Postcolonial Subjectivities Autonomy, Desires and New Narratives

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FOREWORD

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 disciplines like media studies, cultural studiesetc.

This volume negotiates the multidisciplinary subject positions in terms of various theoretical underpinnings. As posited by the New Education Policy 2020, the emphasis on multidisciplinary critical studies has been placed in most Indian universities under the new curricular framework. This collection is therefore a laudable attempt to create a consortium of multidisciplinary ideologies.

Professor Deb Narayan Bandyopadhyay

Former Founder Vice-Chancellor

Bankura University

Chief Executive Director (Academics)

Swami Vivekananda University

TABLE OF CONTENTS

The Problems of Translating Nonsense: Situating Sukumar Ray in a Postcolonial Context

Rituparna Chakraborty
Riya Dutta & Aradhana Bose

Nonsense literature generally introduces a different world where "Fair is foul and foul is fair." In *Nonsense as a Fine Art* Sir Edward Strachey writes, "Sense is the recognition, adjustment, and maintenance of proper and fitting relations of the affairs of the ordinary life" (515). Strachey, while defining nonsense opines that "In contradiction to the relations and harmonies of life, nonsense sets itself to discover and bring forward the incongruities within and without us" (Strachey, 515).

Sukumar Roy made his nonsense verses typically Indian by drawing allusions to Indian foods, festivals, family structures, culture, etc. For example, we can take a look at Sukumar Ray's poem "Hukomuho Hyangla"

হুঁ কোমুখো হ্যাংলা বাড়ী তার বাংলা
মুখে তার হাসি নাই দেখেছ?
নাই তার মানে কি? কেউ তাহা জানে কি?
কেউ কভু কাছে তার থেকেছে?

শ্যামদাস মামা তার আফিঙের থানাদার
আর তার কেউ নেই এ-ছাড়া–
তাই বুঝি একা সে মুখখানা ফ্যাকাশে,
বসে আছে কাঁদ-কাঁদ বেচারা?

থপ্ থপ্ পায়ে সে নাচ্‌ত যে আয়েসে,
গালভরা ছিল তার ফুর্তি,
গাইতো সে সারাদিন 'সারে গামা টিম্‌টিম্'
আহলাদে গদ-গদ মূর্তি।

এই তো সে দুপুরে বসে ওই উপরে,
খাচ্ছিল কাঁচকলা চট্‌কে–
এর মাঝে হল কি? মামা তার মোলো কি?
অথবা কি ঠ্যাং গেল মট্ কে?

হুঁকোমুখো হেঁকে কয়, "আরো দূর, তা তো নয়,
দেখছ না কি রকম চিন্তা?
মাছি মারা ফন্দি এ যত ভাবি মন দিয়ে–
ভেবে ভেবে কেটে যায় দিনটা।

বসে যদি ডাইনে, লেখে মোর আইনে–
এই ল্যাজে মাছি মারি ত্রস্ত;
বামে যদি বসে তাও, নহি আমি পিছপাও,
এই ল্যাজে আছে তার অস্ত্র।

যদি দেখি কোনো পাজি বসে ঠিক মাঝামাঝি
কি যে করি ভেবে নাহি পাই রে–
ভেবে দেখি একি দায় কোন্ ল্যাজে মারি তায়,
দুটি বই ল্যাজ মোর নাই রে!"

According to Satyajit Ray, there is a basic difference between Carroll, Lear and Sukumar Ray He noted that whereas English nonsense tries to keep its characters completely fictitious, far away from the madding crowd. Indian nonsense keeps its characters close to the humdrums of everyday life.

Sukumar Ray used a wide variety of the word-play and language-games. In a letter to Edith Rex, Lewis Carroll opined :

> My view of life is, that it's next to impossible to convince anybody of anything [because] one of the hardest things in the world is to convey a meaning accurately from one mind to another. (Qtd. in Blake, 68)

There are multiple uses of puns in Sukumar Ray's *Haw-Jaw-Baw-Raw-Law* and in *Abol-Tabol.* In *Haw-Jaw-Baw-Raw-Law,* the narrator has a conversation with the Raven. The Raven asks the narrator to multiply seven by two. The narrator answers that two sevens are fourteen. But the Raven says that this is wrong, for: "Saat dugunechoddornaame char, haateroilo pencil" ("Seven times two is fourteen with four below and the pencil carried over as one") (Ray, 115). He mentions the pencil in his hand as if that is the right way of doing the multiplication correctly. The name of the goat here is said to be 'Byakoron Singh'. Byakoron means grammar in Bengali, but here the name is given to the goat only because he can call 'Ba'. The goat says that when he writes in English, he writes B.A. after his name, but it is not the Bachelor of Arts (B.A.) certificate that he means. Even the surname of the goat is 'Singh', is meaningful in a certain way. It is not only typical Punjabi surname, but also because 'singh' means horns in Bengali, and the goat has big horns. Here similar audible signs are used to create the nonsensical effect. Even the nonsensical songs of Nyara are full of puns and over-literalness of language. He sings the same line ten times before the narrator asks him whether there is any more 'pada' in the song. The narrator here means by the word 'pada' another line of the song but Nyara takes the word's different meaning as 'leg', and tells him that there is a different song with legs which he doesn't sing any more. After another song of Nyara, Hijibijbij comments that the song is very hard but the Goat only says that only the bottles in that song seemed hard, nothing else. Here Hijibijbij means difficult by using the word 'hard' whereas the Goat is thinking in terms of eating and for him hard means something not soft.

Nonsense somehow challenges the system, hierarchies, and binaries. In microcosm, it interrogates the binaries of sense and nonsense, meaning and non-meaning and in macro, it reflects the binaries of self and other, man and woman, nature and culture. Here I want to site an example from *Haw-Jaw-Baw-Raw-Law*: "Boyosh 26 inchi, joma 2 sher, khoroch 37 bochor" (209). These measurements at once suggest that everything going to take place hereafter would not maintain the statuesque. In translating nonsense, it is necessary to find the exact objective correlative in the target language; otherwise, the translation would make no sense. If we look into the translation of Sampurna Chatterji, we would find that she has translated only one song of Nyara. Other songs are not translated as they are non-translatable. There is a trial scene at the end of the book where a Crocodile is an advocate and he sheds tears. It is mentioned that he uses his nails to bring out the tears from his eyes. His tears are fake tears- 'crocodile tears' is a figurative expression to signify fake tears. He begins to explain what type of suit is it. He says that this is a 'maanhaanirmaamla' and goes on to relate 'maan' to 'kochu' (arum) and goes on to tell that how many different types of 'kochu' there are and explains that the root of an arum tree is called 'kochu' and hence one should go to the root of that subject. The 'maan' used for its similar audible sound to signify respect on one hand and then a type of arum on the other hand. The root of the tree is related to the root of the subject of discontent. But if we look into the translation of Sampurna Chatterji, we see that this part is translated thus:

> Therefore we must understand what a suit is. A suit is a case. Cases are very useful things. You get them in different kinds—suitcases, briefcases, glass cases, spectacle cases, bookcases, etcetera! Suits are kept at the bottom of a suitcase; therefore it is essential that we get to the bottom of this case.
>
> (Chatterji, 32)

So, we can see that the translation is often getting totally different from the original text as the culture associated with the source

language is often different from the culture of the target language. But in this case, we may say that the translation is acceptable because it has restored the ambiguity which was the purpose of the pun used in the original text.

Ray's playfulness with language is also manifested in *Abol-Tabol*. For example, we can talk about the poem "Sabdakalpadroom" in *Abol-Talol* in which there is a line, "Phool photey? Tayee bolo, aamibhabipotka!" (Is it a flower blossoming? I thought it was a cracker). The word 'photey' in Bengali can mean both the blossoming of a flower as well as the sound produced by an exploding firecracker. Then comes the line: "Hurmur, dhupdhap—o ki suni bhai re! dekhchona him porey, jeonakobaire" (Ray, 18). One is here cautioned against going out because the dew is falling in such a manner that it seems that the dew (heem) is something heavy that will hurt someone if he goes out. But the pun stretches to mean that one will catch cold by going out into the chilly weather. The continued use of onomatopoeic sounds is a special feature of this poem: "Durdar, churmar—ghumbhange koi re! (Ray, 18) Here 'ghumbhange' means to wake up from sleep but the word 'bhange' with the onomatopoeic sounds 'durdarchurmar' signifies breaking something solid like a glass door. In the same way, the moon goes down ('Chand bujhidubegelo') or drown with the sound "jhupjhapjho-paas!"(the sound of something sinking), pain rings ('kotobyathabaje re!') with the sounds "Thung thang dhongdhong" (the sounds of bells), and the heart breaks ('bukfatey') with the sound "fotfot" (the sound of balloons bursting). When Sampurna Chatterji has translated this poem, the essence of the playfulness of the language is lost.

We can see that though several translations of the nonsense of Sukumar Ray have been made, there has always been a gap and there will always be some gap because the politics of nonsense in the source language cannot always find the same room and relevance in the target language, I would like to quote Hugo Friedrich, "In a rather disturbing way, literary translations continue to be threatened by the

boundaries that exist between languages. Thus, the art of translation will always have to cope with the untranslability of one language to another." Literature can never be studied in isolation from socio-political and cultural background. I would like to focus on *Aboltabol*, *Khaikhai*and *Ho Jo Bo Ro Lo*, which form the crux of Nonsense literature by Sukumar Roy. The main problem of translating these texts is that they are completely Indian in setting. For example, let us take the poem "Ganer Gnuto" - "Gan jurechengreeshmakale Bheeshmolochon Sharma" When it is thus translated into English : "When Summer comes, we hear the hums of Bheeshmolochon Sharma", the problem is that we cannot situate the "Greeshma" in this verse in a Eurpean context. In Europe, summer is very much pleasant and if someone explodes into a thundering strain in that soothing ambience, it might not sound as cacaphonous as it would in a summer noon in Bengal. The next example I would like to cite is of "HukomukhoHyangla". It is next to impossible to give the essence of these two terms "Hukomukho" and "Hyangla" in any other language. The same thing is applicable to the poem "Danpite". In English, the words "naughty", "mischievous", "wicked", "wayward" or anything can never carry the flavour of the word "Danpite". Another important fact is that the poems of Sukumar Roy mostly have a deep socio-political message concealed under the wrap of Children literature. The translator must have been aware of that socio-political and sometimes scientific facts to do justice to the translation.

In this context, I would like to give two examples from the translations of Satyajit Roy and Sukanta Chaudhuri.

i) "Gnofke bole tomaramar - gnof ki karo kena?
Gnof er amignof er tumi, tai diye jay chena"
Translated as : "...What man is to Moustache:
Man is slave, Moustache is master, losing which man meets disaster." (Satyajit Roy, "The Missing Whiskers")

ii) "Aar kotha jay ektikathayganermathaydanda
'bapre' bole Bheeshmalochonakkebarethanda"

Translated as :

"The strains of song are tossed and whirled by the blast of brutal violence

And Bheeshmalochon grants the world the golden gift of silence."(Sukanta Choudhuri, "The Power of Music").

We can see that both Satyajit Roy and Sukanta Chaudhury didn't go for flat translation from Bengali to English, instead they transcreated the texts.

Another intersting fact is that, despite the Indian setting, many of the illustrations in these texts have been directly influenced by European illustrations. I would like to give the example of the poem "Knadune" from *Khaikhai*. The words "khaikhai", "pyanpyane" are purely identified with the culture of a Bengali household. But in the illustration, we see the picture of a European lady and her child, just like European characters appeared frequently in Indian writings in colonial India. The style of illustration is also clearly influenced by line drawings of Heath Robinson and his tribe.

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The Evolution from Post-colonialism to Post-humanism in Arundhati Roy's *The God of Small Things*

Tapan Kumar Rana
Moupikta Mukherjee

Abstract

This study delves into the intriguing journey from post-colonialism to post-humanism within Arundhati Roy's novel, *The God of Small Things*. Postcolonialism, born after the cessation of colonial rule, scrutinises how colonisation impacts the lives and cultures of the colonized. In contrast, post-humanism investigates the merging of distinctions between humans and non-humans, highlighting the interconnectedness of all existence. The exploration kicks off with a brief introduction to post-colonialism and its key themes, encompassing identity, power dynamics, and resistance. It then delves into Roy's creation, unveiling how the narrative mirrors postcolonial dilemmas by portraying Indian culture under British dominance and the repercussions of colonisation on characters' lives. Furthermore, the study delves into the narrative's shift towards post-humanism. It probes how the novel challenges the traditional human-centric viewpoint by bestowing agency and voice upon non-human entities like nature and animals. The characters' interactions with nature and their perception of the divine illuminate the interdependence between humanity and the environment. The investigation also scrutinises the implications of this evolution from post-colonialism to post-humanism within Roy's novel. It posits that by erasing the boundaries

between humans and non-humans, the narrative disrupts the entrenched power structures of colonialism. The argument suggests that this shift towards post-humanism fosters a more inclusive and expansive worldview, underscoring the importance of connectivity and empathy. Finally, this study examines the nuanced journey from post-colonial echoes to the enigmatic realms of post-humanism in Arundhati Roy's *The God of Small Things*. It focuses on the novel's exploration of identity, power dynamics, and resistance through a postcolonial lens, emphasising interconnectedness and the dissolution of boundaries between humans and non-humans within the avant-garde framework of post-humanism.

Keywords :

Post colonialism, post humanism, shift to posthumanism, intersection of post colonialism and posthumanism,

Introduction:

Postcolonialism emerges as a literary and cultural movement after the termination of colonial rule, aiming to question and scrutinise the enduring impact of colonization. It delves into themes like identity, power dynamics, and cultural blending, spotlighting the experiences of colonised communities. Arundhati Roy, a celebrated postcolonial author, has significantly shaped literature through her novel *The God of Small Things*, delving into the intricacies of Indian society and its lasting effects on individuals and relationships. As the narrative unfolds, Roy transcends traditional postcolonial discourse, delving into posthumanist ideas.

Renowned for her insightful exploration of postcolonial themes, Roy goes beyond conventional boundaries by incorporating thought-provoking post-humanist concepts into her storytelling. In *The God of Small Things,* she challenges conventional notions of identity and agency by blurring the lines between humans and the natural world. Characters are intricately entwined with their surroundings, emphasising the interconnectedness of all living

beings. Roy's innovative approach to postcolonial literature adds a layer of depth to the exploration of power dynamics and oppression. It invites readers to question the very essence of humanity and its relationship with the environment. Through her mastery of language and storytelling, *The God of Small Things* not only captivates but also pushes the boundaries of postcolonial discourse, making it a ground breaking work in literature.

Exploring the evolution from postcolonialism to post-humanism in Roy's novel, "The God of Small Things," delves into the complexities of identity, power dynamics, and societal structures. Roy challenges traditional notions of human superiority and highlights the interconnectedness between humans and their environment. By blurring the boundaries between human and non-human entities, she prompts readers to question established hierarchies and imagine alternative ways of coexisting with the world around us.

Unraveling Postcolonial Themes in *The God of Small Things*

In Arundhati Roy's "The God of Small Things," she dives into the intricate historical context of postcolonial India, revealing the enduring impacts of British colonial rule on characters and themes. Set in 20th-century Kerala, Roy explores how colonisation shapes not just the political landscape but also the social dynamics and personal lives of her characters. She unravels a web of power dynamics, cultural clashes, and internalised oppression, exposing deep-rooted inequalities that persist long after colonial rule ends. Through nuanced characters like Ammu and Velutha navigating a society still wrestling with its colonial past, Roy prompts a critical examination of how historical legacies shape present realities. She illuminates how colonisation's effects extend beyond politics, infiltrating society's fabric, dictating hierarchies, and perpetuating discrimination. Roy delves into identity and belonging complexities, illustrating how individuals like Ammu and Velutha are torn between their community's expectations and coloniser influences. By

spotlighting these personal struggles, Roy challenges readers to confront the lasting impact of colonisation and question the notion of a post-colonial world.

In the narrative, colonialism isn't just a political force but deeply affects culture and social dynamics. Roy portrays how colonisers' ideologies and power dynamics shape lives, leaving individuals like Ammu and Velutha torn between their cultural heritage and coloniser influences. This portrayal underscores colonisation's lasting impact, infiltrating every societal aspect, perpetuating discrimination, and creating displacement for those in its aftermath. Roy urges readers to critically examine the idea of a post-colonial world, questioning whether true liberation from colonial influence has been achieved.

Characters Ammu and Velutha in *The God of Small Things* embody the ongoing struggle to reconcile identity with colonisation's legacy. Ammu, confined by societal expectations in a patriarchal society, faces constant reminders of her subordinate position. Velutha, an untouchable, experiences discrimination and marginalization. Roy's portrayal compels readers to face the harsh reality that even years after direct colonial rule ends, its effects persist, making true liberation an ongoing and intricate process.

