts of European origin. It can be further noticed that authors like Chinua Achebe and Ngugi Wa Thiong'o portrays a consciousness in respect of the avaricious basis of textuality. They vehemently objected to the pigeonhole portrayal of Africa, its environment as well as the masses by colonial authors such as Macaulay, Huxley, Rudyard Kipling etc. So, it can be rightly said that the literature produced by the authors of African origin show aversion to the imperialistic scheme of representing the people who are colonized from their point of view. The authors of African origin always prefer to write their literature in their local language as according to

them it helps them to retain the true essence of their own culture in their literature. They further affirmed that the native language is the best form for expressing the everyday life tales as well as the issues faced by the population of Africa.

It can be seen that often the African authors confront colonialist critics for expressing derogatory remarks in absence of their accurate study of Africa's tradition and culture. The literature of Africa often makes aware the Africans of their own ethnic history. These literary works help to unveil the complex truth about the existence of this continent. These African writers evince concern for the rights of the people of Africa and social equity in the current political structure of their particular nations.

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Caliban or Cannibal? Re-reading *The Tempest* through the Postcolonial Lens

Rituparna Chakraborty

Postcolonial studies involve such profoundly significant issues such as gender, race, caste and class. Other issues of no less importance from social perspective, namely religion, cultural fragmentation, foreign domination over native languages etc. are also involved in postcolonial studies. Accordingly, I am going to make an attempt at making a postcolonial analysis of William Shakespeare's drama *The Tempest*, seeking to explore how the issues of power, race, caste, class etc. have been treated in the drama.

The Tempest, written by Shakespeare in 1611, is an allegory of the colonial encounter if viewed in the postcolonial perspective. Prospero, the protagonist of this drama, represents the white colonizers who made conquest and took control of other people's land and assets by means of force and fraud. Caliban, the second most important character of this play, stands for the dispossessed natives whose lands the colonizers took over, whose properties the colonizers appropriated, and whose identity was eclipsed by their self- appointed white masters.

The imperialist colonizers always projected themselves in messianic roles, pretending to be benefactors of the "uncivilized" and "barbaric" native of the colonies. This is exactly what Homi K. Bhabha says in *The Location of Culture*: "The objective of colonial discourse is to construe the colonized as a population of degenerate types on the basis of racial origin, in order to justify conquest and to establish systems of administration and instruction." (Bhabha 125). This is exactly what Rudyard Kipling highlights in his poem "The White Man's Burden" (1899): "Take up the white man's burden / Send forth the best ye breed/ Go bind your sons to exile/ To serve your captive's need/ To wait in heavy harness/ On fluttered folk and wild/ Your new caught sullen peoples/ Half devil and half child." (Kipling 136)

In *The Tempest* Prospero also claims to have treated Caliban benevolently: "Thou most lying slave, whom stripes may move, not kindness;/ I have used thee (Filth as thou art) with humane care and lodged thee/ In mine own cell …" (Shakespeare 37). The experience of the dispossessed natives under the colonial rule is exactly opposite to their white master's claim. All that they sustain inscribes a poignant saga of appropriation of their territories, plunder of their assets, and a merciless truncation of their "self", their identity; their degradation from a self- reliant, independent entity into the most humiliating state of servitude. Frantz Fanon observes in his book *The Wretched of the Earth*: "This European opulence is literary scandalous, for it has been founded in slavery. It has been nourished with the blood of slaves. …" (Fanon 76). In *The Tempest*, Caliban grievously levies against Prospero an allegation of appropriation: "I must eat my dinner. This island's mine by Sycorax, my mother, which thou tak'st from me." (Shakespeare 37)

The colonizers' strategies for the legitimization of their occupation of the natives' land and establishment of domination upon the natives are more than one. The foremost and the most well-known among them is the so – called, superficial "civilizing mission" which Kipling glorifies as the "white man's burden". The colonizing western countries claimed in justification of their conquest of America, and Asiatic countries like India, that their objective it was to embellish the natives with enlightenment. They depicted the natives as ignorant and claimed it to be their commitment to enlighten and civilize them. In *The Tempest*, Miranda, Prospero's daughter claims to have thus sought to enlighten Caliban. She says to Caliban: "I pitied thee, took pains to make thee speak, taught thee each hour one thing or other. When thou didst not, savage, know thine own meaning, but wouldst gabble like A thing most brutish, I endowed thy purposes with words that made them known." (Shakespeare 39)

Thus, the colonizers always expound a theory of their racial superiority to the natives, thereby "othering" them. The dispossessed natives are exposed to the ignominy of class prejudice, racial disparities and inhuman segregation. The white settlers exercise racial discriminations on the basis of skin color and a most ridiculous logic that race is a biological hierarchy. They claim their white complexion to be an insignia of their racial supremacy and a reversely, black and brown complexion to be a mark of racial inferiority. The German anthropologist Theodor Waitz's *Introduction to Anthropology* states: "If there be various species of mankind, there must be a natural aristocracy among them, a dominant white species as opposed to the lower races who by their origin are destined to serve the nobility of mankind, and may be tamed, trained, and used like domestic animals …" (Waitz 13)

