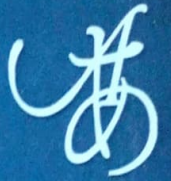




Peer Reviewed Referred and
UGC Listed Journal
(Journal No. 40776)



ISSN 2277 - 5730
AN INTERNATIONAL
MULTIDISCIPLINARY
QUARTERLY RESEARCH
JOURNAL

AJANTA

Volume - IX, Issue - II,
April - June - 2020
English Part - II

Impact Factor / Indexing
2019 - 6.399
www.sjifactor.com

Ajanta Prakashan

ISSN 2277 - 5730
AN INTERNATIONAL MULTIDISCIPLINARY
QUARTERLY RESEARCH JOURNAL

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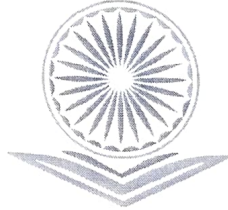
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and UGC Listed Journal

Journal No. 40776



ज्ञान-विज्ञान विमुक्तये

IMPACT FACTOR / INDEXING

2019 - 6.399

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6. Impact of Globalization on Bharati Mukherjee's the Holder of the World

Prof. Dr. Jitendra Bhimrao Bagul

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Introduction

Bharati Mukherjee, a Calcutta born Indian girl, went to the University of Iowa in the U.S.A. to attend a two years creative writing workshop. There she met Clark Blaise, a Canadian writer. They married after a short but intense courtship of six weeks. Thus began Bharati Mukherjee's dilemma, as she felt caught between two cultures of the East and the West. This conflict has constituted the main concern of her writing ever since. After getting her Ph.D. from the University of Iowa, she went to live in Canada with her husband. There she lectured for some years at McGill University, Montreal, but writing remain her first passion. It was not easy, at first, to adjust to the Western way of life. And then she admits in an interview, for the first time in her life she encountered racial prejudice. An Indian woman married to a Canadian and now settled in the West. She declares that India remains a part of her past that she is proud of. But, at the same time, she believes her life in the West-she feels herself to be American literary scene. The initial problems of an expatriate Indian wife and writer in Canada are solved by recognition of her literary talent in the U.S.A. This essay attempt and exploration of her dilemma, worked out through the fictional medium, in two of her early works.

Globalization

The term 'Globalization' is derived from the word 'globalize', which refers to the emergence of an international network of economic systems. Globalization can be defined as "a process in which more and more people become connected in more different ways across larger distances" (Lechner, 2009, 15). It is the process of international integration arising from the interchange of world views, products, ideas, and other aspects of culture. This worldwide integration permits people to travel, communicate, and invest internationally. Globalization also implies a shrinking of the world in terms of space and time, since it "increases the 'thickness' of human interaction and the impact this interaction has on the earth itself" (Ervin & Z achary, 2008, 2). Impact of Globalization on Indian Culture Globalization has changed our current social

conditions and contributed to the deteriorating of nationality and the creation of globality (Ritzer, 2009). It has a wide role to play the world over. It has left its footprints in every field of life. The exchange of world views and ideas has led to a major transformation of the standard of living globally. Indian culture is no exception to this transformation process. Globalization quickened this process and resulted in the fusing of cultural practices and increased advertising of culture through influx of MacDonal'd's and Pizza Huts, etc., in all metropolitan cities and through the celebration of special days like Valentine's Day, Father's Day, etc. With the emergence of globalization, our age old traditions and customs have slackened off their hold. India has a rich cultural milieu which is well-known to the whole world. Globalization has not only led to the westernization of India, but on the contrary, the Indian culture has also spread its impact globally. Culture and traditions of any geographical region hold a special significance with respect to their distinctiveness and that is the differentiating feature for a population within a geographical boundary. This distinctiveness and individuality has been disturbed in varying degrees in lieu of globalization. Such an impact is very much pronounced when they hit a developing country like India.