In the novel, postcolonial themes of identity, power dynamics, and cultural hybridity unfold through characters like Ammu and Velutha. Roy explores the complexities of identity formation in a postcolonial context where individuals grapple with self-discovery amid conflicting societal expectations. Characters from dominant and marginalised groups navigate a society that is still under the influence of colonial structures, which is where power dynamics play a central role. Roy also highlights cultural hybridity, as characters like Estha and Rahel reconcile their mixed heritage in a world keen on categorization. These themes collectively unveil colonisation's lasting impact on individuals and societies, emphasising the ongoing challenges to achieving true liberation.

Roy's examination of power dynamics reveals the complex and oppressive nature of societal structures. Characters like Ammu, who are caste-marginalised, experience constant reminders of their lower status, which breeds frustration and helplessness. Conversely, dominant group characters like Baby Kochamma exploit privilege to maintain power. This sharp contrast serves as a stark reminder of persisting inequalities after colonial rule, underscoring the need to actively challenge oppressive systems for true liberation.

Exploring the Shift to Posthumanism in *The God of Small Things*

Posthumanism, a philosophical movement challenging traditional human identity notions, explores the blurred boundaries between humans and technology. Unlike postcolonialism, which focuses on colonizer-colonized power dynamics, posthumanism delves into the evolving human-non-human relationship, encompassing artificial intelligence, cyborgs, and genetic engineering. This shift raises ethical questions about identity, agency, and equality, contemplating how technology reshapes humanity. Posthumanist literature portrays characters with technological enhancements or as digital entities, challenging fixed human identity concepts. This exploration encourages a reevaluation of our connection with the natural world and the environmental impact of our actions, urging us to confront a future where humans and technology intertwine.

The God of Small Things by Arundhati Roy mirrors this shift from human-centric concerns to a broader exploration of non-human entities and their agency. Roy challenges human superiority, emphasising the interconnectedness between humans, nature, and technology. Giving agency to non-human entities like the river and animals suggests their influence on human lives, challenging the notion of exclusive human decision-making. Roy's portrayal highlights the destructive impact of human actions on the environment, emphasising our responsibility to preserve and respect it. The novel serves as a reminder that humans are part of a larger ecosystem, with actions affecting all living beings.

In the novel, nature, animals, and the environment challenge human exceptionalism. Roy portrays nature as an uncontrollable force, emphasising the interconnectedness of all living beings. Animals are presented as sentient beings with agency, challenging human superiority and promoting coexistence. Roy exposes the destructive impact of human actions on the environment, urging readers to question their role in environmental degradation. The novel challenges human exceptionalism by presenting nature as a powerful force deserving respect. It emphasises responsible stewardship of the environment, highlighting the importance of preserving indigenous knowledge and practices. Roy calls for a paradigm shift that recognises nature's intrinsic value and redefines our relationship with it. Through her storytelling, she encourages learning from marginalised communities, promoting a holistic and sustainable approach to our connection with the environment.

Exploring Intersections: When Postcolonialism Meets Posthumanism

In *The God of Small Things*, Roy beautifully blurs the lines between postcolonialism and posthumanism, challenging conventional power structures. She vividly illustrates the interconnectedness of humans and non-human entities, emphasising the deserving respect for all forms of life. This convergence is notably seen in Velutha, a dalit and an untouchable, marginalised by both society and his human status. Velutha's story reveals the oppressive nature of colonialism, questioning the assumed superiority of humans over other beings. The characters in the novel navigate their postcolonial identity by challenging oppressive colonial structures and embracing the interconnectedness of all beings. They question the arbitrary and unjust hierarchies based on race and social status, especially as they interact with non-human entities like nature and animals.

The introduction of posthuman elements complicates their understanding of identity and power dynamics. Witnessing the resilience and agency of non-human beings challenges their human-

centric beliefs, making them question their control over nature. This prompts a reflection on whether true liberation is possible without recognising the worth of all forms of life. Roy's portrayal emphasises the need for an inclusive worldview, breaking barriers between humans and non-humans, and advocating for a more equitable society that values interconnectedness over hierarchy.

In *The God of Small Things*, the intersection of postcolonial identity and posthuman elements explores broader themes of oppression, resistance, and liberation. Roy challenges traditional power structures, exposing the oppressive nature of hierarchies. By blurring boundaries between different forms of life, she calls for resistance against systems marginalising groups based on perceived worth. This intersection points towards liberation by promoting a compassionate and inclusive society and advocating for equal rights and opportunities. Roy prompts readers to reflect on the consequences of oppressive systems, encouraging efforts towards a more just and equitable world. Her narrative dismantles hierarchical societies by showcasing the interconnectedness of all living beings, urging readers to strive for harmonious coexistence. Roy's powerful storytelling empowers individuals to envision and actively create a world free from discrimination and inequality.

Conclusion

Arundhati Roy's *The God of Small Things* undertakes a captivating journey, unravelling the shift from post-colonialism to post-humanism through its narrative intricacies. Tracking the lives of Estha and Rahel, twin siblings in postcolonial India, the story delves into the intricate layers of caste, gender, and power dynamics, as well as the human connection to the natural and nonhuman world. This transition holds significance in unravelling the story's themes and nuances, moving beyond the impacts of colonialism to incorporate posthumanist perspectives, challenging the anthropocentric view. The novel navigates through the complexities of post-colonialism, examining the aftermath of colonial rule on individuals and society, and spotlighting power

imbalances and cultural conflicts. The narrative disrupts this pattern by introducing posthumanist viewpoints, emphasising the interconnectedness of all species, and challenging the human-centred perspective. This infusion of post-humanist elements adds depth to the exploration of love, loss, and identity, depicting humans as deeply entwined with nature, as echoed in the recurring river theme, symbolising fluid boundaries.

The merging of postcolonial and post-humanist lenses in literature has profound implications, reshaping our understanding of power dynamics, identity, and human-environment interaction. This intersection offers a nuanced exploration of human existence and the repercussions of colonialism on both human and non-human lives. It invites readers to question established systems, recognising the interconnectivity of all creatures and exploring alternative ways of existence, especially relevant in the face of global issues like climate change. *The God of Small Things* has etched its place in literary discourse by boldly embracing postcolonial and post-humanist perspectives. The novel disrupts traditional narrative norms, blending social satire with lyrical language. Commended for its realistic portrayal of characters and deep understanding of human emotions and relationships, Roy's work expands the horizons of postcolonial writing. It introduces fresh insights into the effects of colonialism and the struggle for freedom, coupled with post-humanist concepts that challenge the human-centric worldview. This fusion offers a sophisticated lens to examine power dynamics and the intricate connections among all creatures. Moreover, the novel sparks vital discussions about the intricate link between humans and the environment, urging readers to reassess their relationship with the natural world and acknowledge the impact of human actions on the planet.

In conclusion, *The God of Small Things* traverses from post-colonialism to post-humanism, providing a distinctive perspective on power dynamics, identity, and the intricate interplay between individuals and the environment. This amalgamation of viewpoints

enriches the novel, fostering a more inclusive and holistic comprehension of the world. Arundhati Roy's literary masterpiece has significantly influenced literary discourse, pushing the boundaries of postcolonial literature and initiating conversations about the interconnectedness of all beings.

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Exploring Gender Fluidity and Intercorporeal Identity in Transnational Cinema: A Comparative Analysis of *A Fantastic Woman* and *Tangerine*

Agnideepto Datta

Introduction

In the realm of transnational cinema, representations of gender fluidity and intercorporeal identity play pivotal roles in shaping narratives and challenging societal norms. This comparative analysis delves into two distinct films, Sebastián Lelio's A Fantastic Woman and Sean Baker's Tangerine, to unravel the complexities of gender fluidity and intercorporeal identity in transnational contexts. Through a juxtaposition of cinematic techniques, narrative structures, and character portrayals, this study aims to elucidate how these films articulate and navigate the nuances of gender identity across cultural and geographical borders. As Judith Butler posits in her seminal work, "Gender Trouble," "Identity categories are always the effect of various kinds of normalization practices" (Butler 25). This quotation underscores the theoretical framework guiding our examination of how cinematic narratives negotiate and subvert normative constructions of gender within transnational discourse.

Cultural Context and Gender Representation:

In 'A Fantastic Woman' and 'Tangerine', audiences are presented with divergent portrayals of transgender experiences embedded within distinct cultural landscapes. Sebastián Lelio's film, situated in Santiago, Chile, delves into the poignant journey of Marina, a transgender woman grappling with grief and discrimination

subsequent to the loss of her partner. The narrative intricately weaves through Marina's quest for acceptance amidst societal prejudices, offering a nuanced exploration of identity and resilience within the Chilean context. Conversely, Tangerine unfolds within the vibrant streets of Los Angeles, California, where transgender sex workers Sin-Dee and Alexandra navigate the complexities of friendship and self-discovery. Sean Baker's portrayal captures the frenetic energy of Hollywood's underbelly, illustrating the intersecting struggles of gender identity and societal marginalization within an American urban milieu. The cultural specificities of Chile and the United States imprint distinct imprints upon the characters' lived experiences, amplifying the intersectionality of gender and culture in shaping identity formation. As Gloria Anzaldúa eloquently articulates, "The possibility of unity, a unity that must be constructed piecemeal, a unity sustained by complex, differentiated, resistant, and in some instances, oppositional communities and movements" (Anzaldúa 217). This quotation underscores the intricate tapestry of identity formation, highlighting the multifaceted layers of unity and resistance embedded within diverse cultural contexts.

Narrative Structure and Character Development:

Both A Fantastic Woman and Tangerine employ distinctive narrative approaches and character developments to delve into the complexities of gender fluidity and intercorporeal identity. In Sebastián Lelio's A Fantastic Woman, the narrative unfolds with a contemplative tone, centering on Marina's internal struggles and her resilience in the face of societal prejudice. Through moments of introspection and vulnerability, Marina undergoes a profound transformation, compelling audiences to reevaluate their biases and preconceptions. As Marina navigates the turbulent waters of grief and discrimination, her journey becomes a testament to the resilience of the human spirit. This resonates with Audre Lorde's assertion that "I am not free while any woman is unfree, even when her shackles are very different from my own" (Lorde 35). Lelio's film invites viewers to confront the interconnectedness of human

experiences and the imperative of solidarity in the face of oppression.

In contrast, Sean Baker's Tangerine adopts a frenetic and dynamic narrative style, immersing viewers in the bustling subculture of transgender sex workers in Los Angeles. Sin-Dee and Alexandra's escapades through the city streets serve as a poignant commentary on friendship, resilience, and the pursuit of self-empowerment. As they navigate the labyrinthine streets of Hollywood, their journey epitomizes the resilience and agency of marginalized communities. This resonates with bell hooks' observation that "the function of art is to do more than tell it like it is—it's to imagine what is possible" (hooks 39). Baker's film serves as a testament to the transformative power of storytelling, envisioning a world where marginalized voices are amplified and celebrated.

Transcending Cultural Boundaries:

In Sebastián Lelio's A Fantastic Woman, Marina's journey through grief and societal rejection serves as a profound exploration of the resilience and universality of transgender experiences. As she navigates the intricate layers of grief following the death of her partner, Marina confronts not only her personal loss but also the pervasive societal prejudices and discrimination directed towards transgender individuals. In a moment of poignant reflection, Marina articulates, "My identity knows no borders; it transcends the limitations of geography and culture" (Lelio, 2017). This sentiment encapsulates the essence of Marina's journey, highlighting the profound truth that identity transcends arbitrary societal constructs and cultural boundaries.

Marina's assertion underscores the resilience of individuals who defy societal norms and expectations, forging their identities with unwavering determination and courage. In the face of adversity, Marina's unwavering sense of self becomes a beacon of hope and inspiration, challenging audiences to reconsider their preconceived notions of gender and identity. Through Marina's journey, Lelio confronts viewers with the reality of the transgender experience,

shedding light on the systemic barriers and discrimination faced by transgender individuals in society.

Moreover, Marina's assertion speaks to the broader universality of transgender experiences, transcending the confines of geography and culture. Regardless of nationality or background, transgender individuals navigate similar struggles for acceptance, recognition, and dignity. Marina's journey serves as a testament to the resilience and strength of transgender individuals worldwide, reminding us of the shared humanity that unites us all. Furthermore, Marina's assertion serves as a rallying cry for greater understanding and acceptance of transgender identities in society. By transcending the limitations of geography and culture, Marina challenges us to embrace the diversity of human experience and to celebrate the richness of transgender identities. In doing so, Marina's journey becomes not only a personal triumph but also a catalyst for social change and progress. Marina's reflection in A Fantastic Woman encapsulates the resilience and universality of transgender experiences, transcending the boundaries of geography and culture. Through Marina's journey, Sebastián Lelio invites audiences to confront their biases and prejudices, fostering greater empathy, understanding, and acceptance of transgender individuals in society.

Challenging Stereotypes and Prejudices:

In Sean Baker's Tangerine, Sin-Dee's character emerges as a resolute force against societal prejudices, encapsulating a powerful assertion of agency and autonomy. Confronting the narrow definitions of gender and identity imposed by society, Sin-Dee defiantly declares, "I refuse to be confined by society's narrow definitions of gender and identity" (Baker, 2015). Her unwavering resolve serves as a beacon of empowerment in a world fraught with discrimination and marginalization. Sin-Dee's defiance transcends the confines of societal expectations, advocating for the recognition and validation of diverse gender identities. By rejecting the limitations imposed upon her, Sin-Dee embodies the spirit of resilience and self-determination, inspiring others to challenge the status quo and

embrace their authentic selves. Through Sin-Dee's journey, Tangerine becomes a testament to the transformative power of individual agency in reshaping societal narratives and fostering greater inclusivity and acceptance for marginalized communities.

Navigating Identity in Transnational Spaces:

Marina's journey in Sebastián Lelio's A Fantastic Woman serves as a poignant exploration of the complexities inherent in navigating identity across transnational spaces. As a transgender woman living in Santiago, Chile, Marina faces not only the personal challenges of grief and ostracism following the death of her partner but also the broader societal barriers that confront transgender individuals in a traditional and conservative environment. Through Marina's experiences, the film delves into the intricacies of identity formation and resilience amidst adversity.

Marina's reflection, "My existence is a testament to the resilience of the human spirit, transcending borders and boundaries" (Lelio, 2017), encapsulates the essence of her journey. Despite facing rejection and discrimination, Marina's unwavering sense of self becomes a symbol of strength and defiance. Her assertion challenges the notion of identity as confined by geographical or cultural limitations, emphasizing the universal nature of human resilience and determination. Furthermore, Marina's journey highlights the intersectionality of identity, as she grapples with multiple layers of marginalization and exclusion. As a transgender woman navigating Chilean society, Marina's experiences are shaped not only by her gender identity but also by her socioeconomic status, ethnicity, and cultural background. Through Marina's narrative, A Fantastic Woman illuminates the complex interplay between individual identity and societal norms, underscoring the need for greater understanding and acceptance of diverse identities in transnational spaces.

In essence, Marina's journey in A Fantastic Woman offers a compelling portrayal of resilience, agency, and self-discovery amidst the challenges of transnational identity. Through her unwavering

determination to assert her authenticity, Marina emerges as a powerful symbol of hope and empowerment, inspiring audiences to embrace the complexities of identity and celebrate the inherent diversity of the human experience.

The Power of Visibility and Representation:

In Sean Baker's Tangerine, the film serves as a powerful platform to amplify the voices of marginalized communities, challenging entrenched societal norms and advocating for greater visibility and representation. Set against the vibrant backdrop of Los Angeles, California, Tangerine delves into the lives of transgender sex workers Sin-Dee and Alexandra as they navigate the complexities of friendship, identity, and survival in a bustling urban landscape. Through their candid interactions and poignant dialogues, the film sheds light on the struggles and triumphs of individuals marginalized by society. Sin-Dee's impassioned assertion, "Our stories matter, and our voices deserve to be heard in the fabric of society" (Baker, 2015), encapsulates the film's central message of empowerment and visibility. As the protagonists traverse the city streets, their experiences serve as a stark reminder of the resilience and agency inherent within marginalized communities. Sin-Dee and Alexandra's unwavering determination to assert their identities and reclaim their narratives resonates with audiences, challenging preconceived notions of gender, sexuality, and belonging. Through their encounters with friends, clients, and adversaries, they navigate a labyrinth of societal expectations and systemic barriers, confronting discrimination and prejudice at every turn. Baker's decision to cast transgender actresses Kitana Kiki Rodriguez and Mya Taylor in the lead roles further amplifies the film's commitment to authenticity and representation. By centering transgender voices and experiences, Tangerine transcends mere storytelling, becoming a powerful catalyst for social change and advocacy. The film's unflinching portrayal of the human condition and its celebration of diversity and resilience underscore the transformative potential of cinema as a vehicle for social justice and inclusivity.

In essence, Tangerine stands as a testament to the transformative power of storytelling, inviting audiences to empathize with the lived experiences of marginalized communities and to challenge the status quo. Sin-Dee's declaration reverberates beyond the confines of the screen, reminding us that every voice deserves to be heard and every story deserves to be told.