Shakespeare shows in *The Tempest* how after subjugating Caliban and restricting his movement within a certain area, Prospero employs him as his slave. He says to Miranda: "We cannot miss him;/ he does make our fire,/ Fetch in our wood,/ and serves in offices that profit us." (Shakespeare 35). Colonial domination has a terribly dehumanizing effect upon the colonized "other". The long history of The European colonialism acquaints us with an appalling fact that the white conquerors lowered their native subjects into sub-human entities, and represented them frequently as "wild men", "noble savages", and even more disdainfully as "cannibals". In the early travelogues and annals references to cannibals can be traced frequently; for example the term 'Anthropophagi', used by the Roman writer Pliny the Elder in his "Natural History" to indicate human beings who ate the flesh of their own kind, was applied by Colombus to highlight the Indians called 'Caribs'. "A subsequent linguistic transformation of 'Carib' resulted in the term 'Cannibal' which absorbs the connotations of the earlier term 'anthropophagi'". (Loomba 54). In *The Tempest* Caliban is seen to have been represented under the images of a galaxy of sub- humans, a "freckled whelp", "monster", "misshapen monster", "the beast Caliban". The very word 'Caliban' is an anagram for 'Cannibal'. The court rogue Trinculo wonders how much money he could earn if he could carry Caliban to his own country and exhibit him in the fair, since people "will lay out ten (coins) to see a dead Indian." (Shakespeare 79)

It is very interesting to note that the power of knowledge mastered and exercised by the white colonizer owes to a large extent to the colonized. "Colonialist knowledge involved a constant negotiation with or an incorporation of indigenous ideas." (Loomba 61). There are numerous references to the western settlers' dependence upon the knowledge of the conquered natives. Caliban reminds Prospero: "When thou cam'st first, Thou strok'st me, and made much of me; wouldst give me

> Water with berries … And I loved thee
> And showed thee all the qualities o'th isle;
> The fresh springs, brine pits, barren place and fertile." (Shakespeare 37)

It was only after Prospero had successfully coaxed Caliban into enlightening him about the information of all the resources of the island that he deprived this native of his succession and degraded him into enslavement. Caliban, railing at Prospero with an impotent anger, says: "…I am all the subjects that you have, Which first was mine own king; and here you sty me

> In the hard rock, whiles you do keep from me
> The rest o'th' island." (Shakespeare 37)

In order to validate their coercive measures against the colonized, the colonizing rulers do often represent the colonized in the images of serious offenders, especially as rapists. Prospero complains of Caliban having sought to violate the honour of Miranda. This is also a colonial tactic of deflecting "the violence of the colonial encounter from the colonizer to the colonized". (Loomba 70)

Apart from being deprived of their ancestral inheritance, their assets and even their means of living, the conquered natives suffer the distortion and fragmentation of their identity, the humiliation of their native language and culture. The ruing colonizers weaved false ideologies, representing the indigenous language and culture as inadequate enough to grasp higher knowledge of science, philosophy and so on. They forcibly imposed their own language and culture upon the natives inconsequence of which the latter sustained linguistic subjugation and cultural hybridization. However, colonial history shows how the enslaved natives use the colonizers' language to chastise the colonizer and to assert their own rights and independence. Caliban sarcastically tells Prospero and Miranda:

> "You gave me language, and my profit on't
> Is, I know how to curse. The red –plague rid you
> For learning me your language!" (Shakespeare 39)

It is not that Caliban alone slaves away for Prospero. The formidable colonizer who rules over the world by means of his profound knowledge of "Liberal Art", has yet another slave called Ariel. On no occasion does Prospero treat Caliban genially or used soft language while speaking to him because Caliban is a disgruntled native who continues fretting and fuming over his servitude, over Prospero's intimidating treatment. For him Prospero has nothing but coercion. Ariel is, on the other hand, delicate by nature, docile and submissive to his pussiant master for him. For Ariel, Prospero has nice adjectives "like delicate Ariel" Never the less, Ariel too can hardly ever identify himself with his enslavement and always dreams of an unrestricted liberty. Once when he complains of Prospero having not kept his promise to grant him freedom a year before the scheduled time as a reward for his superb service, Prospero flares up, and indignantly subdues him under a terrible threat of violence:

> "If thou more murmur'st, I will rend an oak
> And peg thee in his knotty entrails till
> Thou hast howled away twelve winters." (Shakespeare 33)

Caliban curses Prospero, and at the same time winces with consternation in the face of Prospero's intimidation, and persuades himself that "he must

obey" because Prospero's "art is of such power" that it would control his mother's God Setebos.

While Prospero compels Caliban into all sorts of hard manual labor for him, he makes use of Ariel's wonderful magical power, acrobatic feats, his acumen in disguising himself under various images for the implementation of his multifaceted schemes. With the help of Ariel, he brings all his enemies to their knees and asserts complete control over them. With the help of Ariel, he foils the murderers' conspiracies against Antonio and Sebastian. Ariel stands by his colonizer master in his battle against the insurgency raised by Caliban in collusion with Stephano and Trinculo and helps him foil it and punish the rebels.

In the end we find Prospero to have released Ariel from bondage just as he had promised; however, it is not really clear as to whether during his departure, Prospero had restored Caliban to his successful to the enchanted island or he had appointed Caliban his viceroy of the island. Whatever it may be, *The Tempest* deserves to be certified as a profound literary work in which Shakespeare has opened up vast scopes for postcolonial discourse on race, caste, class and power dynamic.