Impact of Globalization on Indian Literature

The effects of Globalization can be seen in the Literatures of the World too. From the 21st century a good deal has been written on globalization and responses to globalization. On one hand, many researchers observe and examine works of literature so as to find reflections of varied globalization themes within the texts and contexts and also to substantiate the realities of globalization all the way through literary forms. On the other hand, literature and literary studies are developed into a podium for supporting, evoking and interpreting different social, literary, cultural, and political concepts within the globalization realm. The impact of Globalization can be seen in Indian Literature too. The contemporary Indian novel in English has now moved to capture the new tremors caused by the overwhelming influx of the global capital and policies of free trade after 1991, which are restructuring every aspect of the Indian life with increasing intensity. The drastic economic changes and policies brought about by the Globalization in India have created two countries: the India of Light and the India of Darkness. The India of Light is represented by the rich who consists of a small minority of the Indian population, while the bulk of lives in the India of Darkness, a place blemished by poverty, desolation, and deprivation.

In *Wife* concentrate on the cultural is conflict of the East and the West. The novel has a heroine of Indian origin, who suffers a culture-shock by going to the states. There is a similarity of approach to the main theme in the novel, but the author adds a touch of novelty in the *Wife*. Dimple in *Wife* is a young Bengali bride, who accompanies her engineer husband to New York to face a way of life to which she cannot easily adjust. For Dimple, the shift from Calcutta to New York is a night marish experience, which finally leads her to an act that she could not visualize as a possibility under Indian conditions. It is obvious that Bharati Mukherjee has transferred her own cultural dilemma to the heroine.

Bharati Mukherjee considers the trauma of educated girl from the reversed position and angle. Dimple is another Calcutta born, college educated maiden, whose marriage is arranged with Amit, a young Bengali engineer, who is ambitious of making a successful professional career in the states. Dimple too is enthused by Sanu zest, as her husband does not care for a job in India. Her eagerness to go abroad is spurred on by the kind of drab and dull life she has to live at home in a middle-class household. "Women on television got away with murder" Though her young brother-in-law gives her respect and company, the elderly mother-in-law does not appreciate Dimple's yearning for a more free life than she get in a traditional Indian family. This is the trauma of most educated Indian girl, who have to suffer all the humiliations involved in marriage. The choice of bride for a young man with a lucrative job is most humiliating for the girls.

Dimple and her husband ultimately land New York. Amit is on the lookout for a job, and stay with his friend, Joty Sen. Dimple tries her best to be of some use to her hostess. She help in kitchen and goes out shopping with Mrs. Sen. But it turns out to be sad experience, as she does not know what to buy and how to ask for it at a store. The rebuff she gets in return in enough to discourage her from trying similar forays in future. In consequence, she decides not to venture out by herself again. But, in course of time, as Amit Bet a foothold of a job, and they move to an apartment, which Some American friends vacate for them, their life in New York moves on a different pattern. "Individual initiative, that's what it came down to, she finally realizes, —and her life had been devoted only to pleasing others, not herself" In acting, Dimple grounds her identity in America, for despite its multiculturalism, Mukherjee still considers America the space most welcoming to transformation. This only strengthens the view how difficult it is for people of the Indian origin and background to adjust to the American way of life.

The cultural and social gulf is dividing the two worlds too vast and deep for her to bridge over. The frustrations her lonely and dull existence in the apartment, while Amit makes her rounded, looking for a suitable opening for promising job, makes her depressed and neurotic. Over period of several weeks, she contemplates nine different foolproof, method of committing suicide. On top of this she feels neglected by her husband Amit unfortunately, fails to appreciate his wife's hunger for love and care. The distance she finds herself at from her parents and college friends in WO Calcutta intensifies the situation. Dimple is projected as Middle woman' between two cultures and she is shown as experiencing culture-shock in diametrically opposed conditions. Her disillusionment with India and America respectively, is not sudden but gradual, over a period of time, and by stages. They take drastic step at the end to get away from the cultural maladjustment that enmeshes them. The author's message is clear.