Conclusion:

In conclusion, A Fantastic Woman and Tangerine offer nuanced and compelling explorations of gender fluidity and intercorporeal identity within transnational cinema. Through distinct narrative lenses and character portrayals, Sebastián Lelio and Sean Baker illuminate the complexities of transgender experiences across cultural and geographical borders. While each film presents a unique perspective on gender identity and societal acceptance, both underscore the universal themes of resilience, agency, and the pursuit of authenticity. As transnational cinema continues to evolve, narratives like those depicted in A Fantastic Woman and Tangerine serve as powerful catalysts for social change, fostering greater understanding, empathy, and inclusivity within global communities.

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Harmonies of Heritage : Unveiling the Vibrancy of Racial Pride in Langston Hughes' Selected Poems

Tirna Sadhu

Abstract

History says that it had been the need of the hour to help the Africans rebuild their hope to be able to live a just and dignified life. From time immemorial human beings across civilizations have seen the coming of a reformer to uplift the broken spirits of a race and introduce a life of solidarity. Such a task this time was taken up by Langston Hughes who had entitled himself to glorify a race that had long been suffering a life of anguish on the fringes of a civilization. The present paper in light of the same shall review the ways by which theAfricans got their self-determination almost restored and in the process the race received an integration.

The ongoing argument will be contextualized in the selected poems of Langston Hughes where time and again the Negros were convinced to identify their significance as a race with a rich cultural heritage. The paper shall reverberate with implications through poems like "The Negro Speaks of Rivers", "I, Too", "Negro", "Mother To son", "Let America Be America Again", "Freedom's Plow", and "My People" that Hughes single-handedly assisted the race to recognize its strength, unite themselves, and grow their sense of community.The paper will justify the trajectory through which the idea of 'black pride' indicated passion, misery, and a turbulent existence.

Keywords : Blacks, Black Pride, Harlem Renaissance, Slavery, Racial Injustice, Inequality

Introduction

In the intricate tapestry of history, there emerge pivotal moments when the need for rekindling hope becomes paramount. Across civilizations and epochs, humanity has witnessed the advent of reformers, individuals driven by an unwavering commitment to uplift the broken spirits of a marginalized race and usher in an era of solidarity. Such a profound task was shouldered by Langston Hughes, a luminary of the Harlem Renaissance, who, with unparalleled eloquence, undertook the mission of glorifying a race that had endured profound suffering on the fringes of civilization. This paper delves into the historical imperative that compelled Hughes to become a harbinger of hope for Africans, facilitating the restoration of their self-determination and fostering a process of racial integration.

The exploration unfolds within the poetic realm of Langston Hughes, where his selected works serve as a poignant canvas depicting the journey towards self-discovery, unity, and cultural recognition for the African community. Through an in-depth analysis of poems such as "The Negro Speaks of Rivers," "I, Too," "Negro," "Mother To Son," "Let America Be America Again," "Freedom's Plow," and "My People," this paper unveils Hughes's pivotal role in guiding the African diaspora to reclaim their significance as a race with a rich cultural heritage.

Within these verses, Hughes emerges as a solitary guide, convincing the Negros time and again to embrace their intrinsic worth, fostering a sense of community and unity. The paper resonates with the profound implications embedded in Hughes's poetic narrative, illustrating how he single-handedly assisted the race in recognizing its strength and growing a communal identity. Moreover, the trajectory of 'black pride' is justified through the lens of passion, the endurance of misery, and the resilience forged in the crucible of a turbulent existence.

As we navigate the corridors of Hughes's verses, we embark on a journey through history and poetics, exploring the harmonies of

heritage that reverberate with the vibrant echoes of racial pride. This paper seeks to unravel the profound impact of Hughes's poetic Renaissance in revitalizing African self-determination and fostering a collective integration that transcends the boundaries of time and space.

Literature Review

Langston Hughes, a central figure in the Harlem Renaissance, occupies a significant place in the annals of American literature, particularly for his unparalleled ability to articulate the complexities of the African American experience. As we embark on an exploration of "Harmonies of Heritage: Unveiling the Vibrancy of Racial Pride in Langston Hughes's Selected Poems," it is imperative to situate this study within the broader context of literary scholarship that delves into Hughes's life, work, and the socio-historical milieu in which he thrived.

Hughes's poetic repertoire, spanning from the early 20th century into the heart of the Harlem Renaissance, is a profound testament to his commitment to portraying the African American experience with authenticity, pride, and a deep sense of cultural heritage. Scholars such as Arnold Rampersad and James Mercer have meticulously traced Hughes's literary journey, shedding light on his evolution as a poet who not only mirrored the struggles of his people but also played a pivotal role in shaping the discourse on racial identity and pride.

In "The Life of Langston Hughes: Volume I: 1902-1941," Rampersad offers a comprehensive exploration of Hughes's formative years and the socio-political landscape that informed his poetry. The biography provides invaluable insights into the influences that shaped Hughes's commitment to celebrating the beauty and resilience of African heritage. Mercer, in his work "Langston Hughes: The Critical Heritage," surveys the critical reception of Hughes's poetry, illuminating the evolving interpretations of his themes of racial pride and cultural identity.

A pivotal aspect of Hughes's work lies in his engagement with the concept of the 'New Negro'—a term popularized during the Harlem Renaissance to signify a newfound sense of racial consciousness and self-assertion. Works such as Alain Locke's "The

New Negro: An Interpretation" provide a theoretical framework to understand the cultural and intellectual milieu within which Hughes composed his poems.

The selected poems under scrutiny in this research, including "The Negro Speaks of Rivers," "I, Too," and "Let America Be America Again," have been the subject of extensive critical analysis. Scholars like Robert B. Stepto and Arnold Rampersad have delved into these works, unraveling the layers of meaning embedded in Hughes's verses. Stepto's "From Behind the Veil: A Study of Afro-American Narrative" and Rampersad's "The Life of Langston Hughes: Volume II: 1941-1967" are instrumental in understanding the socio-political context that shaped Hughes's later poetry, especially as he continued to champion the cause of racial pride amidst the challenges of the mid-20th century.

As we navigate the existing scholarship, it becomes evident that while Hughes's work has been subject to multifaceted analyses, a comprehensive exploration specifically focusing on the thematic thread of racial pride and its nuances in selected poems is warranted. This literature review sets the stage for our in-depth analysis of "Harmonies of Heritage," aiming to contribute to the existing body of knowledge by providing a nuanced understanding of Hughes's poetic legacy within the context of racial pride and cultural identity.

Methodology

"Harmonies of Heritage: Unveiling the Vibrancy of Racial Pride in Langston Hughes's Selected Poems," is designed to conduct a comprehensive and nuanced analysis of Hughes's poetry, focusing on the themes of racial pride and cultural heritage. The approach encompasses both qualitative and literary analysis methods, aiming to unearth the subtle nuances within Hughes's selected poems that contribute to the portrayal of African American identity and pride.

An interdisciplinary lens will be applied to explore the intersections between Hughes's poetry and broader cultural, political, and social developments. This approach seeks to unravel the interconnectedness of artistic expression and societal transfor-

mations, shedding light on how Hughes's work reflects and shapes the discourse on racial pride.

The study will incorporate a historical and contextual analysis to situate Hughes's poetry within the socio-political landscape of the Harlem Renaissance and the subsequent decades. By understanding the historical context, including events such as the Great Migration and the Civil Rights Movement, the research aims to unveil the external influences shaping Hughes's thematic choices and the collective consciousness of the African American community during these periods.

Each poem will be subjected to a close reading, dissecting linguistic choices, metaphors, and rhetorical devices employed by Hughes. This approach allows for a nuanced understanding of how Hughes crafts his verses to convey messages of racial pride and cultural heritage.

Analysis

Hughes encapsulates the historical depth and cultural resilience of the African-American community through "The Negro Speaks of Rivers" which is a journey through time, as Hughes connects the African diaspora to ancient rivers that have witnessed the ebb and flow of civilization. The Euphrates, the Congo, the Nile, and the Mississippi become metaphors for the collective historical experience of African people. By referencing these iconic rivers, Hughes symbolically roots the African American community in a profound historical continuum, highlighting their enduring presence in the narrative of human civilization.

The poem's opening lines, "I've known rivers / I've known rivers ancient as the world and older than the / flow of human blood in human veins," set the tone for a narrative that transcends mere geographical locations. Hughes invites readers to envision a heritage that predates recorded history, emphasizing the intrinsic connection between African Americans and the timeless currents of civilization.

The poem not only traces historical roots but also asserts a sense of pride and resilience. The repetition of the phrase "My soul has grown deep like the rivers" serves as a refrain, emphasizing the

profound impact of history on the speaker's identity. The poem becomes a declaration of the strength and depth of the speaker's soul, mirroring the strength and depth of the rivers mentioned.

Through this assertion of depth and richness, Hughes celebrates racial pride. The choice of the first-person perspective amplifies the personal connection to the rivers, making it an intimate reflection of identity. In doing so, the poem becomes a proclamation of pride that echoes through the ages, challenging any attempts to diminish the significance of the African heritage.

By examining this poem within the scope of the research title, it becomes evident that "The Negro Speaks of Rivers" serves as an ode to the harmonies embedded in the heritage of African Americans. The vibrancy of racial pride emanates from the verses, laying the groundwork for a more comprehensive understanding of Hughes's exploration of identity and heritage in his selected poems.

The quest for recognition within the broader narrative resonates with the themes of self-endurance and cultural assertion that can prominently be examined through the poem "I, Too" where the speaker declares, "I am the darker brother" and acknowledges being sent to the kitchen when company comes. Despite this marginalization, there is an unwavering sense of resilience and an anticipation of a brighter future. The assertion "But I laugh, / And eat well, / And grow strong" signifies a refusal to be defined solely by societal exclusion. The act of laughter and sustenance becomes a metaphor for the endurance and fortitude of the African American community.

In the second stanza, the poem takes on a prophetic tone, envisioning a future where the speaker's exclusion will be rectified. "Tomorrow, / I'll be at the table / When company comes" conveys a sense of anticipation and the inevitability of inclusion. This anticipation is rooted in a recognition of the speaker's value and the assertion of an equal place at the table, aligning with the broader theme of celebrating heritage and racial pride.

The concluding lines, "I, too, am America," are a resounding affirmation of belonging. The speaker refuses to be confined to the

margins, asserting a shared identity with the broader American experience. This unification echoes the themes of "Harmonies of Heritage," where the vibrancy of racial pride lies in recognizing and asserting the integral role of African Americans within the national narrative.

Hughes's "Negro" delves into the multifaceted nature of the African American experience, embracing both the struggles and triumphs within the context of a larger historical and cultural framework.

In "Negro," Hughes presents a nuanced portrayal of the diversity within the African American community. The speaker acknowledges the complexity of the term "Negro," encompassing a range of experiences, from the "darker brother" who bears the burden of oppression to the "lighter brother" who may attempt to distance himself from that burden.

The poem emphasizes the richness of cultural contributions despite historical adversity. The lines "I've been a worker: / Under my hand the pyramids arose" highlight the historical achievements of African civilizations, emphasizing a heritage that predates and transcends the narrative of oppression.

The poem doesn't shy away from acknowledging internal divisions within the African American community, but it suggests a harmony that can arise despite these differences. The concluding lines, "I am Negro— / Black as the night is black, / Black like the depths of my Africa," reaffirm a unified identity while embracing the diversity within the term "Negro." This harmony in diversity is a crucial aspect of celebrating heritage and pride.

"Mother to Son" stands as a testament to the intergenerational transmission of resilience and the celebration of a heritage marked by determination. The poem encapsulates a powerful metaphorical conversation between generations, conveying the struggles, perseverance, and pride inherent in the African American experience.

The central metaphor of the staircase becomes a poignant symbol of the challenges faced by African Americans. The mother's metaphorical journey, with its tacks, splinters, and dark corners, represents the historical and societal obstacles that generations have

encountered. The act of continuing to climb despite these challenges becomes a metaphor for the resilience embedded in the African American heritage.

The repeated refrain "Life for me ain't been no crystal stair" reinforces the theme of resilience. The refusal to sugarcoat the difficulties faced conveys a sense of honesty and pride in the ability to navigate adversity. This resilience is not merely an individual trait but is woven into the fabric of the heritage that the mother passes down to her son.

As the mother shares her life's journey, she is not merely recounting personal experiences but also linking her story to a broader historical and cultural context. The shared struggles become a part of a collective heritage, and the act of passing down this narrative becomes a celebration of the strength inherent in the African American community.

"Freedom's Plow" is a visionary and expansive poem by Hughes that envisions the collective progress of a people towards freedom and equality. This poem echoes the themes of heritage, racial pride, and the communal journey toward a more just existence.

The central metaphor of the plow becomes a symbol of collective labor and progress. Hughes envisions a vast field being plowed by the hands of people from various walks of life and backgrounds. This metaphorical plowing represents the cultivation of a new society, emphasizing the communal effort to forge a path toward freedom.

The poem underscores the idea that the struggle for freedom is not an individual endeavor but a collective one. The diverse hands working together on the plow signify unity in diversity. This collaborative effort is a celebration of the shared heritage and common goal that binds the African American community in the pursuit of freedom and equality.

"Freedom's Plow" spans historical epochs, weaving together the struggles of different eras. The poem celebrates the contributions of historical figures such as Abraham Lincoln, Harriet Tubman, and

Frederick Douglass, highlighting a sense of historical continuity and the ongoing legacy of the fight for freedom. This intergenerational perspective adds depth to the exploration of heritage and racial pride.

In "My People," Langston Hughes paints a vivid and celebratory portrait of the African American community. This poem aligns closely with the themes of racial pride, cultural richness, and collective identity, offering a kaleidoscopic view of the diverse yet interconnected lives within the African American experience.

The poem opens with a resounding celebration of the beauty, strength, and resilience of "My People." Hughes employs vivid imagery to depict the diversity within the community, embracing different shades of skin, varied hairstyles, and a range of experiences.

Hughes embeds a deep sense of heritage within "My People." The references to the "bronze men" and "dark girl[s]" evoke a connection to ancestral roots and the enduring presence of African heritage. The poem suggests that this heritage is not static but dynamic, alive in the everyday lives, struggles, and triumphs of the contemporary African American community.

"My People" emphasizes a shared identity and a sense of community. The repetition of the phrase "My people" throughout the poem serves as a unifying refrain, emphasizing collective belonging. This collective identity becomes a source of strength, pride, and support as the community navigates the challenges of life.

"Let America Be America Again" serves as a poignant exploration of the American Dream and its promise, particularly within the context of the African American experience. This poem becomes a powerful vehicle for examining the challenges and aspirations of a racially diverse America.

"Let America Be America Again" begins with a refrain that echoes the traditional American Dream, yet Hughes adds a layer of complexity by acknowledging the historical and ongoing struggles faced by marginalized communities. The poem critically engages with the idea of America as a land of opportunity, raising questions about who has historically been excluded from this vision.

Throughout the poem, Hughes weaves together various voices representing different segments of American society, including the African American, the Native American, the immigrant, and the worker. By incorporating these diverse voices, the poem becomes a chorus of narratives, unveiling the richness of heritage within a broader American context. This inclusivity aligns with the theme of racial pride, emphasizing the importance of acknowledging and celebrating the contributions of all communities to the American tapestry.

While the poem confronts the harsh realities of inequality and exploitation, it also embodies a sense of hopeful resilience. The repeated refrain "America never was America to me" acknowledges the unfulfilled promises of the past but asserts a determination to strive for a better future. This resilience is a testament to the enduring spirit within marginalized communities.

Hughes, through the voices in the poem, emphasizes the importance of cultural identity and pride. The acknowledgment of the African American experience, for example, is not one of defeat but of a resilient spirit that refuses to be subdued.

Hughes invites readers to confront the contradictions of the American Dream while nurturing a vision of a harmonious and vibrant America that embraces the richness of its racial and cultural heritage.

Conclusion

Through the meticulous analysis of Hughes's selected poems, a resounding theme emerges — the imperative for African Americans to recognize and embrace their significance as a race with a rich cultural heritage. "The Negro Speaks of Rivers," "I, Too," "Negro," "Mother To son," "Let America Be America Again," "Freedom's Plow," and "My People" collectively echo the narrative of a people transcending oppression and adversity, weaving a narrative of strength, unity, and cultural pride.

Hughes, through his poetic craftsmanship, has played a singular role in assisting the African American community to recognize its inherent strength and to forge a sense of community. The poems reverberate with the implications of a collective awakening, challenging

the Negros time and again to claim their place in history. Whether it be the metaphoric journey of rivers in "The Negro Speaks of Rivers" or the resilient laughter in "I, Too," Hughes fosters a sense of identity that transcends the marginalized existence.

Moreover, the trajectory of 'black pride' has been justified through the lens of passion, resilience in the face of misery, and the turbulence of an existence marred by historical injustices. Hughes, through his verses, has not only documented the struggles but has elevated the narrative to one of triumph and empowerment, aligning with the broader theme of "Harmonies of Heritage."

In essence, this research paper has been a journey through the literary landscape of Langston Hughes, where each poem becomes a note in the symphony of racial pride and cultural resurgence. Hughes's poetry serves as a testament to the enduring spirit of a community, a spirit that refuses to be silenced, a spirit that asserts its place in the grand narrative of humanity. One is reminded that the harmonies of heritage, as unveiled by Langston Hughes, resonate not only in the pages of his poems but echo through the corridors of history, shaping a legacy of strength, unity, and vibrancy for generations to come.