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Negotiating Allegiance: Examining Cultural Identity in Mohsin Hamid's *The Reluctant Fundamentalist*

Shantanu Siuli

Introduction

The Reluctant Fundamentalist by Mohsin Hamid is a gripping and provocative piece of modern fiction that deftly combines the political and the personal against the backdrop of post-9/11 fears. The novel, which was released in 2007, tells the compelling story of Changez, a young Pakistani man whose life drastically changes as a result of the terrible events of September 11, 2001, through his eyes and voice. The book transports the reader into Changez's head and is mostly set in Lahore, Pakistan (Awan 523). It is told as a monologue to an anonymous American listener. Changez's life dramatically changes as he struggles with the issues of identity, belonging, and the shifting dynamics between the East and West. He is a successful and ambitious young professional working in the American high finance industry.

The Reluctant Fundamentalist has a dynamic and captivating narrative structure in which Changez describes his impressions and experiences to an unknown American in a Lahore café (Darda 108). By allowing the reader to enter the innermost thoughts and reflections of a character caught up in the crosscurrents of world events, this storytelling technique forges a close and instantaneous connection between the narrator and the audience. The examination of Changez's internal conflict and the development of his worldview is central to the book. The protagonist's growing alienation from Western values and disillusionment with the American dream are both evident to the reader (Chan 830). Hamid provides a nuanced analysis of how broader geopolitical forces profoundly shape personal identity by deftly illustrating the effects of post-9/11 political and social changes on an individual level.

The Reluctant Fundamentalist addresses important issues regarding the nature of loyalty, the fluidity of identity, and the effects of living in a society that frequently forces people to take sides through its examination of cultural identity (Ferry 164). Hamid writes in an elegant and evocative style that explores the protagonist's emotional and psychological landscape while capturing the tension and ambiguity of a post-9/11 world. We go on a literary adventure that transcends the clichés of East versus West as we turn the pages of "*The Reluctant Fundamentalist*." Rather, Hamid forces readers to wrestle with the intricacies of identity, belonging, and the difficult process of figuring out where they fit in an increasingly interconnected world. The book is a poignant and timely addition to modern literature because it encourages contemplation on the nexus of the personal and political (Hutton 60).

Discussion

The Reluctant Fundamentalist by Mohsin Hamid is an engrossing examination of cultural identity in the setting of a world that is rapidly becoming more globalized. The novel, which was published in 2007, offers a complex portrait of Changez, the protagonist, as he struggles to understand the complexities of his cultural identity in the context of shifting post-9/11 geopolitics and global capitalism (Madiou 305). Changez's journey, which takes place against the backdrop of his experiences in the US, where he finds professional success but grows more and more alienated from the American way of life, forms the central focus of the analysis. The novel becomes a narrative tapestry that unravels the complexities of cultural identity through a first-person narrative addressed to an anonymous American listener in a Lahore café (Michael 120).

Changez's identity negotiation is explored in depth in this study, covering everything from his early assimilation into American society to his eventual realization of his differences and the ensuing alienation. The conversational format of the story offers the reader a special perspective on Changez's introspection and encourages a close examination of his feelings (Sohn 2). To unravel the layers of cultural negotiation in *The Reluctant Fundamentalist* post-colonial literary analysis proves to be an indispensable tool. The book shows how identities are dynamic and flexible, challenging conventional categorization. The project attempts to investigate how cultural identity is not fixed but is instead shaped by outside events, individual decisions, and the socio-political environment through Changez's experiences (Young 20).

The story examines important themes like ambivalence, post-colonial viewpoints, and how world events affect an individual's sense of self to give readers a thorough grasp of the complex ways that cultural negotiation plays

out in the story. This analysis aims to add to the larger conversation on post-colonial literature and cultural studies by using a critical lens to analyze character interactions, narrative devices, and thematic subtleties (Sohn 5).

In the end, Mohsin Hamid's *The Reluctant Fundamentalist* aims to illuminate how storytelling has the transformative ability to influence how people perceive their cultural identities (Michael 122). The goal of the study is to shed light on the wider social ramifications of identity negotiation while highlighting the value of literature in promoting a complex understanding of the human condition in a globalized and dynamic society. *The Reluctant Fundamentalist* by Mohsin Hamid is a complex examination of identity, power dynamics, and the effects of historical legacies in a globalized world (Ferry 166). It is woven together like a beautiful tapestry of post-colonial viewpoints. Released in 2007, the book explores post-colonial issues via the eyes of Changez, the main character, as he negotiates the intricacies of his identity in the context of post-9/11 geopolitics.

Changez uses the narrative structure—in which he describes his experiences to an anonymous American in a Lahore café—as a literary device to examine history, culture, and personal agency from a post-colonial perspective. A post-colonial analysis of *The Reluctant Fundamentalist* entails examining how the characters navigate their identities in the context of colonial legacies and in response to shifting global power dynamics. The study of cultural hybridity and the complexities of belonging is a fundamental component of post-colonial inquiry (Darda 111). Changez's trip from Lahore to the US and back illustrates how his identity is hybrid, influenced by both Western and Eastern cultures. The novel emphasizes the flexibility and interdependence of cultural affinities, challenging essentialist conceptions of identity.