Conclusion

The East or the West, whether she has had traditional Indian education or studied at a prestigious American institution like Vassar, the Indian woman, when facing an unfamiliar cultural environment, has problems that take unpredictable turns. No philosophy can help her under such circumstances. Having nothing and nobody to fall back upon, she has to tackle her problems by herself. Bharati Mukherjee is projecting a feminist point of view that an Indian woman, caught up in a cross-cultural dilemma, has to be, ultimately, her own saviour.

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RNI MAHMAR
36829-2010

ISSN- 2229-4929

Peer Reviewed

Akshar Wangmay

International Research Journal
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Special Issue - I
Environmental Changes, Biodiversity And Sustainable
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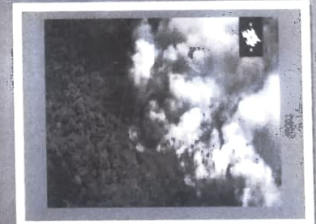
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Eco-Critical Analysis of Anita Desai's Novel *The Village by the Sea*

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Abstract:

The present paper is an attempt to focus on the basics of Eco-Criticism as a theory that makes the modern man aware of the vital forces of nature and the evils of industrialization in the modern times. The theory may have emerged in the 1990's but ancient classics in literature are jam-packed with details related with nature. It has always tried to trace human development and its relation with nature. The theory of Eco-Criticism Literally began in USA in the late 1980s and in UK in 1990s. The American Eco-Criticism is celebratory in tone, whereas UK Eco-Criticism warns us of environmental threats because of industrialization. Cheryl is said to be the founder of American Eco-Criticism. The modern American Eco-Criticism has its bearings in the 19th century. American writers like Ralph Waldo Emerson, Margaret Fuller and Henry transcendentalist. Thoreau's work 'Walden' became an important and David Thoreau who were identified as vital source.

The UK Eco-Criticism has its bearings from the British Romanticism. Jonathan Bate, the writer of "Romantic Ecology: Wordsworth and the Environmental Tradition" is said to be the founder of Eco-Criticism in U.K. It was followed by Laurence Coupe, Richard Kerridge, Greg Garrad and Terry Gifford. UK Eco-criticism preferred the phrase 'green revolution' which warns of environmental threats because of industrialization, commercial and new-colonial forces. The theories discussed earlier are applied to Anita Desai's "The Village by The Sea". Anita Desai is studied by many critics on the ground of different critical approaches but a few have tried to analyses her work on the ground of Eco-Criticism. The fact is that, the novel is an outcome of her sweet and soar experiences in 'Thul' when the stormy dispute between the government and the farmers was going on over the installation of RCF plant in Thul. Anita Desai has described the rich nature in Thul and the possible dangers of industrial development. In the conclusion part, it is made clear that we human beings must care for the environment, or else it would be very difficult for us to save the earth, which may be the real message of the novel.

Key Words: Eco-criticism, industrial development, naturalists, panchamahabhutas

Introduction:

For the last couple of years there is a stormy dispute between the farmers, naturalists and the Government over Special Economic Zone (SEZ) in the Konkan-Sea-Belt of Alibagh, Rewas and Raigad. Some anthropocentric forces have also joined the protest and constantly yelling for the protection of rich nature in Konkan and the due interest of human race. The Nandigram issue in Bengal is also fundamentally based on the problems related with the evils of industrialization, though later it had different connotations. Presently, the whole world is becoming targeted by vital problems like global-warming, the ozone-layer becoming thin, air and water-pollution and so on. The fact is that our forefathers were well aware of the development of human race, but at the same time they did never forget the power of nature. They believed in the worship of the Panchamahabhutas. The last quarter of the 20th century

brought all these problems to the door of all of us, i.e., the devil is just at the door'. Naturalists, philosophers, thinkers and writers started a serious movement to make us aware of these fatal disasters and that really gave birth to "eco- centric literature.