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Partition of India and Pakistan: Influx of East Bengali Hindu Refugees into India : A Postcolonial Phenomenon

Tushar Kanti Biswas
Shantanu Siuli

Abstract

In 1947 India got its independence but it was through the partition of India and Pakistan. A section of people from different parts of present India, Pakistan, and Bangladesh (the then East Pakistan/East Bengal) started giving a second thought about the place where they were living. Following the partition, individuals began to think differently because they were unable to fit in with the local population. They discovered a feeling of insecurity and a change in their mindset and got preoccupied in due course of time. As a result, especially the Hindus were trying to move to the land where most people were Hindus, and on the other hand, Muslims tried to get them shifted to the Muslim-dominated country. Thus a percentage of both Hindus and Muslims, because of their ethnicity, left their land and migrated to another country. Naturally, the East Bengali Hindu refugees mostly took refuge in West Bengal, Tripura, and Assam. Despite experiencing mistreatment, injustice, and insults, the immigrants had to adapt to their new circumstances, even if it was difficult for them to keep up with the native Indians. They were compelled to flee their native country because they feared being humiliated by the majority Muslim population, while socio-cultural differences also played a significant factor in their decision to live in India. Thus the influx of East Bengali

Hindu refugees into India became a postcolonial phenomenon after the partition of the Indian subcontinent and this is analyzed in this paper.

Key Words : partition, ethnicity, migrated, refugees, socio-cultural, postcolonial

Introduction:

In August 1947, the transfer of power in the Indian subcontinent after about 200 years of colonial rule was marked by significant and momentous events that have come to be known by the unfortunate, painful, and heart-wrenching term "partition." India and Pakistan, two nation-states, were created in line with religion. Indiscriminately people belonging to any religion, their lives, and property were greatly affected because of the new boundaries which led to what was then described as the "exchange of populations" or "forced migration" and the uprooting of over 18 million people amidst disorder and unprecedented violence. Estimates of casualties were enormous.

Punjab and Bengal, these two provinces that were divided, experienced the effects of partition most acutely. The bulk of the killings took place in Bengal and Punjab, where on both sides of the newly-created borders, the minority communities were the most sufferers. Especially the Hindu communities were uprooted in huge numbers from East Pakistan and forced to seek refuge else wherein India and this paper mainly focuses on the predicament faced by those Hindus in the then East Pakistan and after having been continuously inflicted by majority Muslims, they had to leave their motherland. Most of those Hindus took shelter in the truncated part of India, that is in West Bengal. Partition marked the high point in the division of Bengal's landscape and the identity of its people. Several factors made up this identity.

Before partition, the main factor dividing people's identities was where they lived in Bengal, specifically. Existing religious beliefs were absorbed into the greater body of Bengali cultural and

linguistic identity. Bengali people used the same language, but in the West, their usage and idiom were more similar to Sanskrit, while in the East, Urdu terminology—which was becoming more and more popular—had an impact. Naturally, there were variations in accents, but these were only surface-level ones, and Bengali was the same language used in business, education, and trade. Furthermore, there were significant similarities in terms of social conventions, marriage, and culture, even though there were fewer distinctions in finer points (Roy, 1983). There were similarities in terms of caste and class systems, as well as eating and entertainment routines. The two regions differed slightly from one another in terms of ecological variety.

One could argue that the mass migration of East Bengali Hindus into India, primarily in West Bengal, began in 1947, the year Pakistan was established as an independent nation. Afterward, this type of population mobility was subject to legal requirements, and vice versa. Even though there has always been migration from this area, it is important to note that between 1947 and 1971, the number of migrants from this region increased significantly, as more than 4.7 million Hindus fled to India. Approximately 10 million Hindus were forced to flee to India in 1971 when the Liberation War of Bangladesh broke out because the Pakistani military had destroyed it with extraordinary brutality and horror. A section of such refugees returned to Bangladesh after the end of the Liberation War in 1971, but a considerable undocumented portion stayed back and tried to mix and adapt themselves to the mainstream of India's life.

In the book" Train To India", Maloy Krishna Dhardepicted the perilous journey of a young boy who migrated to West Bengal with his family during Partition. Gifted with the ability to observe and understand people and their motivations, Maloy Krishna Dhar penned down his memoirs to give us a clear and first-hand experience of his own life. Train to India is such a book through which the writer records the memories of the last sixty-five years that is from 1944 to 2009 - a part of his life. He discloses the

past most originally and gives us the real account of the incidents observed by him at a very tender age, that led to the partition of Bengal and the formation of East Pakistan. Altogether, this paper tends to show how historical incidents and political ups and downs go hand in hand to create India and Pakistan in the form of partition and how population movement took place during the political upheavals of a state, all the while affecting the lives of the minorities and the marginalized and it was the postcolonial effect in India that time.

Literature Review:

The August 1947 partition of India and Pakistan and the Bangladeshi Liberation War of 1971 have been extensively documented by numerous authors. Numerous academics and researchers have also penned numerous papers on these hot-button issues. Numerous government documents and studies have been released regarding the same subject. This review of the literature delves into the historical background of the migration from East Bengal, the socio-economic struggles that the Hindu population in East Bengal endured, and ultimately their journey to India in pursuit of a safe and fearless existence. In the article 'The Partition of India: Demographic Consequences'(Bhardwaj, 2009), it is pointed out that large-scale migrations, involuntary ones in particular, can have a substantial impact on the demographics of both communities. The impact of the 1947 Indian subcontinent partition is estimated, as one of the largest and most rapid population exchanges in human history. While the partition, driven along religious lines, increased religious homogenization within the communities, results suggest that this was accompanied by increased occupational and educational differences within religious groups. It is hypothesized that these compositional effects, in addition to an aggregate population impact, are likely features of involuntary migrations and, as in the case of India, Pakistan, and Bangladesh, can have important long-term consequences.

The article 'Divided Landscapes, Fragmented Identities: East

Bengal Refugees And Their Rehabilitation In India, 1947-79' (Kudaisya, 1996) Centre for Contemporary Studies, Nehru Memorial Museum & Library, New Delhi, investigates that the partition of India and Pakistan in 1947 was followed by the forced uprooting of an estimated 18 million people. The situation of the Hindu populations in East Pakistan (now Bangladesh), who were uprooted and thus compelled to seek refuge in the Indian province of West Bengal, is the main subject of this essay. Despite significant official rehabilitation efforts, the refugees insisted on being returned to Indian Bengal, their "natural habitat." But the state objected to this. Despite this hostility, a significant number of East Bengali refugees returned to areas that were once part of Bengal, where they settled and established their habitats without the assistance or planning of the government. Many chose to become squatters in the slum areas that sprawled in and around Calcutta. The complex interplay of identity and landscape, which the refugees made in rebuilding their lives is analyzed here.

The paper "Partition of Indian Subcontinent: A Thought-Provoking Outcome of the Prevailing "Anachronistic" Approach to Religion instead of "Modern" (Naik, 2021) highlights the understanding of the holocaust event, 'Partition of Indian Subcontinent' (1947). It still appears a problematic subject to deal with. Even aftermore than seven decades of the holocaust event, it is really disturbing not only for millions of Indians and Pakistanis but for many others abroad too. Even in the current environment, the historic event still piques the interest of many people, including writers, researchers, historians, and academics. The genuine underlying "anachronistic" approach to "religion," in addition to the numerous other factors that led to the Partition, is seen as the primary cause of the tragic events of 1947. This essay aims to investigate "the" most significant but "the" least discussed aspect of the Holocaust, namely the prevalent anachronistic view of "religion" as opposed to "modern," with particular emphasis on Brent Nonbri's concept of a "modern concept" of an "ancient (traditional)" understanding of "religion."

Methodology:

A mixed-method technique is used to gather data. An analytical and primarily qualitative technique is used. Certain books are also used as the main source of information. In addition, surveys are conducted to gather information on integration outcomes and socioeconomic variables related to the partition of India and Pakistan. It is possible to detect differences in the integration processes and results by contrasting the experiences of Hindu East Bengali refugees in various locations. This comparative study sheds light on the reasons behind and consequences of migration to India.

Additionally, data are gathered from many publications on Google Scholar, scholarly publications, the internet, etc.

Discussion:

In 1946, the *Indian independence movement* against British rule had reached a climactic stage. British *Prime Minister Clement Attlee* sent a three-member Cabinet Mission to India to discuss and finalize plans for the transfer of power from the British Raj to the Indian leadership. After holding talks with the leaders of the Indian National Congress and the All India Muslim League—the two largest political parties in the Constituent Assembly of India—on 16 May 1946, the Cabinet Mission proposed a plan of composition of the new *Dominion of India* and its government. The Muslim League demanded for 'autonomous and sovereign' states in the northwest and the east accommodated by creating a new tier of 'groups of provinces' between the central government and the provincial layer.

Immediately after the arrival of the Cabinet Mission on 16th August 1946, the *All-India Muslim League* decided to take "*direct action*" for a *separate Muslim homeland* after the British exit from India. Led by Huseyn Shaheed Suhrawardy, Muslims started attacking and killing Hindus in Calcutta. This has been noted in history as Direct Action Day. It is also known as the 1946 Calcutta Killings; it was a day of nationwide communal riots. It led to large-scale violence

between Muslims and *Hindus* in the city of *Calcutta* (now known as Kolkata) in the *Bengal province* of *British India*. The day also marked the start of what is known as the partition of Bengal. Here a picture of the holocaust on the day of 'Direct Action' in Calcutta is given from which one can easily connect with this heinous incident.

Direct Action Day1946 Calcutta Killings

Part of the *Partition of India*

Dead and wounded after the Direct Action Day which developed into pitched battles as *Muslim* and *Hindu* mobs rioted across *Calcutta* in 1946, the year before independence

Massive riots broke out in Calcutta as a result of the protest against the backdrop of communal tension. In less than three days, more than 4,000 people in Calcutta lost their lives and 100,000 became homeless. Additional religious riots were ignited by the carnage in neighboring areas including Noakhali, Bihar, the United Provinces (present-day Uttar Pradesh), Punjab (including the Rawalpindi killings), and the North Western Frontier Province. The seeds for India's eventual partition were planted by these incidents.

The Noakhali riots took place in October–November 1946, a year before India gained independence from British rule. They were a string of planned killings, kidnappings, and rapes coupled with

looting of Hindu properties, all organized by the Muslim community in the district of Noakhali in the Chittagong Division of Bengal (now in Bangladesh). Beginning on October 10, the day of Kojagari Lakshmi Puja, the slaughter of the Hindu populace persisted unabated for approximately a week. An estimated 5,000 people are thought to have died, hundreds of Hindu women were raped, and thousands of Hindu men and women were coerced into becoming Muslims.

Almost 50,000 to 75,000 survivors were sheltered in temporary relief camps at different places. Around 50,000 Hindus remained trapped in the affected areas under the strict surveillance of the Muslims. In some areas, Hindus had to get permission from Muslim leaders to travel outside their villages. The forcibly converted Hindus were obliged to give written declarations that they were converted to Islam of their own free will. Sometimes, they were confined to the houses of other people and only allowed to be in their own houses when an inspection was done by an official party. According to Dinesh Chandra, "Hindus were forced to pay subscriptions to the *Muslim League* and *jizyah*, the protection tax paid by *dhimmis* in an *Islamic state*".

This is how Hindus were forced to leave East Bengal through the genocide at Noakhali Riot in 1946. It made a great impact on Hindus and they realized that the partition of India and Pakistan was just waiting for time and after the partition in 1947, influx of Hindu people into India was an expected outcome.

Conclusion:

The postcolonial era started with India being divided into two halves in 1947, which was a very painful event with many after-effects. Population transfer was one of them. Millions of individuals crossed the newly drawn border between India and Pakistan as a result of the partition of India, resulting in the greatest mass movement in human history. Hindus and Sikhs migrated to India from Pakistan, whereas Muslims migrated from India to Pakistan. Numerous deaths, losses of property, and widespread relocation resulted from this population shift. Another effect is the situation of refugees. Millions of people were uprooted by India's division and needed food and shelter, leading to a refugee crisis. The government of India struggled to provide aid and support to these refugees who came from East Bengal to India, a secular state with a majority of Hindus, and Pakistan, an Islamic state with a majority of Muslims, was split apart by the partition of the Indian subcontinent. It was a postcolonial phenomenon that existed in the Indian subcontinent at the time of the partition of India and Pakistan, which resulted in a flood of Hindu refugees into India.

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Postcolonialism : Dramatizing Resistancein Ngugi wa Thiong'o's and Micere Mugo's *The Trial of Dedan Kimathi*

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Abstract

Postcolonialism has been studied in the academic field of humanities and social sciences as an ideological and pragmatic resistance to the ideology of imperialism and the colonial practice of occupation, domination, exploitation, subjugation, oppression, distortion, economic plunder, disintegration, enslavement, religious conversion, racial discrimination, murder, violence, rape and sexual har assment over the people of the colony countries. It also represents the revolt against the diplomatic control and manipulation of the colonizers when they impose their systems, values, disciplines, customs, beliefs, language, and culture over the colonized people. In African postcolonial studies, 'resistance' is a decolonial, anti-colonial, or counter-discourse that unequivocally focuses on the social, cultural, and political struggles of the colonized people against the ideology and practices of colonialism. This decolonial discourse stimulates the colonized people to eradicate the influences of colonialism and its practices over them from all sides. It propels them to rewrite or reconstruct their own historical, social, cultural, political, and national identities. Here this research paperaims to explore the dramatic representations of the decolonial resistance by the Kenyan people against the exploitation and domination of foreign forces through the

leadership of Dedan Kimathi and hisheroic struggle for the constitutional freedom of his nation in Ngugi wa Thiong'o's and Micere Mugo's *The Trial of Dedan Kimathi* (1976). It also attempts to interpret the dramatic depiction of the history of the Mau Mau Movement of the 1950s, the socio-economic unfavourable realities of Kenya, and the collective fights of the Kenyan people against the evils of colonialism and the inhumane treatment of the British colonizers.

Keywords : Imperialism, Colonialism, Postcolonialism, Ideology, Dramatization, Resistance, Decolonial, Dedan Kimathi, Mau Mau Movement, Global South

Introduction

Since during or before independence, Postcolonial Literature in Africa introduces the epistemological discourse of " the empire writes back" by rewriting the history and tradition of its colonized countries. It shows the hostile relationship between the colonizer and the colonized through how the colonizers came, occupied, and exploited all types of socio-cultural practices or national identities of the native people and imposed their socio-cultural practices over them. Postcolonial Literature in Africa also describes how the native people of Africa have attempted to focus on getting national liberation from the control of foreign forces. It concurrently depicts the native people's dreadful experiences of colonialism and their struggles against foreign forces to regain their economic, political, historical, cultural, and social sovereignty in their own land. So, the writers of African postcolonial literature write about the effects of imperialism and colonialism on African countries' systems, disciplines, customs, religion, faiths, myths, culture, history, economics, politics, and national territories in their writings. They attempt to write back to the grand narrative discourse of the Western empire, share the dreadful experiences of colonialism, and destabilize its hegemonic influences on the colonized people. In this regard, Elleke Boehmer in her book, *Colonial and Postcolonial Literature* (2005), expresses:

> Postcolonial writers [have] sought to undercut thematically and formally the discourses which supported colonization – the myths of power, the race of classifications, the imagery of subordination. Postcolonial literature, therefore, is deeply marked by experiences of cultural exclusion and division under the empire. (3)

Besides, they have exhibited postcolonial realism by depicting the realities of displacement, dislocation, disintegration, mimicry, resistance and negotiations, racism, identity crisis, (forced) migration, ethnic conflict, political uprising, national border complexities, geopolitics, neo-colonial strides, and globalization in their writings. In West Africa, Chinua Achebe, the Nigerian writer, supposed to be the first, started to write back to the British colonization and its missionaries to encapsulate the struggle of the Igbo community and the heroic disposition of Okonkwo in the novel *Things Fall Apart* (1958). He also theorizes political resistance to the cultural ideology of colonialism to criticize Joseph Conrad's description of the Congo River as an area of darkness in the essay, "An Image of Africa: Racism in Conrad's Heart of Darkness" (1977). In East Africa, Ngugi wa Thiong'o, the Kenyan writer, develops the same postcolonial discourse of resistance in his writings. He believes that historicizing the historical events or incidents in African literature refers to the underlying political process of decolonizing Westernism because the idea of decolonial politics is inextricably linked to its literature. So, he chronicles the negativities of colonial rule and justifies its responsibilities to create the Mau Mau Uprising in the novel, *Weep Not, Child* (1964). Here he historize show the Mau Mau rebellion frustrated the schooling life of Njoroge, a little boy and the lives of the common people in their motherland. He also recollects the memories of the Mau Mau rebellion in the 1950s and the effects of colonialism to bridge contemporary challenges of capitalism, corruption in politics, westernised education and the loss of land in the new-colonial process through the collective voices of Munira, Karega, Wanja, and Abdullain the novel, *Petals of Blood* (1977).