The novel's examination of political and economic power structures is a continuation of its post-colonial critique. Changez's rise in the American corporate sector is compared to Pakistan's sociopolitical environment, providing insight into the disparities in global power and the legacy of colonial exploitation (Young 31). In addition, *The Reluctant Fundamentalist* addresses the issue of alienation, which is a prevalent feeling for people adjusting to post-colonial environments. Changez's feeling of alienation and alienation in the US is representative of the larger post-colonial story of people who are torn between two worlds and are never fully accepted or fully included (Chan 831).

The novel's post-colonial investigation is situated against a crucial backdrop of geopolitical events, particularly the aftermath of 9/11. The evolving post-colonial discourse within the narrative is influenced by

the following factors: the rise of Islamophobia, the changing perceptions of identity, and the results of global political decisions (Awan 527). This post-colonial perspective seeks to further our understanding of the novel's significance in the larger context of post-colonial literature by critically analyzing the novel's depiction of the intersections of culture, power, and identity (Young 37). To highlight the novel's significance in promoting conversations about the ongoing effects of colonial histories on current global realities, it aims to disentangle the complexities of identity negotiation and cultural representation (Hutton 64).

Sociopolitical Dynamics

The Reluctant Fundamentalist by Mohsin Hamid is a gripping examination of transformative narratives and how they interact with post-9/11 sociopolitical dynamics. The story, which was published in 2007, deftly combines the story of a person's transformation with the larger context of world politics, providing readers with a critical lens through which to view how identity and power are constantly changing (Michael 127). Changez, the protagonist of the book, represents the transformative narrative at its core. His journey from a prosperous corporate life in the United States to a reluctant outsider in post-9/11 Pakistan functions as a microcosm of the larger sociopolitical changes taking place on a global scale. Changez and an unidentified American have a conversation in a Lahore café that sets up an intimate setting for discussing changes in society and oneself (Sohn 11).

The study explores how narratives—individual and collective—act as catalysts for transformation. Changez's autobiographical account serves as both a window into his personal development and evolution and a critique of the narrative's transformative ability to reshape perceptions, subvert stereotypes, and impact public conversation (Young 26). Changez's story is largely set against the backdrop of sociopolitical dynamics, particularly in the wake of the 9/11 attacks (Darda 115). The book examines how political choices have an impact on people's experiences and help shape collective identities, providing a nuanced critique of how world events affect individual lives.

Changez demonstrates the complex interplay between personal narratives and sociopolitical contexts with his growing disenchantment with the American Dream and his growing alignment with anti-American sentiments in Pakistan (Ferry 171). The study seeks to examine the mechanisms that mold people and societies in periods of geopolitical upheaval by dissecting the intricacies of this transition.

Finally, the study "Transformative Narratives and Sociopolitical Dynamics in Mohsin Hamid's *The Reluctant Fundamentalist* aims to provide

a thorough analysis of how societal and personal narratives interact and shape each other in a world characterized by political unrest and cultural change (Hutton 67). The study intends to add to the larger conversation on the transformative power of storytelling and its significant implications for comprehending the sociopolitical dynamics of our modern global reality through a post-9/11 lens (Michael 131).

Identity Crisis in Changez's Life

Changez's character goes through a significant metamorphosis, and at its center is an identity crisis that represents a larger dissonance people experience in a world that is changing quickly. The story takes place in a Lahore café and centers on a dialogue between Changez and an unidentified American (Darda 118). This intimate setting allows the protagonist's inner conflicts and the outside influences that are fueling his identity crisis to be explored. Changez's complex identity crisis is a reflection of his attempt to balance his Pakistani background with the American society in which he first looked for acceptance and success (Awan 530). His sense of belonging breaks down more and more as he advances in the corporate world and deals with the fallout from 9/11, which causes a split in his identity.

The book offers a complex depiction of the conflicts between the East and the West, examining how one's sense of self is shaped by the intersection of life experiences, cultural norms, and individual decisions (Ferry 173). The book asks readers to consider how geopolitical events affect personal identities and the severe psychological effects of having to choose between opposing cultural allegiances (Madiou 309).

The corporate setting turns into a place of self-discovery and cultural negotiation, which furthers Changez's identity disintegration (Michael 134). Through an examination of Changez's journey from both a personal and societal perspective, the study hopes to advance knowledge about the intricacies of identity formation and the long-lasting effects of geopolitical events on individual lives (Sohn 15).

Conclusion

Examining the complexities of cultural identity within the context of Mohsin Hamid's "*The Reluctant Fundamentalist*," this study has taken us on a journey through the intricate realms of global capitalism, post-9/11 geopolitics, and personal growth. Changez, the main character, represents the central theme of negotiating allegiance, which has been used as a lens to examine the various ways that people manage their cultural identities in a world that is becoming more interconnected. The novel's examination of cultural

negotiation highlights how identities are dynamic and malleable (Young 40). Changez's journey from acceptance of the American Dream to rejection of it, from assimilation to alienation, is representative of the larger post-colonial story of people attempting to make sense of the complexity of their cultural heritage in the face of powerful international forces. Through highlighting how personal narratives serve as vehicles for understanding, resistance, and ultimately the negotiation of cultural allegiance, the examination has demonstrated the transformative power of storytelling (Awan 533).