Fundamentals of Eco-criticism as a Literary:

Theory Eco-criticism is not a product of 20th century. It has its bearing in the ancient classics. It is also identified as green -studies. In traditional criticism such opinions related with ecology and environment are posed and discussed by different critics in different forms. In modern times the movement began in USA in the late 1980's and in the UK in the early 1990's. The well known name in USA identified as the founder of the movement, is Chervil Glotfelty, who then co- edited essay entitled "The Eco-Criticism Reader :Landmarks in Literary Ecology". He tried to define the term in some precise words as "Simply to define, eco-criticism is the study of the relationship between literature and physical environment (Berry Prefer, 2002 "Beginning Theory" Manchester University Press, Page 249) Cheryll also founded ISLE-(Inter-disciplinary Studies in Literature and Environment). The present day status of Eco-criticism in USA has its literary bearings from three major 19th century American writers, whose works celebrate nature and life force are Ralph Waldo Emerson (1803-1882), Margaret Fuller (1810-1850) and Henry David Thoreau (1817-1862). These three were the members of the group of New England Writers and known collectively 'Transcendentalists'. Thoreau's work **Walden 1 (OUP-1991)** became very famous, is an account of his two years stay (from 1845 onwards) in a hut near the shore of Walden Pond. It evokes a sense of return to nature by dropping down the modern life.

On the contrary, in UK, Eco-Criticism has its bearings, from the British Romanticism of 1790 rather than the American Transcendentalism of the 1840s. **Jonathan Bate, the writer of 'Romantic Ecology : Wordsworth and The Environmental Tradition'** is said to be the founder of Eco-Criticism in UK. Laurence Coupe, Richard Kerridge, Greg Garrad and Terry Gifford are some other eminent eco-critics in UK. The difference is that UK critics preferred the phrase- "green studies" which warns us of environmental threats because of industrialization, commercial and neo-colonial forces. Whereas American Eco-Criticism is celebratory in tone. The fact is that both the UK and USA schools of Eco-Criticism have accepted the vitality of environment and if human beings cross the boundaries of the nature under the name of so called development that is going to be fatal and disastrous. Culture and religion have already accepted the importance of nature and they have made it clear that if the forces of nature become cruel or inhuman, it is because of human error of crossing the boundaries of nature. John Ruskin, the great Victorian art critic pointed out the good harmony of all these factors when he coined the phrase '**Pathetic Fallacy**' in his book '**Modern Painters Vol-3 (1856)**'. He expressed his deep anxiety that the atmosphere was being constantly damaged by the industrial pollution. Whatever may be the case, the Eco-critics have made us aware of human limitations and if nature is trampled under foot, the results are bound to be disastrous.

Anita Desai's The Village By the Sea'-An Eco-Critical Analysis:

Anita Desai's " The Village By the Sea" (1982) is studied by many critics as a child-fiction and the problems of teenagers like Haris is (12) and Lila is of (13) in low-class families in remote areas like Thu made researcher to think of the novel as an authentic

document on evils or industrialization and the earnest need of protecting the nature and the environment. The novelist's words before the opening give us the deep insight of the novelist. She says:

"The Story is based entirely on fact. Thul is a real village. Both the issues that are referred in the beginning of this paper really on the western coast of India,(Introduction to "The Village By the Sea")

Here, the word 'Fact' is used to denote the hectic activities in Thul, when the RCF Plant was to be installed. The novel has to be studied keeping in view both the angles: The rich nature in Thul and the possible evils of industrialization. The protagonist Hari and his sister Lila are just teenagers but they had to work hard to keep the family and to look after the sick mother. The younger sisters Kamal and Bella are quite innocent. Their innocence is supporting to the naturalistic base of the novel. The very opening of the novel gives us a cinematic view of rich nature in Thul:

The sand was washed clean by last night's tide and no one had walked on it except the birds that fished along the coast- gulls, curlews, and sandpipers. She walked down to the sea with the small basket she carried on the flat of her hand, filled with lowers she had plucked from the garden around their house- scarlet hibiscus blooms, sweet smelling spider lilies and bright butter-yellow allemande flowers.' ("The Village By the Sea" Page 07)