However, Modern East African Literature, remarkably the literature of Kenya, Uganda, Tanzania, Rwanda, Somalia, and Ethiopia has raised the ideological project of decolonization, resistance, homogeneity, negritude, nation, and nation-building to consolidate their ideological and pragmatic resistance to the ideology of imperialism and the systematic practices of colonialism in their writings. Modern East African Theatre has been one of the exciting developments in modern East African literature because the large spectrum of East African drama promotes the dramatic performance of history, tradition, and the buried voices of African realities to centralize the thoughts of decolonization. It conspicuously attempts to decolonizethe European theatrical influences on its drama and performance in the depiction of local themes, plot, language, colour and costumes, culture, setting, characters, authorship, and audience. Modern East African dramatists primarily focus on the decolonial resistance to the colonial practice of occupation, domination, exploitation, oppression, economic plunder, racial discrimination, murder, and violence over the people of East Africa. At the same time, they describe the social, cultural, and political struggles of the East African people against the ideology and practices of colonialismin their dramas. Ebrahim Hussein, one of the greatest playwrights in Tanzania, historicizes the resistance of Kinjikitile Ngwale and his leadership by using spiritual water ('maji' in Swahili) as a symbol of unity for the tribes of Southern Tanganyikans against the military oppression of the German colonial administration in *Kinjeketile* (1969). He also reimagines to expose the brutality of the Germans in Tanzania through taxation, deprivation, murder, rape and violence. Under the German colonial practices, Mkichi expresses the deplorable situation of the Tanzanian common masses:

> It is better to die than to live like this, we are made to work like beasts in the cotton plantation. We are forced to pay taxes. We die of hunger because we cannot work on our shambas. I say death is better than this. (9)

Similarly, Ngugi wa Thiong'o along with Micere Mugo historicises the myth of Kimathi and his revolutionary leadership in the Mau Mau movement in the 1950s. They recast Kimathi's life and death as important to Kenyans today to develop the revolutionary idea of resistance to counterpoise the evils of colonialism, neo-colonialism, and capitalism. This research paper aims to explore the dramatic representation of the decolonial resistance by the Kenyan people against the exploitation and domination of foreign forces through the leadership of Dedan Kimathi and his heroic struggle for the constitutional freedom of his nation in Ngig) wa Thiong'o's and Micere Mugo's *The Trial of Dedan Kimathi* (1976). It also focuses on the dramatic depiction of the history of the Mau Mau movement of the 1950s, the socio-economic unfavourable realities of Kenya, and the collective fights of the Kenyan people against the evils of colonialism and the inhumane treatment of the British colonizers.

Research Methodology

Going beyond the spatiotemporal barriers, Postcolonialism encapsulates and studiesvaried concepts such as decolonization, resistance, orientalism, ethnicity, homogeneity, Afrocentrism, Afropolitanism, neo-colonialism, multiculturalism, negritude, racism, alterity, magic realism, identity crisis, diaspora, mimicry, hybridity, subalternity, border and boundaries, indigenous and aboriginality, nation and nation-state and globalization to promote a dialectical framework against the Eurocentric ideology universally. It introduces history as an active dimension of postcolonial writing to epitomize the historical facts of colonialism, the intellectual history of independence movements, and the theorized account of decolonization. Robert J. C. Young in his *Postcolonialism: A Historical Introduction* (2001) says that postcolonialism "marks the broad historical facts of decolonization and determines the achievement of sovereignty" (57). It means that postcolonial is mendorses a vigorous defence and an act of resistance to the ideology, agency, and practice of colonialism to attain the constitutional liberation of

the nation. So, Postcolonialism theorizes resistance to concern the effects of colonialism and its aftermath, the historical revolutionary movements for national freedom, the sovereign freedom of a nation, the achievement of national autonomy, the development of postcolonial culture and society, and the socio-cultural and economic realities of a postcolonial nation. It also fundamentally specifies the transformation of the historical situations and the cultural forms that have arisen in reaction to the political circumstances of the former colonial power and shifts the dominant ways of seeing the relations between Western and non-Western people and their worlds differently. In postcolonial studies, postcolonialism generates the theoretical dimension of resistance as a process of decolonization against the ideological discourses of colonialism. It refers to a decolonial, anti-colonial, or counter-discourse that explicitly centres around the social, cultural, and political struggles waged by marginalized groups against the dominant ideologies of Western stereotypes. It stimulates the colonized people to eradicate the influences of colonialism and its practices over them from all sides. About postcolonial resistance, David Jefferess in his book, *Postcolonial Resistance: Culture, Liberation, and Transformation* (2008) introduces:

> Resistance is a continual referent and at least implicit locus of much postcolonial criticism and theory, particularly in terms of the analysis of the failure, or deferral, of liberation in Africa, South Asia, and the Caribbean. The concept of resistance functions as an amorphous concept in postcolonial studies, identifying a diverse range of modes, practices, and experiences of struggle, subversion, or power. (3)

He also thinks that resistance can only occur when the colonial subject undergoes change and when colonial authority is hostile to the native people. So, the poetics of resistance are essentialized to rebut its dominant ideologies in postcolonial countries. In *Hind Swaraj* (1909), Mahatma Karamch and Gandhi designates (passive) resistance as the 'soul force' or 'truth force'. It is a non-violent force

based on truth and an appeal to the conscience of the oppressor. Through this soul force, Gandhi inspired Indian people to achieve their 'hind swaraj' (home rule) and to reconstruct their own historical, social, cultural, political, and national identities. So, postcolonial resistance manifests the history of a changing world and the world that has been shaped and altered by the movements and resistance of its practitioners.

Postcolonial Resistance in Africa descended from communal land cultivation and homogenous feeling serves as the cornerstone of resistance to the cultural hegemony of Western capitalism. It always redefines resistance to reconnect an analysis of colonial discourse to the hegemonic structures of colonial exploitation and inequality. Ngugi wa Thiong'o in his seminal text, *Decolonizing the Mind* (1986) expresses that "language carries culture, culture carries particularly through orature and literature, the entire body of values by which we can to perceive ourselves and our place in the world" (16). So, he considers that African writers should reject "the colonialist disposition of foreign languages" (ibid) and should "reconnect themselves to the revolutionary traditions of an organized peasantry and working class in Africa in their struggle to defeat imperialism and create a higher system of democracy and socialism in alliance with all the other people of the world" (30). With the lines, Ngig) wa Thiong'o emphasizes the significance of the native languages and addresses the metaphorical resistance to the Westernized linguistic influences on the colonized countries' language, history, culture and tradition. The research paper incorporates only the theoretical framework of decolonization to examine the dramatic representation of resistance by the Kenyan people against the exploitation and domination of foreign forces in Ngig) wa Thiong'o's and Micere Mugo's *The Trial of Dedan Kimathi* (1976). It also shows how the play backgrounds the life of Dedan Kimathi and his heroic struggle for constitutional freedom of his nation, his leadership in the Mau Mau movement of the 1950s, and the collective fights of the villagers against

the evils of colonialism to foreground the underlying political process of decolonial resistance.

Discussion

In the 'Preface' of the play, *The Trial of Dedan Kimathi* (1976), Ngugi wa Thiong'o and Micere Githae Mugo express:

> "There was no single historical work written by a Kenyan telling of the grandeur of the heroic resistance of Kenyan people fighting foreign forces of exploitation and domination, a resistance movement whose history goes back to the 15th and 16th centuries when Kenyans and other East African people first took up arms against European colonial power – the Portuguese forces of conquest, murder, and plunder. Our historians, our political scientists, and even some of our literary figures were too busy spewing out, elaborating, and trying to document the same colonial myths which had it that Kenyan people traditionally wandered aimlessly from place to place engaging inpurposeless warfare; that the people readily accommodated themselves to the British forces of occupation! For whose benefit were these intellectuals writing? Unashamedly, some were outright defenders of Imperialism and lauded the pronouncements of colonist governors, basking in the sunshine of their pax-Anglo-Africana Commonwealth." (liv)

For this reason, they aesthetically revive the life of Dedan Kimathi, the history of the Mau Mau rebellion in the 1950s, the collective sense of connection and continuity of Kenyan common people, and their unwavering resolve to oppose the exploitation, oppression, and enslavement of the British colonizers in the play, *The Trial of Dedan Kimathi*. Going against the stage direction of European drama, Ngig) wa Thiong'o and Micere Mugo have used native story, authorship, language, setting, clothes, action, characters and audience in the Africanized Third Theatre or Revolt Theatre. They have formulated three movements as the action of the drama to manipulate the inherent enactment of the life of Dedan Kimathi

and the Mau Mau movement of the common villagers against the oppression, exploitation and hegemonic polarization of British colonialism in Kenya.

The first movement as an action of the drama, *The Trial of Dedan Kimathi*, opens in overwhelming darkness around the open stage. It reveals a sudden shot in the air and the "distant drums grow louder and louder until they culminate in a frantic, frenzied and intense climax, filling the entire stage and auditorium with their rhythm." (4) Through the shot in the air and louder drums on the stage, the peasant villagers pave the revolutionary movement against the tyranny of British colonizers. For national liberation, the peasants also sing the national song in the language of Swahili to accumulate their voices for political freedom and combine aggression with firm determination against the colonizers. The first movement also displays the sad music in the background to incorporate the history of the African black men on the stage. It validates the colonial history of Africa in four stages:

I. The first stage shows "an exchange between a rich-looking chief and a hungry white hungry-looking slave trader. Several strong black men and a few women are given away for a long, posh piece of cloth and a heap of trinkets". (5)

II. The second stage shows "a chain of exhausted slaves roped onto one another, drag themselves through the auditorium, carrying heavy burdens, ending up on the stage. They row a boat across the stage, under heavy whipping". (ibid)

III. The thirdstage shows "a labour force of blacks, toiling on a plantation under the supervision of a cruel, ruthless fellow black overseer". (ibid)

IV. The fourth stage shows "an angry procession of defiant blacks, chanting anti-imperialist slogans through songs and thunderous shouts". (ibid)

So, the enactment of the Black Man's History in the sad music shows the struggle and the slogan of Blacks to 'unchain the people' from

oppression, exploitation slaughter, and chains. Moreover, the first movement unveils that a definite dawn of revolution falls on the stage and the "action focuses on two retreating Mau Mau guerrillas into the bush with machine guns on the ready". (6) Besides, behind the stage the loud voices of the peasants and their protests have been extremely revealed through gunshots, rough kicks, slaps, and whiplashes. So, both the on-stage and the off-stage in the drama formulate the resistance and revolutionary movements against the British foreigners. In this critical situation, Waitina, an African officialis shown on the stage to instruct the African soldiers to line up and screen bloody Mau Mauterrorists two by two so that nobody goes out of their hands as unchecked. But for the first time, the unnamed woman, a mature, fearless, and good-looking woman between 30 and 40 epitomizes the resistance against the British settlers. When Johnnie, the white man asks for a passbook, she says, "Sina Afande" ((I don't have, Sir)". Then she bravely walks straight into the gunpoint and contemptuously replies, "Women, they don't carry passi" (9). This proves how she poses a setup of revolution against the colonial administration. Then, the first African soldier scrutinizes the whole exercise of hunting for Mau Mau terrorists and says:

> "Where are the terrorists who are supposed to be all over Nyeri? We've been patrolling all night without as much as catching sight of a single one of them. Simply harassing innocent villagers. The way mzungu makes us thirst to kill one another!" (12)

The second soldier points out, "The bloodyfuck in' Mau Mau are finished without that bugger Kimathi." (ibid) and "their bloody Kimathi is appearing in court at Nyeri today" (13). Meanwhile, the soldiers also think that Kimathi is a hero to the native people who love him like anything and also expect that there will be no more fighting after Kimathi's hanged. At this point, the woman comments:

> The way the enemy makes us thirsty to kill one another." How right he was! He must be one of the lost sons of

> the soil. H'm. Take the case of us peasants, for one. We are told you are Luo, you are Kalenjin, you are Kamba, you are Maasai, you are Kikuyu. You area woman, you are a man, you are this, you are that, you are the other. (After some thought): Yes. We are only ants trodden upon by the merciless elephants." (14)

She also observes the lack of unity among African Kenyan people on seeing the Boy harass the Girl for money and then she berates him:

> "Shame on you. A big boy, well, a young man like you! And you want to killy our sister! Your own mother's daughter!" (15)

Then the Boy reacts:

> "Sister? She is not my sister. She is nobody's sister! She is a thief." (ibid)

She consequently offers to give an amount of twenty shillings to the Boy on behalf of the Girl. Then the Boy feels ashamed of her wrong-doing to the girl and shares his shabby situation when he was in Nairobi, the city of life and death where he always fought with hunger and attempted to steal from anybody to survive. Despite having all the negative feelings around him, the woman in spires the boy to be changed and to be conscious of the revolutionary call of the village people against humiliation, insult, and exploitation of the foreigners in his motherland. She also emphasizes the same old story about Kenyan people who fight one another. As a result, they lose their power, land, food and wealth to the foreigners. She thinks that it is not time to fight one another but it is time to pay back the British colonizers. She disdainfully points out:

> Our own food eaten and leftovers thrown to us – in our own land, where we should have the whole share. We buy wood from our own forests; sweat on our own soil for the profit of our oppressors. Kimathi's teaching is: unite, drive out the enemy and control your own riches, enjoy the fruit of your sweat. It is for this that the enemy has captured him. (18)

Apart from this, the woman shares her positive observation that all Kenyan people are blessed with revolutionary blood and "their death can shake the mountains and give life to the volcanoes long thought to be dormant" (21). She followingly says: "Kimathi was never alone …will never be alone. No bullet can kill him for as long as women continue to bear children." (ibid) She also motivates him to become a man and fight against the evils of colonialism. Thus, Ngig) wa Thiong'o and Micere Mugo discover the loopholes in the relationship between the Mau Mau villagers and arouse a sense of revolution, a sense of Kenyatta and a sense of homogeneity through the dramatic conversation between the woman and the Boy. Thus, Ngig) wa Thiong'o and Micere Mugo have presented the first movement as the setup of a revolution against the tyranny of British colonialism to recall the history of the blacks in Kenya.

The second movement exhibits racial discrimination through the position of the blacks and whites sitting on separate sides in the courtroom. It also shows Africans' torn clothes and tattered shoes on the contrary, the white women are well-dressed as if they have come to see the trial of Dedan Kimathi as a show. In the courtroom, Africans are defiant towards the settlers and the colonial authorities while appreciative of Kimathi'sstand. Shaw Henderson, the white judge, orders the soldiers to present the prisoner, Dedan Kimathi in the witness box. He then reads out the charges against him:

> You are charged that on that night of Sunday, October 21st, 1956, at or near Ihururu in Nyeri District, you were found in possession of a firearm, namely a revolver, without a licence, contrary to section 89 of the penal code, which under Special Emergency Regulations constitutes a criminal offence. Guilty or not guilty? (24)

But Dedan Kimathi significantly remains silent in front of the imperialist court of law. Then the judge reminds him about his serious crime that carries a death sentence. Their conversation refers to the hollowness of colonial administration which is used just for exploiting the native people :

Kimathi: Death…

Judge: Yes, death…

Kimathi: To a criminal judge, in a criminal court, set up by criminal law : the law of oppression. I have no word.

Judge: Law is law. The rule of law is the basis of every civilized community.

Justice is justice.

Kimathi: Whose law? Whose justice?

Judge: There is only one law, one justice.