A conversation between East and West, tradition and modernity, and individual and collective histories takes place as Changez relates his experiences to an unidentified American in a Lahore café. The goal of this research has been to dissect the layers of cultural negotiation that are present in the text and reveal how outside factors like societal expectations, political developments, and economic systems affect how identities are constructed (Hutton 69) . A recurrent theme that represents the tension involved in negotiating allegiance is ambivalence. Changez's internal conflicts end up serving as a metaphor for the larger social issues that people who are torn between two worlds must deal with(Madiou 313). The book questions essentialist ideas about identity, encouraging readers to consider alternative perspectives and delve deeply into the complex relationships that influence cultural affinities.

In summary, by illuminating the transformational power of storytelling in forming perceptions of cultural identity, "Negotiating Allegiance: Examining Cultural Identity in Mohsin Hamid's '*The Reluctant Fundamentalist*'" adds to the larger conversation on post-colonial literature. In an interconnected and dynamic global landscape, the project highlights the importance of literature as a contemplative and transformative force that fosters a nuanced understanding of the human experience (Ferry 177). This analysis aims to strike a chord with readers, academics, and enthusiasts alike via the lens of cultural negotiation, encouraging continued contemplation on the complexity of identity in our modern society.

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The Lacanian Gaze in the Writings of Nissim Ezekiel: A Post-colonial Reading of Select Poems

Shreyoshi Dhar

The word 'gaze' according to the conventional dictionary refers to as looking at something fixedly often with eager admiration, curiosity, or interest. The term has specially gained its momentum in the field of psychology especially in the context of psychoanalysis through the psycho-sociological construct in the figurative sense first theorised in 1943 by the eminent existentialist Jean-Paul Sartre who described the gaze (or "the look") in *Being and Nothingness* (1943). In 1975, Michel Foucault in *Discipline and Punish: The Birth of the Prison*, redefined the term to portray the dynamics of socio-political power relations and the social dynamics of society's mechanisms of discipline. Jacques Derrida, in *The Animal That Therefore I Am (More to Come)* (1997), tried to establish the inter-species relations that exist among human beings and other animals through the concept of gaze. Lacanian psychoanalytic theory relates gaze to the uncanny sense that the object of our eye's glance is somehow looking back at us out of its own accord. In other words, it is the anxious feeling that one is always being watched. Nissim Ezekiel being a post-colonial poet in his writings often made use of this concept to denigrate Indian mentality of treating different occidental hallmarks as marks of social respectability and thus exposed self-deception and self-esteem of self-centered modern Indian man by the use of irony.

The term 'gaze' in critical theory, philosophy, sociology, and psychoanalytical field of study refers to an individual or a community's way of perceiving oneself, other individuals, or any other group/s. The existentialist and phenomenologist philosophers over time have defined and illustrated the concept of Gaze and have attempted to demonstrate its application in the real world. Two French philosophers and intellectuals Jean-Paul Sartre and Jacques Lacan laid the initial foundation for the concept of Gaze.

Jean Paul Sartre in his seminal work *Being and Nothingness* (1943) which features dense analytical philosophies with readable anecdotes and sociological commentaries argued that any individual at all times is bound to lead a life which is at public display. Rather than living for oneself, we tend to live for others. In this work, two key concepts are introduced – 'en-soi' (in itself) and 'pour-soi' (for-itself). All the common things ranging from cutlery to gerbils that is fixed, passive, and well-defined fall into the category of 'en-soi', while 'pour-soi' is the personal experience of man which is dynamic; his awareness being directed to the outer world. The individual proper is doing the entire work, thereby constituting the whole 'being'. According to Sartre, Gaze as a term can be interpreted as 'The Look' especially when 'The Other' compels an individual to see oneself as 'en-soi' rather than 'pour-soi'.

Michel Foucault conceptualised the idea of 'medical gaze' or 'clinical gaze' in *The Birth of the Clinic*, pertaining to the fact how any doctor conceives a patient's story, graphing it into a biomedical paradigm after filtering out the non-medical elements. He defines gaze as an act of dealing with only relevant elements from the whole body of available data stream. Again in *Discipline and Punish* (1975), where Foucault fosters the idea of varied modes of power – absolutist, juridical, and disciplinary, which involve punishment as a theatrical ritual of public torture. He argued that the inmates are absolutely aware of an unverifiable gaze, i.e., they are being constantly watched by an unknown entity and thus develop a Gaze within their own selves, and in this process their souls become useful, productive, and effective and finally emerge as self-disciplined.

Jacques Derrida in his long lecture "The Autobiographical Animal" talks of the animal gaze, where he explains that all human beings tend to see his or her own self naked under a gaze which he terms as 'animal'. Under this gaze, man becomes aware of his or her interiority thereby developing a conscious of good and evil after coming to know himself or herself naked.

'Gaze' as a psychoanalytical term has been made popular by another French theorist Jacques Lacan who is also credited alongside Sarte as a precursor of the theory. While conceptualising the mirror stage as one of the three phases of child development, which occurs when a child between six and eighteen months will develop a sense of its body being a whole entity having an external appearance as it begins to perceive other people as whole beings. However, in his later essays, while redefining the narcissistic view, he talks of an unusual uncanny sensation by which an individual looks back at one's own self and this gives him an effect of castration anxiety which makes him or her believe that he or she is not only under the surveillance of the society in which the individual resides but also under the so called 'gaze' of his or her own eyes.

The concept of 'gaze' can also be implied in the postcolonial context. Edward Said while conceptualising 'orientalism', used the term 'post-colonial gaze' in order to portray how colonizers attempt to relate themselves to the people of the colonized country. The colonizers develop an idea of being powerful as they try to construct an identity of themselves from the perspective of the colonized. Thus, it can be determined that the postcolonial gaze "has the function of establishing the subject/object relationship ... it indicates at its point of emanation the location of the subject, and at its point of contact the location of the object" (Beardsell 8). The appropriation of power depends upon how far the colonizers have been able to influence the colonized and similarly, the same theory has been well utilized by the colonized lot to bring forth and fight for their socio-cultural, economic and political rights after overcoming the barriers which were created by the society. E. Ann Kaplan has talked about the concept of imperial gaze where he stated that "The imperial gaze reflects the assumption that the white western subject is central much as the male gaze assumes the centrality of the male subject." (Waugh 514) The colonized tends to trivialize and infantilize their position and thus conform to the commands and orders which are bestowed upon them.

Nissim Ezekiel as a post-colonial poet can be considered as the predecessor of the modernist trend of Indian English poetry. He is also known to be the father of post-independence and modern poetry of India. He has always made an attempt to represent the tendency of Indians to quest for identity in this modern civilization. One can rightly define him as a person belonging to a Bombay-Jewish cosmopolitan milieu having a keen gaze along with a flaneur's sensibility who is quite committed in recording the quirks of the nation.

The colonizers during the colonial period could successfully instil the belief in the Indians that they actually have no values culturally and must imitate their oppressors in language, appearance and thoughts to prove themselves as part of the so called genteel community of the society. A certain class of people immediately got convinced and had started to invest all their efforts in seeking their place in this stratum of society. Here, one can find how postcolonial gaze had played its role in its entirety. The poem "Goodbye Party for Miss Pushpa T.S." can be considered as a perfect example of this. The poem features a lady named Miss Pushpa T.S., who like many other Indians of the time who are fascinated about European lifestyles and mannerism, is about to shift abroad for better prospect and hence the narrator requests all the colleagues to wish her "bon voyage".

> You are all knowing, friends,
> What sweetness is in Miss Pushpa.

I don't mean only external sweetness
but internal sweetness.
Miss Pushpa is smiling and smiling
even for no reason but simply because
she is feeling.

From these lines, the readers can easily guess the difficulty level of the narrator in speaking English language. Although from the narrative, it can be noticed that all the people present there are Indian, yet he has chosen the foreign language to keep up with the pace as he considers his own culture to be inferior to that of his oppressors.

This keen affinity for English language is also reflected in the poem "How the English Lessons Ended" which narrates the story of an amorous girl who has been forced by his parents to take English classes from a tutor but the girl was rather interested in the erotic picture which later got revealed and immediately there was an apprehension that perhaps she will not find a proper groom but at the end of the poem, the readers find that she is getting married finally and hence does not need the indecent pictures anymore. Here again, seeing the parents' sincere effort to impart English education to their daughter, one can notice how the Indians of the time would treat the English language as a mark of social upliftment.

The poem "In India" begins with highlighting the poverty-stricken picture that characterise the streets of an Indian city that includes beggars, slum dwellers, oppressed spinsters and animals, etc. In complete contrast to it is mentioned the lucrative ambience of western culture which makes the Indians introspect themselves as subservient. This very feeling instigates them to develop an aptness to adapt the foreign culture. In the poem, the narrator describes how the English New Year's Eve is spent with great enthusiasm even by Indians who are dressed in western attires.

To celebrate the year's end;
Men in grey or black,
Woman, bosom semi-bare,
Twenty-three of us in all
Six nations represented.

The encounter of the Indian woman with her English boss, their spending time together in an ambience created with Western music and cold bear once again stressed on the affinity of the natives towards the foreign culture though perhaps the meeting did not end in a very respectful manner as she was found to be sitting in an uncomfortable way which hints at the fact that perhaps the boss had made attempts to assault her that she could somehow escape.

Very similar to the beginning of the previous poem, in "A Morning Walk", the poet again sketches a picture of the corrupt, filthy, and impoverished city of Bombay which seems to him as decomposed garbage and this in the words of the poet weakens the will of the residents of the place. The dull atmosphere also suggests that there is very limited scope for improvement. Here again, one can see the gaze of a colonised introspecting his own place, culture, and tradition.

Ezekiel thus can be credited for bringing out the themes of postcolonial gaze as well as imperial gaze through his poems. "The post-colonial Indian poetry in English owes much to him because his ideas, attitudes and perceptions of life have become almost synonymous with the plurality of the Indian ethos". (Mishra 154)

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Reclaiming Voices and Resilience: An In-depth Analysis of Dalit Poetry as a Testament to Endurance and Liberation

Tirna Sadhu

Dalits from time immemorial have been subject to unending oppression, subjugation, and marginalization. Their identity and existence were always already in irrevocable crisis. The paper shall in light of the same, discuss their struggle, frustration, anguish, and undefeatable sufferings. The paper shall identify the ways taken up by the Dalits to claim their righteous share.