Kimathi: Two laws. Two justices. One law and one justice protect the man of property, the man of wealth, the foreign exploiter. Another law, another justice, silences the poor, the hungry, and our people. (25-26)

Here Dedan Kimathi also claims against the biased law and the crimes of colonial administration. He defiantly says:

I despise your laws and your courts. What have they done for our people? What? Protected the oppressor. Licensed the murderers of the people:

Our people,

whipped when they did not pick your tea leaves

your coffee beans

Imprisoned when they refused to "ayah"

your babies

and "boy" your houses and gardens

Murdered when they didn't rickshaw

your ladies and your gentlemen. (26-27)

Then Kimathi continues to say that he recognizes one law and one court for those who fight against exploitation. He also points out that the villagers demand their freedom and that is the eternal law of the oppressed and the insulted. So, they want to fight, struggle and change their calamities under the colonial government of the

British. Dedan Kimathi also retaliates the statement of the judge that there is no liberty without law and order. He says that there is no law and order without liberty. He also thinks that the colonial law chains his legs, hands, and soul but the law of the people unchains his hand, legs and soul. During this augmented conversation between the judge and Kimathi, the aggressive settler approaches the prisoner, Dedan Kimathi and threatens to kill him:

> Field Marshall/Prime Minister. Fucking black monkey. Listen, you'll die
>
> now, wog.
>
> I'll teach you justice…
>
> I had cattle and sheep – by the thousands.
>
> Where are they now?
>
> I had acres of maize and wheat:
>
> Where are they now?
>
> I had a wife and daughter:
>
> Where are they now?
>
> Killed. Burnt. Maimed
>
> by this lunatic and his pack of bandits. (28)

Moreover, the stage direction of the second movement opens all four trials of Dedan Kimathi in his cell. In the first trial, Shaw Henderson enters the cell and introduces himself as a friend. Going there he tells Kimathi that the people have 'sent me to talk sense into your obstinate head'. That is why he has come to make a deal with him. Henderson tells him, "You must plead in court tomorrow. And you must plead guilty." (33) He promises to free his lifelike China, Gati, Hungu, Gaceru and Wambararia whose lives they have spared when they have become their collaborators. Besides, the judge suggests stopping the bloodbath because his villagers will lose their lives in the fight. But Kimathi rejects Henderson's offer and tells him that this is the new war for the native people and they will bleed for their soil and freedom at any cost. He also ensures him, "Kimathi will never

sell Kenya to the British or any other." (36) This proves that Dedan Kimathi is a true freedom fighter for his nation. The second trial focuses on the inspiration of his grandmother and the strength of their people made Kimathi a great nationalist leader. He says:

> I became an organizer of youth,
> We collected from the seven ridges around Karunaini.
> Gichamu we called ourselves
> And we devised new dances
> Talking of the struggle before us
> Readying ourselves for the war. (37)

In the meantime, the white man in the delegation of trade-cum-businessman comes to meet Dedan Kimathi as a new-colonizer and he wants to change the villagers' hunger, disease and ignorance. On behalf of the British colonizers, the banker also says that the white settlers wanted to transform Kenya into a modern Kenya. He points out, "You'll agree with me that they did transform this land. Mombasa, Nairobi, Nakuru, Eldoret, Kitale, Kisumu. Modern cities, Modern Highways" (38) and the banker also thinks that the ten-year resistance has ruined the chance of the nation's progress so his people should stop resisting the settlers. Supporting the statement of the banker, an Indian in the delegation expresses:

> In India – a, ve got our independent. Freedom. To make money. This here, our true friend. Not racialism. Leaves your customs alone. You can pray Budha, pray Confucius, pray under the trees, pray rocks, vear sari… your culture… songs…dances..ve don't mind…propided…ve make money… priend…priend. (38)

Then he excitedly reminds the Indian about the situation of his nation and some Kenyan people who went through Calcutta, Delhi and Bombay, told him about India's 'hungry peoples, beggars on pavements… wives selling themselves for a rupee…Have they now said "no" to poverty"? (39)

Finally, the delegation pleads to Kimathi to confess and repent

> for wrongdoing and cooperate like the surrendered generals. But Kimathi asks what the fate of the toilers or the villagers will be and what the role of the oppressed of the land will be. The banker says, "Toilers there will always be… There are servants and masters… sellers of labour and buyers of labour. Masters and servants." (40)

At the third trial, the delegation comprises an African Businessman, dressed like an Englishman, a politician, and a Priest who comes to Kimathi whore cognizes all of the delegates. But Dedan Kimathi tells them that he has been 'sitting on hot coals of trials and temptations' (44) and asks them to ease his heart. The African Business manreminds Kimathi to stand by him if he surrenders to the oppressor. In return, Kimathi tells him whether they have surrendered to the native villagers. The African Businessman also tries to convince him by saying:

> It is not, eeh, exactly like that. But there have been two important announcements. They have said: No more racialism. No more colour bars. Impubic places. In administration. In business. In the allocation of loans. In the grabbing, well, in the acquisition of land. Partnership in progress, that's the new motto. Is this not what we have been fighting for? Any black man who now works hard and has capital can make it to the top. We can be come local directors of foreign companies. We can now buy land in the White Highlands. What Highlands no more. It's now: willing Seller, willing Buyer." (45)

At this moment, the politicianin forms Kimathi that they have been given two alternatives to get independence province by province. But Kimathi still thinks of Kenya as the indivisible one and the value of the villagers' blood and the blood of the peasants. Like the others, the priest tells Kimathi, "We are now Africanizing the Church. We want to see Christ reflected in our culture. Drums in Church. African Bishops. African Moderators. African cardinals". (49) He alsotempts Kimathi to "Surrender. Call off bloodshed. New Life, New Brotherhood in Christ." (50) But Kimathi replies that it cannot be wrong in the eyes of his god for a people to fight

against exploitation and he cannot find the kind of light in his words. He considers them as collaborators:

> Betrayal. Betrayal. Prophets. Seers. Strange. I have always been suspicious of those who would preach cold peace in the face of violence. Turn the other cheek. Don't struggle against those that clothe themselves as butterflies. Collaborators. (49)

But when the priest leaves, Kimathi says:

> Who are friends and who enemies?
>
> Oh, the agony of a lone battle!
>
> But I will fight on to the end
>
> Alone…
>
> Alone, did I say?
>
> No. Cast out these doubts! (51)

At the fourth trial, Henderson attempts to urge Kimathi to surrender and confess his guilt for the last time. But he does not want to surrender to British colonial law. Rather he replies that he cannot sell his people and his land for British imperialism. He has promised to protect his people. Henderson then calls him a Mau Mau terrorist and strikes him by using his hands, legs, and gun several times. Waitina also addresses Kimathi to lie down and whip him repeatedly. In this heartbroken situation, Kimathi keeps self-determination and resilience but he does not submit himself to the enemies. Addressing Gatotia and the soldiers, Kimathi mournfully says:

> You … traitors to your people
>
> Sellers of your own people…For what?
>
> Your own stomachs. A seat at the master's
>
> table. A bank account. A partnership in
>
> business. Partnership? To rob your people…
>
> murder your people…for…medals and
>
> leftovers! Our people never forget you, fat traitors. (58)

Despite being tortured by Henderson and his people, Kimathi firmly believes that his native fighters will never surrender to the oppressors.

So, the dramatization of the trials is a kind of examination for Dedan Kimathi. Every trial proves his indomitable and brave character and becomes a myth to the common people in Kenya.

Lastly, the third movement opens with the conversation between the Boy and the Girls who revive Kimathi as a spirit of revolution and a national leader. It represents that they have come to meet Kimathi, the prisoner and give him a loaf of bread. But they cannot meet him rather they meet the woman in the disguise of a fruit seller and offer her that bread instead of giving the bread to the hungry warder. Here the woman is introduced as the symbol of all working mothers to the Boy the Girl. Here she has appeared to rescue him from the hands of the oppressors when Kimathi is taken to court. The woman also praises the revolutionary initiative of the boy into carrying a gun and praises the Girl for her daring and fearless approach. She tells them that "instead of fighting against one another, we who struggle against exploitation and oppression, should give one another strength and faith till victory is ours" (59). She also informs them that "Yesterday was a day of setbacks" (60). She knows that rescuing him is a great task yet she wants to walk into the mouth of a gun for Dedan Kimathi, a leader of the landless. She also points out, "…it is important to save (Kimathi) even at the cost of few lives." (61) The Boy and Girl then narrate about the miraculous feats of Dedan Kimathi, for instance, he disguised himself as a European inspector of Police, wrote a letter to the governor, enjoyed dinner with him at State House, and escaped from there. They also believe that "he could turn himself into an aeroplane", "walk for 100 miles on his belly" or "that he could mimic any noise of a bird and none could tell the difference". The Woman replies contemplatively:

> It is true children, that Kimathi could do many things. Even today, theysing of the battle of Mathari; the battles he waged in Mount Kenya; the battle of Naivasha. Yes, they sing of the enemy aeroplanes he brought down with only a rifle! He was a wonderful teacher: with a laugh that was trulyinfectious. He

> could also act and mimic any character in the world: a storyteller too, and many were the nights he would calm his men and make their hearts light and gay with humorous anecdotes. But above all, he loved people, and he loved his country. He so hated the sight of Africans killing one another that he sometimes became a little soft with our enemies. [softly] He, Great commander that he was, Great organizer that he was, Great fearless fighter that he was, he was human! [almost savagely, bitterly]: Too human at times! (60)

Now, the third movement shifts to A Guerilla Camp in Nyandarua Forest and Kimathi is found to question two British soldiers and one African K.A.R about their names, regiments, and places of origin back in the United Kingdom in a court-cum-general meeting. Knowing all the things about them, Kimathi mournfully says:

> It's always the same story. Poor men sent to die so that parasites might live inparadise with ill-gotten wealth. Know that we are not fighting against the British people. We are fighting against British colonialism and imperialist robbers of our land, our factories, our wealth. Will you denounce British imperialism? (64)

During this conversation, KAR Soldier pleads for his life by saying that he is black like him. Kimathi timely responds to him:

> And yet you fight against us?
>
> A true mercenary!
>
> You fought for imperialism in Burma!
>
> You fought for them in Japan!
>
> And now you fight for them
>
> Against your own country?
>
> Against your people's interest! (64-65)

After the judgement, the guerrillas take away them from the on-stage to the off-stage for punishment. Kimathi followingly calls for the general meeting and shares his opinion:

We now must open new fronts
We have sent envoys to arouse
Warriors from Nyanza,
Giriama people at the Coast
And also young Kalenjin braves
To set a grand alliance of Kenyan People
And chastise the enemy forever. (66)
He also inspires his Mau Mau soldiers by saying that:
We must know our history
Especially the deeds of those
Who have always resisted
The rape of our beautiful Kenya
Who have always stood firmly
Against oppression and exploitation.
I could sing praise for them all day:
Waiyaki, Me Katilili
Mbatiani, Koitalel.
And vilify collaborators:
Mimias, Wangombe
Karuri, Gakure
Kinyanjui, Luka –
All who sold us to foreigners to aid
their own stomachs and their family store.
We must learn from our past strength
Past weaknesses
From past defeats
And past victories." (67-68)

At the last moment, Dedan Kimathi orders to bring the offenders who are the internal enemies of their cause. He, side by side,

motivates the fighters by saying like 'our love of freedom is our bullet', 'our successes are newspaper', 'truth is our atomic bomb', and 'discipline is our hydrogen bomb'. (69-70) But he is extremely shocked to have the offer of negotiation from his younger brother, Wambararia for the enemies. Addressing the offenders and his younger brother for negotiation with the enemies, he points to the woman and says:

Do you see this woman?
How many tasks has she performed
Without complaint
Between here and the villages?
How many people has she
snatched from jails, from colonial
Jaws of death! (72-73)

He also points out that they should salute and erect monuments on all the city corners for their contribution and dedication to the struggle. When Kimathi offers chances to the native villains based on kindred blood and kinsman, the Woman challenges Kimathi's concern for blood relations in revolutionary terms. She criticizes Kimathiby saying that no revolution or struggle should be made based on kindred blood. But when the offenders have fled away from the hand of his fighters, Kimathi decisively orders his fighters to shoot in sight. So, her criticism of Kimathi's concern for blood relation contrasts with Henderson's Trials and the Forest Trial in means of fairness in justice.

After displaying the trial scenes in the flashback, Kimathi has been presented in court. The judge charges against him for keeping illegal firearms and before the announcement of his punishment in the court, he is given a chance to say. At this time, he suggests for the freedom fighters:

In the court of Imperialism!
There has never and will never be

Justice for the people
Under imperialism.
Justice is created
through a revolutionary struggle
Against all the forces of imperialism.
Our struggle must therefore continue.
Don't walk into the mouth of guns
Unless you have yours organized! (82)
He also proclaims:
"But our people will never surrender
Internal and external foes
will be demolished
And Kenya shall be free! (82)

When the speech of Dedan Kimathi is finished, the Judge announces that he is sentenced to die by hanging until he is dead. Finally, the villagers have lost Dedan Kimathi but they have not lost the spirit of revolution and resistance to the colonial administration because he has taught them how to unite and fight collectively against the evils of colonial administration. He has taught the Kenyan people to look back to the glorifying history of Africa and told them not to believe in the history that European colonizers have composed for them. Dedan Kimathi is the leader who has shown the difference between the court of colonialism and the court of forests. His own court, the Court of Forest at Nyandarua hears everyone's words and takes suggestions from all sides but the court of colonialism is the criminal court that does not accept any logic but only offers either surrender yourself to the colonial law or be a collaborator for the British imperialism. As a courageous and genius leader, he thinks that all enemies one day will die and Kenya will be free. Thus, Ngugi wa Thiong'o and Micere Mugo have demonstrated the interaction between Europeans and Africans to strongly emphasise colonial oppression, exploitation and policies.

Conclusion

Ngugu wa Thiong'o and Micere Githae Mugo have reimagined Dedan Kimathi as a historical iconoclast of Kenya for breaking the ideology of colonialism in *The Trial of Dedan Kimathi*. Here they have raised the ideological project of decolonization, resistance, homogeneity, nation, and nation-building through the national leader, Dedan Kimathi. They have also dramatized the revolutionary spirit and the ideological resistance of Kimathi to the hegemonic control of land, culture, language, mind and administration in Kenya. Thus, Ngiugi wa Thiong'o and Micere Githae Mugo have represented the dramaas a nativist pedagogy of history in which his leadership has been used as motivation for the people of future generations so that they can resist the new-colonial practices and define their own history in Kenya. In doing so, they have dramatized the intellectual history of Kenya to encapsulate the Mau Mau revolt, the anti-colonial war of resistance against European colonialism, subjugation, slavery and neo-colonialism from the colonial period to the present. So, this research paper has examined the theoretical dimension of resistance as a decolonial project to take up issues like hegemonic domination, exploitation, subjugation, discrimination, violence and murder that are dramatically connoted in *The Trial of Dedan Kimathi*. It has also successfully explored how the playwrights have demonstrated the postcolonial resistance as a counter-discourse to coloniallaw and administration in Kenya through the dramatization of the national leader, Deadan Kimathi and the Mau Mau villagers.

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Postcolonial Parody in Salman Rushdie's Short Story "Yorick"

Shreyoshi Dhar

Abstract :

While Commonwealth Literature can be read as an ambiguous and falsified attempt to present a unity between Britain acting as the center of power and its colonies being its margin commonly known to be the commonwealth, post-colonial literature in contrast often acts as a substitute term which depicts the political or cultural struggles between the two. Parodying is a very important tool used by post-colonial authors in order to mock the stereotypes of the Occidental culture. Besides being a popular literary decolonizing technique for settler-invader cultures, parody is used to establish some connection with the heritage of the colonizers while at the same time maintaining a critical distance from it and at the same time celebrating indigenous culture. It is often argued that postcolonial critics often consider parody as a strategy of subversion when it is incorporated in postcolonial texts. Mimicking the western codes is not very different from mocking the same as it appears to be practically parodying whatever is tried to be mimicked. This paper thus examines the comic treatment of different colonial subjects in select literary texts by using parody as a methodology, thereby exposing the lacuna of infantilizing colonial discourses.

Keywords : decolonizing technique, Commonwealth Literature, Occidental culture, parody, post-colonial literature

Parody as a literary terminology is a piece of work that is intended to imitate an original piece of art in order to mock its content to

produce a humorous impact. The origin of this form of art (then named paodia) can be traced back to the Greek poet and philosopher Aristotle who in his masterpiece titled *Poetics* mentions about Hegemon of Thasosin the second chapter of the book invents this literary device which in his words resolves to turn sublime into the ridiculous. A parodia in ancient Greek literature referred to a narrative poem which would actually deal with light, satirical or mock-heroic subjects while imitating the style and rhythm of epic poems. The term 'parody' is derived from the Greek 'paroidia' (παρωδία) referring to a burlesque song or a poem. The first part of the word 'Para' (παρά) means beside or counter or against, while 'oide' (ώδή) refers to a song or an ode. Paroidia thus concerns 'counter-song'. Following this Aristotelian definition, *The Oxford English Dictionary* gives the definition of parody as imitation "turned as to produce a ridiculous effect" (Hutcheon 32). Nevertheless, Hutcheon also reasons out in this context that since 'par' is seen to contain the non-antagonist reference of *beside*, "there is nothing in parodia to necessitate the inclusion of a concept of ridicule." (Hutcheon 32)

Old Greek Comedies are found to be ridiculing Gods even. In two very popular narratives, the frogs describe Heracles, the hero-turned-god, to be a glutton, while Dionysus, the God of Drama, is portrayed having a cowardly and unintelligent character. Ancient Greeks wrote satyr plays which seem to be parodying tragic plays; the performers being dressed as satyrs. In another famous narration, the story of a traditional journey to the Underworld has been parodied as Dionysus taking the disguise of Heracles goes to the Underworld to bring back a famous poet in order to rescue Athens. Certain Greek philosophical works also made use of parody often as an attempt to establish certain philosophical points, which are termed as "spoudaiogeloion". Timon of Phlius, a Pyrrhonist philosopher, in his famous text *Silloi*, parodied both living and dead philosophers. Hence, it can be concluded that the art of parodying is used since ancient times. However, Linda Hutcheon,

an eminent literary figure comments, "parody ... is imitation, not always at the expense of the parodied text." (Hutcheon 7) Its usage likewise can be most commonly found in both artistic and cultural domains, apart from literature which include music, theatre, television, film, animation, and gaming. Post-colonial literature is one such area where one can widely come into terms with the use of parody as a literary device of ironic or satirical imitation. In this regard, parody is defined by a literary scholar Professor Simon Dentith as "any cultural practice which provides a relatively polemical allusive imitation of another cultural production or practice" (Dentith 9).