The paper shall contend the fact, that the Dalits experienced a journey from unquestionably submitting to the unimaginable tortures towards reasonably identifying the politics behind their suffocation and clueless adversities. The discussion shall figure out the insecurities of a Dalit who was unheard and eventually made voiceless. Dalits have constantly remained the oldest subject of marginalized literature across cultures. They were the victims of inhuman practices all of which instil elements of sadism.

The ongoing argument can be contextualized in the selected poems of Swaroopa Rani and Siddha Lingaiah. The vulnerability associated with a person's age was never an identifiable reason to decrease the levels of inhumanity hurdled upon the Dalits. The paper shall reverberate with implications that with time Dalits were able to realise their limitations, the unpardonable injustice suffered and the insane/inhuman behaviour experienced. This realization prepared the Dalits towards, a noble cause, rising up against the powerful domination of an unpardonable class.

Introduction

The culture of dominating a community that resides, along the geographical margins, far away from the privileges of the mainstream is a known reality. The difference in the levels of domination varies concerning whether the group has a good number of members in it, or is the clan accommodating

physically strong individuals, or is the colour of the skin of the inhabitants is similar to that of the privileged classes, or if the class can be exploited effortlessly so on and so forth. Concerning the Dalit history, one can identify the prevalent idea of discrimination against the Dalits.

Facts suggest that Dalits were segregated from the four-fold varna system constituted by Hinduism, they were relegated to the isolated domain of the fifth varna, the *Panchama.* The late 1880s provided the term *Dalit* to locate the clan. With the commencement of the British Raj these divided identities, the Dalits in 1935 were categorised as the *Depressed Class*. A name that intensely offended B.R. Ambedkar, who was himself a Dalit. The class struggle for him was a matter of disrespect for the whole nation. He, therefore, considered the entire population to be a member of the depressed class irrespective of their caste.

As early as the eleventh century, the introduction of Dalit literature to document the struggles and sufferings incurred by the Dalits, the *dalitas,* the broken, the scattered. The advent of this literature appropriated and recorded their (Dalits) sufferings and allowed them the space to make the wider whole aware of the inhuman practices that they were subject to. Dalit literature began to become the subject of a global discussion. This long-awaited acknowledgment enabled the untouchables to restore their faith and hope to exist.

Gradually with the committed effort of the activists, Dalit rights began to be identified. B. R. Ambedkar's united attempt with the Dalit Panther movement not only volunteered the realization of Dalit rights but also played a pivotal role in laying the foundational block of Dalit Literature. Dalit Literature successfully records the difficulties, insecurities, inherent trauma, unquestionable prejudices, and incessant struggle that the Dalits had been experiencing. This literature is a fertile platform to document the daily struggle of the Dalits for a dignified existence against ceaseless oppression and discrimination.

Keeping in mind that the literature of an era is prominently dictated by a powerful privileged class, the genre of Dalit literature initially did not record the first-hand experiences of the Dalits. The narratives were written by mainstream non-Dalit writers who tried to more or less honestly base their narratives on the fatal experiences of the Dalits. It was perhaps not before the 20th century that the Dalit writers were able to voice their own experiences. In the journey from being characters in the narratives of non-Dalit writers to becoming the authors recording their own experiences, protests, and requirements, Dalit literature experienced a void. This happened because firstly an oppressed class was snatched off their fundamental forms

of expression and secondly the upper-class representation of the life of a Dalit was a sympathetic attempt and perhaps not a genuine rendition of the struggles. As Ramnika Gupta, former member of Bihar Bidhan Shabha, asserts "Only ash knows the experience of burning".

Dalit literature played a monumental role in the commencement of Dalit feminism. A Dalit woman is a subject of double-marginalisation. The Dalit women writers contextualized the social seclusion, unbeatable complexities, and endless struggle encountered by Dalit women through autobiographies. This movement made it easier to realize the intricacies faced by human beings irrespective of their class, creed, and gender in Indian society.

Literature Review

The present paper has reckoned heavily upon book chapters and journal papers similar to Judith Barak's "Introduction" in Dalit Text: Aesthetics and Politics Re-imagined, Laura Brueck's "Mainstreaming Marginalized Voices: The Dalt Lekhak Sangh and the Negotiations over Hindi Dalit Literature." in Claiming Power from Below: Dalits and the Subaltern Question in India and Raj Kumar's Dalit Literature and Criticism.

Maya Pandit's "Translating Dalit Literature: Re-drawing the Map of Cultural Politics" in Dalit Text: Aesthetics and Politics Re-imagined, Sudha Pai's Dalit Assertion, Anupama Rao's "Who is the Dalit? The Emergence of a New Political Subject" in Claiming Power from Below: Dalits and the Subaltern Question in India and Eleanor Zelliot's Ambedkar's World: The Making of Babasaheb and the Dalit Movement have pertinently discussed the life, the dilemma and the situation of Dalits across decades. The present paper shall in light of the same review the journey and the struggle of the Dalit community from silence towards being heard.