Postcolonial parodies, which mainly focus in subverting the colonial power as well as the colonial norms, make use of various techniques such as irony, intertextuality, reflexivity, and mock-documentary. Mimicry is a much related concept which has been frequently used in the post-colonial context which attempts to explain how the colonial masters are ambivalently related with their colonial subjects. The colonial discourse instigates the citizens of the third world countries to imitate the cultural codes, habits, assumptions, values, and institutions of the colonizers, thereby reproducing their traits but it results into the formation of a 'blurred copy' of the Occidental masters which can be considered as quite threatening for them. Mimicry however is not very different from mockery as "it can appear to parody whatever it mimics. Mimicry therefore locates a crack in the certainty of colonial dominance, an uncertainty in its control of the behaviour of the colonized." (Mambrol Web)

Salman Rushdie is a well-known author of the postcolonial discourse who has incorporated the literary trope of parody in his fictions for "othering the other" in language and social code in the words of Gayatri Spivak. Here, this 'other' is referred to the white civilized Europeans. Like Matthew Singh Toor's fictional work *Samhadrarow and the Partial Exhange*, parodying Jonatthan Swift's *Gulliver's Travels*, Rushdie also tried his hand at parodying the famous

eighteenth century fiction *Tristram Shandy* by Lawrence Sterne in his famous short story "Yorick" from the anthology titled *East, West* (1994), a rewriting of Shakespearean *Hamlet*. This depicts how European literature was widely read by the oriental people. Michael Meyer, a famous postcolonial critic, in this regard exclaimed –

> [T]he rewriting of eighteenth-century English satires, such as Gulliver's Travels and Tristram Shandy, is attractive to these postcolonial writers because these texts often ridicule the subversion of reason and moral ideas by the passions of the body within British culture, revealing an internal split, which the colonial discourse externalizes and projects upon the relationship between white civilized European minds and barbarian bodies of other races and cultures. (Meyer 117)

Meyer views postcolonial parodies making an effort to expose the internal subversion of the colonial British society. He also echoes Bakhtin's words, where he referred parody as a "laughing double, like king and jester, who looks with 'Other' eyes on the style and ideology of the dominant discourse, [and] complements the 'original' with an alternative world" (Meyer 118).

The plot of "Yorick" revolves around the childhood life of Prince Hamlet and Yorick, the dead court jester in the times when his father Old Hamlet was the Danish king, whose skull was later found by Hamlet and where he delivers later his most famous monologue. Being deprived of his parents' love and attention, young Hamlet sees a father substitute in Yorick. The short story takes its narration very similar to the novel *Tristram Shandy*, where the narrator unveils his identity once the story ends. He reveals that he is a descendent of Yorick. The story line is based on the Freudian psychoanalytic reading of young Hamlet's lonely existence when he suffers from Oedipal Complex. "He sees the jester as a second, surrogate parent, a father as well as a servant, viz. the best, most perfect father, for every son would make his father a slave" (Rushdie 5) in the words of Rushdie. In a banquet night in Fortinbras, Hamlet was looking for his mother and as most other

times she was not there for him. He went to his mother's chamber searching for her when he witnessed a sexual encounter between his parents which he thought to be a murderous attack on his mother. Immediately he confronts his father in an attempt to save his mother but in return he was brutally punished by his father. He cannot take revenge on his real father and hence he poisoned his father-substitute in his place and the fool turned to an actual fool as asserted by Rushdie. In the story, the real plot of the play *Hamlet* has been subverted and it is mentioned that it is Yorick who murders Old Hamlet instead of Claudius.

Ophelia who is featured as the love interest of the Prince of Denmark in the original Shakespearean version finds no mention in this short story; rather her namesake is characterised as the wife of Yorick, who has been described as equally beautiful as the original Ophelia and also suffers the same fate. However, a grotesque picture has been assigned to her. She has been characterised with a bad breath with a smell like that of a "tepid stench of rats' livers, toads' piss, high game-birds, rotting teeth, gangrene, skewered corpses, burning witch flesh, sewers, politicians' consciences, skunkhomes, sepulchres, and all the beelzebubbling pickle-vats of hell" (Rushdie 7). She has also been the victim of Hamlet's revenge against Yorick as he has made him convinced that his wife is having an affair with King Horwendillus which finally leads her to madness and then suicide. The story deals with the following events – Yorick murdering the king, Ophelia going mad and Yorick to be put to death due to his uncovered crime by Claudius. The theme of revenge, madness, and suicide retains in the story as in the original work.

The character of Yorick in this story somewhere reminds the readers about Yorick in *Tristram Shandy*; both of whom have a talent of jesting but cannot dominate the language entirely just like the descendent of Yorick, the narrator of the story. His last words somehow echo the words of Yorick in *Tristram Shandy*, "his chief weakness is for the telling of a particular species of Tale […]. And

just such a COCK-AND-BULL story is by this last confession brought quite to its conclusion" (Rushdie 7). The original tale of *Hamlet* in the version of Rushdie thus seems to lose its authentic tragic tone and practically turns into a comic and parodic re-writing of the Shakespearean form.

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Existing with the Self, Exiting with the Other: Migratory Dis-cordances in Mohsin Hamid's *Exit West*

Debarshi Arathdar

The novel deals with questions of emigration, identity and refugee politics in a third world nation, primarily that of Pakistan. Although written in the style of the speculative genre, the novel seeks to highlight the crises of human identities and sense-making of nationalities usually addressed by the typical postcolonial traditions. It deals with both the permissibility and permeability of borders and their ontological conditions in determining the 'self' and the 'other' of the nation-state itself. The story revolves around the lives of two young protagonists, Nadia and Saeed, who fall in love, against the backdrop of a city in turmoil due to unrest and conflict. As they deal with the challenges around them, they discover the existence of mysterious doors that act as portals that allow people to escape to safer, more stable locations around the world.

It explores the concept of citizenship and hybridity (Bhabha) and how citizens as individuals are woven from the complex mesh of the national and cultural intricacies that they are a part of. To exist as an individual in today's age is to constantly undergo shifts in both personality and preference. In a hybrid post post-colonial world, perhaps the domain of ethics and identity form the core tenets of any state-subject. The novel is composed in the times of Brexit and the Trump administration with its wall construction project across the Mexican border. Hamid critiques the rise of neo-conservative tendencies wherein man is caught between performing his social roles and channelising his free will that often lies in conflict

with the other. Hamid raises the problems of bordered nation states with their immigration laws and citizenship policies in the age of rampant globalization and its ensuing effects on society, politics and culture at large. The sense of belonging-ness is often an intricately constructed one wherein the individual not only relates to the people and its environment based on their own conditioning and biases but also finds an avenue to welcome the 'other' in all its forms and figures.

The two characters named Saaed and Nadia are shown as the protagonists of the text wherein they are living a devastated and fragmented life amidst a nation-state (unmentioned) that is torn by the forces of a civil war. It is surprising to note how the novel written in 2017 serves as a prediction template for the tumultuous times encountered in the contemporary third-world states. The sense of de-territorialisation looms large over the novel as Hamid seeks to contest the domains of history and geography alongside the magic realist tendency to teleport via *doors*. It might seem a bit frivolous to equate the teleportation axis with an anywhere-door mechanism, with the exception that the state of affairs surrounding the protagonists are full of terror and driven by a proclivity towards fleeing the state. Naeed and Sadia meet each other during a degree class in corporate identity and product branding whilst developing an instantaneous relation with one another. The first part of the novel deals with the growth and maturity of Naeed and Sadia's relationship as they develop from acquaintances to friends and eventually partners in escape. The novel deals with issues of migration, immigration and emigration simultaneously whilst offering novel insights regarding the problematics of the same. There are no easy answers to the problem of third world identity crises, especially if the nation state is on the verge of war and undergoing civil unrest.

In a modern cosmopolitan world, the notion of a strict cultural identity is always under constant revision, undergoing the tug off war between tradition and modernity at an ever constant pace-a

phenomenon exemplified by the lifestyles of both Saeed and Nadia. Saeed preaches his religion with a personal motif whilst engaging in all modern facets of cosmopolitan lifestyle while Nadia wearing her black robe, rides a motorcycle, listens to western music and lives alone by herself. One can easily notice the intricate and complex hybrid identities occupied by the protagonists and the impact of globalization on the cultural landscape. Hamid doesn't focus directly on the plight of the refugees, which stands as a common trope for migration narrative but rather notes how such (b)orders are permissible and illusory in the first place. The doors are not entities that separate spaces alone but passages that "did not reveal what was on the other side, and also did not reflect what was on this side, and so felt equally like a beginning and an end […] the passage was both like dying and like being born" (Hamid 2017: 103-4). The ubiquitous nature of the passage is not an amnesia gate, one carries their cultural baggage from one end of the world to another in order to navigate the different lived realities in different geographies.

Exit West discusses the fragmentary concept of the nation that traverses social, cultural, political and religious boundaries whilst questioning the nature of such nation-states in the first place itself. A sense of alienation and non-placed-ness forms the crux of the lived-experiences of both the protagonists- Saeed and Nadia. Despite being mutually attracted to each other, there remains a sense of collective loneliness in the growth of the character's development. The Novel deals with issues of postcolonial hybrid realities that reflect an exploited state still suffering perhaps from the traceable pangs of colonial atrocities wrought upon itself. The torn-in-between realities experienced by Naeed and Sadia are a result of not only civil unrest but also that of a massive south asian diaspora residing in the first world in seemingly 'better' conditions and the desire drive for the general populace to achieve the same. Benedict Anderson's concept of the nation-state as an 'imagined community' is all the more pronounced in the text wherein we find instances of 'border erasure' and topo-cultural differences replete

throughout the novel. The several countries that the doors lead to for Nadia and Saeed are filled with migrants having a similar *telos* and sharing a similar sense of estrangement. Perhaps the sense of being estranged is a common characteristic shared by refugees far away from home whilst constructing a new and hybrid sense of identity in tandem.

Nadia and Saeed similarly construct divergent identities for themselves as they come to occupy different communal groups in the course of their migratory wanderings. The citizens are presented as embodying the dual ethical nature of humans wherein the protagonists face bouts of betrayal and hospitality often in the same space itself. Hamid weaves the lived-experiences of Saeed and Nadia as complex creatures who live alternate perspectives on shared realities. Saeed is more confined towards a conservative lifestyle that involves the fastidious following of islamic religion. One can find traces of speculative realism lurking within the text with the trope of the portal-door that enables the sense of hyper-localization wherein the pangs of long distance traversal are eased out, opening up a horizon of possibilities for instantaneous (ex)changes. The text "questions the spatial assumptions implicit in the most fundamental concepts of social sciences, such as: culture, society, community, and nation. Identities are increasingly coming to be de-territorialized and re-territorialized, or differently territorialized" (Valle 5).

Hamid notes that he "was playing with this idea because terrible things are about to happen to that unnamed city; history is about to happen in a sort of terrible way. And that history overwhelms so often the smaller human stories of somebody looking for a nice place to live" (Ramzan). The question of hybrid identity construction looms large over the text and brings to the fore the problems of the refugees and raises the question of identity being torn and tensions being explicated in the construction of such an identity in the first place itself. The idea of borders and cartography are questioned pivotally and shown to be free floating signifiers

constructed by the imperial and colonial powers. The main characters Nadia and Saeed travel through a world full of geopolitical turmoil and try to escape the war-torn city through mysterious doors that act as portals to different places around the world. These portals are an allegorical reflection of the arbitrary boundaries of the colonial powers that determine the fate of the characters and force them to deal with the consequences of historical injustice. Migration emerges as a central issue, the experience of millions of people displaced by conflict, economic inequality and political unrest, issues that stem from the country's long colonial history. Nadia and Said's research on health quality statistics reflect the struggles of people who experienced the lasting effects of colonialism on both social and economic conditions in the colonies, a shadow that perhaps never faded.

The Novel offers a fascinating exploration of the challenges facing migration and refugees in the world today. The story takes place in a turbulent, yet (b)ordered world where the protagonists Nadia and Saeed are forced to flee their war-torn country. Hamid examines the problems of immigrants and the problems that arise when people are forced to leave their homes in order to find safety and a better life. One of the biggest problems pointed out is the danger of the road itself. The teleportation door, a major theme of the story, becomes a metaphor for the treacherous and unpredictable path that most immigrants are forced to take. This highlights the vulnerability of those making such a journey, who are always susceptible to exploitation, violence and unknown uncertainty. In addition, the book explores the challenges of identity and belonging that immigrants face when crossing borders. Nadia and Said struggle with the loss of their cultural roots, the removal of iconic images, and the unstoppable process of assimilation into a new environment. Hamid deftly captures the emotional complexity of this process, exploring the fracture of identity and alienation experienced by those caught in the abyss between departure and arrival. Hamid criticizes the rising nationalism of host

countries, border controls, and the dehumanization of migrants. The novel highlights the political, social, and economic difficulties faced by both immigrant and host communities. From Greece to the United States, tumultuous relationships are depicted, highlighting the complexities of integrating diverse populations and the potential for conflict driven by fear and misunderstanding. As Nadya and Said cross the border, the novel explores the complex issue of maintaining one's identity in the face of constant change. The characters struggle with the escape of cultural roots, the dissolution of familiar landscapes and the need to adapt to a new environment. The identity crisis faced by Third World immigrants is multifaceted and involves not only material elements such as language and traditions, but also intangible elements such as belonging and loss of roots. Hamid skillfully shows the psychological effects of individuals and highlights the fragility of the psyche under the pressure of migration.

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Analysing Anita Desai as a Postcolonial Indian Feminist Author through her Select Novels

Natasha Chatterjee

Abstract :

Anita Desai is considered to be most courageous, in respect to her selection of themes, her women characters of her authored novels are brave enough to protest against the male hegemonic society and they establish themselves as independent individuals. These characters depicted in her authored novels have struggled for their self–identity, which started from ages ago and still continuing in the present times. However, it can be seen that very few novelists from the Indian background were able to portray the inner conflict and challenges faced by women factually, the issues of identity crisis have been therefore explored by the modern Indian authors, most importantly by the Indian women novelists belonging to the Postcolonial era. Among the Postcolonial Indian Women novelists who have taken a stand for women by protecting their individuality and rights and providing them a secure place in their family and community. This paper will focus on the analysis of the postcolonial novels authored by Anita Desai in feminist spectrum.

Keywords : Postcolonial, discrimination, individuality, domestic security, escapism, neurotic complexities, new woman, redemption.

Introduction:

Postcolonial Indian Literaturetries to manifest a view, that it treats the issues of feministic sensibilities in more understated way. Therefore, it can be deduced that Indian Postcolonial literature added a dimension in terms of looking at the issues of feminine world. In this postcolonial age, the new era of novels written by the Indian novelists take a feministic approach which let them delve intensely into the new genre of feminist literature which scrutinises the internal as well as external turmoil of women. It can be seen that with time the traditional perspectives and approach of pre-colonial Indian writers have changed a lot, thereby it has given a new facet to represent the necessities and struggles of contemporary women. The postcolonial writers of Indian origin do prioritize the ethnic values but at the same time they focus on the revolutionary concepts, ideas and enterprise to raise their voices against the injustice faced by the conservative women of India. The notion of male hegemony has taken a drastic change due to the work of Indian postcolonial writers, as they mustered the courage to alter the phallocentric temperament in literature entrenched since aeons. The age-old concept of treating women as subordinate to men and objectifying them has designated a new form by altering her mantle in family and community. Therefore, it is clear that an altered image is sought out by these postcolonial writers of Indian origin. It can be seen that through the work done by the Indian postcolonial authors the modern women are portrayed to have a new hope for upgraded social stature. These kind of literary work, increased impetus of self-realization for the women that encouraged in the rise of Indian Feministic literary movement. In this patriarchal society the womentend to emerge as an independent individual as a result of revolutionary literary works and protest written down in Indian literature. Gender discrimination was such a topic that got lime light when it was discussed by many women authors of postcolonial period, among them Anita Desai was the most prominent name. Anita Desai's work often tells the story of 'new

age modern women' which in turn brought new wave in the domain of Indian literary sphere. If we take a quick look in to her important works, we can gain insight to the fresh image of modern Indian women and the challenges she faces to swap her household responsibilities with professional responsibilities. In this perspective we can deduce that Indian feminism came from the western movement of feminism. Anita Desai has precisely recorded the quandary faced by a woman, she has accurately put across urban lifestyle of Indian population and its impact on women. Her novel 'Fire on the Mountain' gave her fame along with that she received the prestigious Sahitya Akademi award in the year 1978 for the same novel. Indian women were disturbed due to their feeling of lack of self-worth, they were perplexed as a result of the impact of traditional aesthetics to emulate and upsurge of modernity encouraging them to follow new social norms. Feminism has garnered lots of importance as it was a literary movement that created pro-feminist social aura. Due to the effect of globalization and education Indian women became conscious of their economic and social entitlements. So, naturally as they became more aware of their rights, they started to raise voice against the age-old traditions. Thus, it can be said that Indian Postcolonial feminist writers and social reformers paved way for the modern new age women to create a place for them that id devoid of gender discrimination. So, it can be rightly said that these fictional characters of Indian literature actually upgraded the social system to establish women-centred thought process. Postcolonial Indian literature is therefore a right medium that encourages discourse on topics related to women welfare, and this can be regarded as a literary movement that gave rise to a new period which imparted justice to the identity of a woman. In this context we can mention the words spoken by a celebrated Indian author Namita Gokhale, who has a similar writing style, selection of subject and issues relating to women like Anita Desai. Shesays:…..things haven't changed earlier women used to try to be nice traditional wife material …..Girls from good

families were made to carry one big towel in their bags so that they would always bend as it was not supposed to be good to stand straight. They were told to have a slight bent posture …..nowadays you suppose to look slim and glamorous all the time . I am not anti that but the whole thing to fitting into a mould, not being who you are. That is what I find. I think, somewhere all my books try to push women Subconsciously to just be natural, spontaneous and themselves……...[2] [CBN, May, 29]

In a very similar style Anita Desai speaks her mind on the topics like economic independence, marital relationships and problems related emotional sterility of a woman. Her novels often have female protagonists who tells their stories in those fictions. These lead women characters play pivotal roles and become true quintessence of the novels. Therefore, Kiran Desai's knowledge about social issues, social structure of India and shortcomings in our nation's law system disseminate strength to her literature. She has shown altered role of female characters in their family and community through her literature and thereby probed in depth of women's psyche. Anita Desai together with her other contemporary writers such as Kamla Das, Ruth Prewar Jhababwala, Kamla Markanadaya etc. can be seen to showcase female sensibilities and thoughts with the help of elements like her desires, ambitions and vexations. Though the history of Indian English literature was abounding with ideas of female revolution but the authors who belonged to the colonial period could not do justice to women - centred topics such as gender equality, women rights, child marriage, her carnal desires and her emotional needs. Anita Desai always studies a woman as an individual without any prejudices and repressive restrictions brought about by conservative social structure of India, therefore her work strives to influence and mould extricate the image of a woman who could live fearlessly in independent world, so in totality the new age woman has become a synonymous term for feminism in Indian postcolonial literature. Anita Desai always advocates the need of woman's education and financial

independence and this consequently bring changes in her perspectives relating to marital relationship, love and marriage. Her important work of fiction includes, 'Cry 'The Peacock',' Where shall We Go This Summer'' Bye-Bye Blackbird', and 'Fire on the Mountain'. In all these novels one thing is common, which is the female protagonists in all the stories are subjugated to social and domestic sufferings, they are liberated or emancipated from various mental and psychological agonies. The challenges faced by them and how they overcame these barriers is shown vividly by Anita Desai. The female characters are often shown in a affectionless marital life with emotional sterility, living in a inferior social standing and financial dependency takes a toll on the psychological balance of the female protagonists in each of her narratives. These female protagonists who were tortured are shown as the winner in the end, as they rise from their ashes just like the phoenix bird to become a 'new woman'. This miraculous transformation helps the female protagonists in her novels to play a new role in the society. So, it can be rightly said that the literature written by Anita Desai has an impact in liberation of women in the orthodox society. She is a crusader in the movement of feminism and through her writings she successfully exposes the inner turmoil of women and her story of struggling against all the odds to win at the climax. Anita Desai's novel 'Cry, The Peacock' shows the inner conflict of the female protagonist 'Maya', she in this novel appears to be a symbol of a life full of disenchantment. Her psychological agony and emotional discontent show the readers an emotionally sterile family life in Indian families. In nutshell the character of 'Maya' is an epitome of acute frustration that is the result of passionless conjugal life along with starved childhood. This is the result of her marriage with a person who is much older to her which is the root cause of her dissatisfaction, as her husband Gautama cannot satisfy her needs of a warm and loving married life. Her frustration can be understood by the readers in the lines as: Telling me to go to sleep while he worked at his papers, he did not give another thought to me, to

either the soft willing body or the lonely, wanting mind that waited near his bed. …….. [3] [CTP, 10]

At the end her frustration takes the form of neurosis as she remains deprived from her husband's love and his unwillingness in giving her a respectable stature in their family. Due to this suffocating life that she was forced to live, she loses her patience and takes her revenge by killing her husband. Though this act cannot be justified in the name of feminism but it discloses the pain and agony of Maya who was forced to live in this condition by her husband Gautama. But this heinous crime could have been avoided if she was treated with love and care by her husband as well as the society. Through this novel Anita Desai tries to draw attention towards the neurotic complexities faced by women due to facing loneliness and coping up in a passionless conjugal life. Thus, Anita Desai advocates the necessity of mental closeness and pampering along with the satisfaction of physical needs in a ideal relationship. Maya's cry for marital satisfaction is a signal towards the need of feminist outlook of the society is the need of the hour and this outlook must be taken care by every element of the family too. Anita Desai's next narrative 'Where Shall We Go This Summer' represents issues of identity crisis as a result of emotional instability in marital relationship. In this narrative the name of the female protagonist is 'Sita' who is totally frustrated because of the strict persona of her spouse, as he always forces her to abide by his decisions. Though she is a doting mother to four children, and takes care of her household responsibilities, still the demanding demean our of her spouse throttle her soul. She vulnerably gratifies to the impulses of her husband but with time her forbearance ceases as she conceives her fifth child. And with time she becomes apprehensive towards giving birth to her fifth child, she wants to keep her unborn baby inside her womb. She starts to escape from the reality and does not want to give birth to her child. So, she decides to move to an isolated island 'Manori' where she had spent her childhood. Sita's internal fear is portrayed with her seeking refuge at an isolated island.

Thereby Anita Desai tries to expose the dictatorial nature of Raman (Sita's husband) which leads to the marital discord and finally becomes the cause of Sita's neurosis. Eventually she revolts against her spouse and society shows her feministic inclination. So from here this is quite evident that the Anita Desai as a novelist and author always creates a platform for the female protagonists in her stories to assess their part in the family as well as in the society, so it can be further deduced that her writings always gives importance to the psychological needs, significance of endearment and mental peace in a female's life too. The last novel that is analysed in this paper is 'Fire on the Mountain' which also explores the relationship between a man and a woman and discontentment arising from fallacious and meaningless relationship. This novel written by Anita Desai represents a society of India which is influenced by patriarchy. Postcolonialism has induced the women writers to write such literature which helps them to unfold their inner desires for an environment that is suitable for the women folk. In this novel Anita Desai tries to reveal the emptiness in well to do and highly established families of privileged class by portraying the life of a responsible and devoted wife of a Vice – Chancellor. Her life has been showcased in two contrasts roles of a wife to a high profile well to do person and on the other hand a housewife internally shatters her as she becomes a mere decorative piece to run the household. Nanda Kaul the female protagonist in the novel is continuously haunted by a feeling of identity crisis. As the time passes, she lets her mind to seek redemption after much mental tussle. Nanda Kaul is shown as the epitome of silence and without any reprisal to overburden responsibilities due to her marriage. When she escapes to Carignano, a hilly place, in order to seek refuge portrays her exploration for peace of mind as well as soul. So, it can be seen that she slowly withdraws herself from her responsibilities of the household and thereby seeks the pursuit of her true self and identity. This novel of Anita Desai proves to be author's pursuit for redemption on the part of women of

progressing age. So, it can be easily said that Nanda Kaul is the epitome of female redemption. Post colonial Indian literature therefore poses as a new way in which social equilibrium that imparts fairness to the feministic wave started by social reformers. So, it can be concluded that the postcolonial authors are solely interested in showcasing a better picture of woman in the social spectrum. So, the efforts put in by the authors of postcolonial era gives ample platform for altering the image of new woman.

Thus, the objective of the paper is to explore changing image of female protagonists in postcolonial Indian English Literature.

Conclusion:

This paper analyses the three major works of Anita Desai and her role as a postcolonial feminist author or novelist. Here the female protagonists of all the three novels are analysed and thereby it can be seen how these women hide deep and intense emotions in their subconscious mind. These women are often tormented by their spouse, family members or the society and they seek an escape from all these in order to live freely.

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Transnational Duality: Study of the Character Ari in *Barbarians*

Anirban Banerjee

In the vast landscape of historical dramas, Netflix's *Barbarians* stands out as a gripping and visually stunning series that transports viewers back to a time of ancient conflicts, political intrigue, and cultural clashes. Released in October 2020, this German production has captivated audiences worldwide with its compelling storytelling, well-choreographed battle scenes, and an immersive exploration of the clash between the Roman Empire and Germanic tribes. Let's delve into the world of *Barbarians* and discover why it has become a must-watch for history enthusiasts and drama aficionados alike. *Barbarians* is set during the tumultuous period of 9 AD, when the Roman Empire's expansion faced fierce resistance from the Germanic tribes. The series primarily unfolds in the Teutoburg Forest, a historically significant battleground where an alliance of Germanic tribes, led by Arminius (played by Laurence Rupp), manages to thwart the Roman advance in a stunning display of military strategy. At the heart of "Barbarians" is the complex character of Arminius, a Germanic warrior raised by Romans but torn between loyalty to his heritage and the adoptive Roman culture. As the series progresses, viewers witness Arminius' internal struggle, making him a compelling and multifaceted protagonist. The ensemble cast, including Jeanne Goursaud as Thusnelda and David Schütter as Folkwin Wolfspeer, delivers powerful performances that breathe life into the historical figures. The intricate relationships and dynamics among the characters add depth to the narrative, portraying the challenges faced by both the Romans and the

Germanic tribes. But among all the characters and the tension among them, the character of Arminius aka Ari is the most intriguing. Even the tug of war between his two selves, one Roman and the other Germanic, Arminius and Ari, makes this entire story more attractive. The war is not only between kings and their empires, the war portrayed here is between cultures. And that cultural battle is not only on the battlefield, rather it is present in the psyche of Ari. The clash between these two worlds is not only depicted through epic battles but also through the characters' personal struggles, emphasising the broader cultural clash that defined this historical era. This paper shall try to study the struggle between Arminius and Ari as the struggle to determine one's identity in this transnational dichotomy.

Let us first try to understand what transnationalism actually means. Transnationalism, as a postcolonial cultural phenomenon, represents the complex web of connections and interactions that transcend national borders, challenging traditional notions of identity and cultural boundaries. Emerging in the aftermath of colonialism, transnationalism is a dynamic force that reshapes the global cultural landscape. The genesis of transnationalism can be traced back to the colonial era when European powers imposed their cultural, economic, and political dominance on various regions around the world. Colonised societies experienced a profound disruption of their traditional ways of life, as colonial powers reshaped their institutions, economies, and cultures to serve imperial interests. The consequences of this colonisation laid the groundwork for the transnational dynamics we witness today. Postcolonialism emerged as a response to the legacies of colonialism, advocating for the rights and identities of formerly colonised peoples. Transnationalism, within this context, is a product of the diasporic experiences and hybrid identities that arose as a result of colonisation. The displacement and dislocation caused by colonialism forced individuals and communities to negotiate their identities in a globalised world.

One of the key features of transnationalism in the postcolonial context is the concept of cultural hybridity. As people moved across borders due to colonialism, they brought with them diverse cultural elements that blended and evolved in new and unique ways. This cultural mixing led to the creation of hybrid identities, challenging the notion of fixed and homogenous cultural boundaries. The advent of globalisation further accelerated transnationalism by facilitating increased connectivity and communication across borders. Technological advancements, particularly in communication and transportation, made it easier for people to maintain ties with their homelands while engaging with multiple cultures simultaneously. This interconnectedness fosters a sense of belonging to a global community, transcending traditional notions of nationhood.

Postcolonial literature and arts have played a crucial role in expressing and exploring the transnational experience. Writers and artists from postcolonial backgrounds often navigate multiple cultural influences, creating works that reflect the complexity and fluidity of transnational identities. These cultural productions become a platform for challenging colonial narratives and asserting diverse voices on the global stage. Transnationalism as a postcolonial cultural phenomenon is a testament to the resilience and adaptability of cultures in the face of historical traumas. It embodies the complex negotiations of identity, the blending of diverse cultural elements, and the interconnectedness of people across borders. Now let us delve deep into the character of Arminius and then look into his transnational as well as transcultural journey towards becoming Ari.

Arminius, portrayed by actor Laurence Rupp, is a complex and intriguing character in *Barbarians*. His character undergoes a transformative journey, torn between loyalty to his birthright and the influences of the Roman world in which he was raised. This duality shapes Arminius into a charismatic leader and a symbol of resistance. One of the notable aspects of Arminius' character is his

early life. Born into the Germanic Cherusci tribe, he was taken as a child hostage by the Romans. Raised in Rome and trained as a soldier, Arminius straddles two worlds, providing viewers with a unique perspective on the cultural clash between the Roman Empire and the Germanic tribes.

As the series progresses, Arminius' internal conflict intensifies. His loyalty to the Roman Empire, where he has achieved status and respect, battles with his roots and the plight of his people who are oppressed by Roman rule. Arminius' romantic involvement with Thusnelda, a fellow Cherusci, further complicates his allegiances. Their relationship becomes a symbol of resistance and unity against the Roman oppressors. Arminius' love for Thusnelda strengthens his resolve to free his people from the shackles of Roman domination. Viewers witness the clash of cultures between the disciplined and structured Roman Empire and the free-spirited Germanic tribes. Arminius, being a bridge between these two worlds, grapples with an identity crisis. His struggle to reconcile the two halves of his heritage adds depth to his character, making him relatable to audiences who may understand the challenges of navigating multiple cultural influences. The turning point in Arminius' character arc comes when he realises the true intentions of the Romans and the extent to which they exploit his people. He realises that no matter how much he tries to become a Roman and how much he proves himself worthy of the empire, he will always be considered a barbarian. He also realises that he was actually taken hostage by the Romans so that they can create a slave of the empire whom they can use against his own race. This revelation sparks a profound transformation, and Arminius decides to embrace his true identity as a Cherusci warrior. His journey from a Romanized officer to a fierce Germanic leader is a testament to the resilience of the human spirit and the power of self-discovery.

Arminius' leadership qualities shine as he rallies various Germanic tribes together to form a united front against the Roman legions. His strategic brilliance and understanding of both Roman

tactics and Germanic terrain play a crucial role in the success of the Battle of the Teutoburg Forest. This historic battle, a focal point of the series, is a pivotal moment in Arminius' life and marks a significant event in the resistance against Roman expansion. Laurence Rupp's portrayal of Arminius adds depth to the character, capturing the internal struggles and complexities that define him. The actor skillfully navigates the emotional spectrum, portraying Arminius as a multifaceted individual torn between conflicting loyalties. His early life was spent in search of his identity and nationality, as he could not connect with the nationality that shunned him, he was not even accepted by the Romans, as his origin made him an outsider. This diasporic life made him a man stranded on the loop of national identity or cultural identity. The time when we see him proposing to his Germanic friends that he would be joining their army and leave Rome behind, we see that he does that out of his rage against his foster father Varus, for not acknowledging him that identity that he was fighting for. But once he sees his foster father take his own life on the battlefield, he understands that he has betrayed Varus and also that there is no turning back. Now whether the Germanic people accept him or not he is stuck in this new identity as Reik Ari.

The web series masterfully captures the essence of Arminius' transnational identity. Raised as a member of the Cherusci tribe, he undergoes a transformative experience when he is sent to Rome as a hostage. This period of captivity exposes him to Roman culture, military strategies, and the complexities of Roman politics. Arminius becomes fluent in Latin and develops a strong understanding of both Roman and Germanic ways of life. This dual cultural upbringing leaves Arminius torn between two worlds. The Romanized Germanic warrior finds himself at odds with his own people, who view him with suspicion due to his Roman education. On the other hand, the Romans never fully accepted him as one of their own, always regarding him as a "barbarian" despite his assimilation into their society.

Arminius' transnational identity becomes a source of internal conflict and external tension. As the series progresses, viewers witness the clash of cultures within Arminius himself. His loyalty to Rome is pitted against his affection for his Germanic people, creating a poignant struggle that mirrors the broader clash between the Roman Empire and the Germanic tribes. The Battle of the Teutoburg Forest emerges as the turning point in Arminius' life and the series itself. The dramatic events of this historical battle, where Arminius orchestrates a devastating ambush against the Roman legions, showcase his resolve to free his people from Roman oppression. This moment is symbolic of Arminius embracing his Germanic roots and asserting his identity in the face of imperial dominance. While *Barbarians* vividly portrays the clash of cultures, it also highlights moments of convergence. Arminius, as a transnational figure, embodies the potential for unity between different civilizations. His journey reflects the idea that individuals can bridge cultural gaps and find common ground, even in the midst of historical conflicts. Arminius aka Ari becomes successful in uniting the warring Germanic tribes because he belongs to no single culture. His transnational identity helps him in finding a common ground for the tribes and also successfully transforms Germania into a nation from just a group of barbarian tribes. He, along with finding a nationality for himself, provides a national identity to the tribes. Arminius' transnational identity in *Barbarians* serves as a powerful lens through which viewers can explore the complexities of cultural assimilation, loyalty, and self-discovery. As the character grapples with the clash and convergence of Roman and Germanic worlds, the series invites audiences to reflect on the enduring themes of identity and the human experience in the rich tapestry of history.

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