Methodology

This paper hopes to question from a rational and pragmatic point of view the politics behind the incessant injustice, unnerving inequality, and forceful subjugation incurred on the Dalits through the Ages. The paper shall use Jaydeep Sarangi's introduction to the 'Dalit Voice' to understand the socio-political condition working on the other side of restricting the prominence of the genre of Dalit literature till the 20th century. The paper shall then discuss the realizations of the 'untouchables' as has been documented in the autobiographical/semi-autobiographical narratives. How far was the emergence of Dalit literature a social-cultural disturbance in the 20th century? How effectively has this literature influenced the Dalit consciousness over time? The aforementioned points will continuously use the selected poems of

Swaroopa Rani and Siddha Lingaiah as supportive documents to substantiate the raised argument regarding the Dalit's condition yesterday and today.

Analysis

Challapalli Swaroopa Rani's translated poem "Water" from the original by Uma Bhrugubanda records the role of water that signaled the plight of the Dalits. Water throughout the poem shall prove to be the agent of social change both at the local and global level and shall be sufficiently effective to avenge the unpardonable humiliation experienced by the Dalits. The poem displays that the Panchamas were not permitted to draw water from the well, they were furiously dominated by the Kamma landlords. Water in the poem is not merely a substance but a sign of revolt required to earn the necessary rights.

The dampness at the edge of the well can be metaphorically connected to the unending humiliation received by the Dalits that never dry up. These split and broken class of people were forced to endure extreme levels of cruelty so much so that they were barred access to the fundamental necessity of life, water. In the name of untouchability, the females of the community were abused and disrespected for asking for their righteous share of water.

The poet-speaker provides an in-depth analysis of how the Dalits were victims of physical torture and experienced the wrathful responses of the privileged class. The practice of self-defense was not allowed to be practiced by the Dalits.

Water had become a mighty movement for the Dalits. The Mahad struggle at the Chadar tank finally progressed towards approving the Dalits' full access to the water in the entire village. The struggle and anguish experienced by the Dalits have been framed ironically by the poet-speaker when she reveals the fact that the untouchables were approved to use the waterfronts once a week while the upper privileged sections enjoyed a luxurious bath perhaps twice a day. A day's bath was similar to a festival for the deprived class.

The lives of the broken community were identified as so worthless that they were denied the necessary share of water to quench a village fire. Nature never forgets to avenge man in the wisest ways. The same water that was not allowed to be used by the thirsty Dalits, had devoured the lives of innumerable during the tsunami attack. Water has been successfully portrayed as an agent of retribution and social change. An element of ridicule is introduced by the poet-speaker, reminding the readers that the water which was assumed to have become polluted by the touch of a Dalit has today undergone a profound level of globalization as the entrepreneurs have established bottling plants for mineral water and beverages. Water has today received the identity of a multinational market commodity owing to its omnipresence. Therefore, the

unboundaried existence of water has lifted the societal barriers, oppression, challenges, restrictions, and confinements from the lives of the Dalits, allowing them a life of liberty and empowerment.

Sidda Lingaiah is a path-breaking activist who mentored the entire community of broken and divided souls toward a morning of possibilities. He had instilled in them the fervour to stand up against the inhuman attitudes of the upper sections of society. The unquestionable submission of the community was not a way to battle against the crisis. Enduring the unbearable actions would completely marginalize them to the extent that survival would become a lost chance for the Dalits. Lingaiah stands as a saviour volunteering the entire class against the wrongs and evils of the mainstream. The absolute darkness that these minds were chained by had to be swiped off for the benefit of the class in particular and the greater world in general.

The poem "Thousands of Rivers" portrays society as a place for struggle. The ground that is efficient enough to let the revived voice of protest be resonated across the societal limits. The suppressed voices have received the ultimate boost to fight voice the incurred subjugation, trauma, and deprivation.

The poem opens with a belief that the roaring line of Dalits who have revolted against the oppression in the open spaces were perhaps not acquired but something that effortlessly broke out. The crowd of Dalits were burning with agitation who no longer bothered to attend to the words of threat. The fierce faces fearlessly had become the extreme opposite of who they were previously. The Dalits were ready fully armed to receive the answers for all the injustice and torture experienced. They were determined to fulfill all their requirements. The confident class of Dalits were ready to rise to any height to become the righteous owners of all they were unlawfully deprived of for long. They fearlessly pronounced that they would not withhold any probable ways, however threatening it might be, to fight back against the experienced exploitation. The Dalits were ready to go to any limits to receive prominent feedback to this planned and decided revolution.

"Dalits are Coming" is hence another successful representation of a procession of Dalits heading to fight for freedom and emancipation. For the final time the Dalits have arisen themselves against atrocities, insecurities and violence that they had for so long submitted themselves to with folded hands. The Dalits were fully armed to stop the slavish adherence to the four-fold varna system, they were ready to find ways to stop the economic exploitation and liberate themselves from the age-old shackles of inequality. The poet appropriates his voice by stating the fact that instead of accepting

the dehumanized servitude the race should find ways to unitedly fight the reality of discrimination and create ways towards a morning of identity, existence, and dignified survival.

Conclusion

The discussed poems adhere completely to Ambedkar's ideology of practicing a united existence where humans would instead of compromising their ways of existence formulate ways to render themselves a justified way of living. We should open ourselves to a scenario where society should invent ways to enhance fraternity and integrity instead of finalizing strategies to upgrade the quality of one at the cost of another. The long history that led to a morning of liberty should be allowed to flourish so much so that the revolution should make it a global success.

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