It is followed by another fantabulous piece of description of morning sun and the sea-beach:

"Just then the sun lifted over the coconut palms in a line along the beach and sent long slanting rays over the silvery sand to touch her in the back of her head. Enjoying their warmth, she is stayed bowed for a little while, her feet still in the cold, whispering waves. The sun lit up the pink and mauve waves with sparkles. Far out, stretched along the horizons, was the fishing fleet that had been out all night, the sails like white wings, or fins, lifting out of the sea" (The Village By the Sea, Page-08)

The novelist has, sure enough, succeeded in visualizing her readers the rich nature as life force in Thul. Even in her anguish the glow of the sun and sea made Lila to forget her pains and pangs. This rich piece of description is not less than opening of Wordsworth's "Daffodils" and the rich nature and pure environment in "Tintern Abbey".

In course of action of the novel, we read of Lila and Hari working hard to keep up the family and getting much of food from the natural resources. The protest rally against government arranged by lovers of nature, farmers and ecologists make us aware of the evils of industrialization, which is the sole aim of the novelist. In the rally one speaker omits his anger:

"I have come from Alibagh to ask you to join us. We are all concerned in this matter all of us who live here in these 14 villages along the coast from Rewas to Alibabh. Every one of us is threatened. Our land is going to be taken away. Where we grow coconut and good rice for our families, they want to build their factories-for when you produce fertilizers, a lot of effluents are created which have to be disposed of these will be dumped in the sea and will kill the fish for miles around. How will we live without our land, without the sea?". (The Village by the Sea Page-62)

The speaker further supports his argument by saying

"They will take at least two thousand five hundred acres from us of our best land the richest land in Maharashtra. In return they will cut down our tall green coconut trees, destroy our paddy crops, will kill the fish in the sea, and then we will be driven away because we will be of no use to them". ("The Village by the Sea" Page-63)

This is how the novelist, through the speaker, makes us aware and then his bitter life conditions are described at length. But there also he gets solace from Jaggu - the owner of Shrikrishna Restaurant and Mr. Panwallah. Jaggu's restaurant and his Zopadpatti life focuses on the filth of low class Bombay life. Hari's bed in the hotel is just a of the evils of industrialization. Hari joins the protest march to bench of the restaurant which is very close to the gutter and filth. Mud, Jaggu's house in the zopadpatti is another such place full of darkness and filth. Hari compares this Bombay life with his villa life and becomes very much upset. He learns some lessons in water mending from Mr. Panwallah. He spends some happy moments with him but his feelings for his sick mother, the young sisters makes him restless and begins his journey back. While on his journey homeward near the suburban areas of Thane, he feels suffocated of the industrial pollution. The novelist describes:

"Hari shook with excitement but after that there was another long dreary stretch - the factory belt of Thana, pouring out evils smelling smoke and chemical into the discolored sky, all the land around blighted and bare, not a blade of grass to be seen and the few remaining trees coated with suffocating dust". ("The Village by the Sea" Page -135)

This description of industrial evils is close to that of Eliot's opening of the poem "Love Song of J. Alfred Prufrock".

"Let us go then You and I
When the evening is spread out against the sky
Like a patient etherized upon a table.

After the long journey Hari reached home, enjoyed his Diwali with his family members. There in Thul he met again the birdwatcher Sayyid Ali who was there in the protest march and again the issue of ecological imbalance was reopened. The birdwatcher seemed very much pained over the decision of the Government to install the RCF plant in Thul. The novelist describes this painful experience:

"Ahh, sighed the birdwatcher, dropping the binoculars and sinking down into a cane chair. So you've lost the fight, you know we lost the case in court. The politicians won so they can make plenty of money from the sale of land and licenses in the name of progress. 'Thul is los', he sighed, strengthening the spectacles on his nose. Everything is doomed, The fish in the sea will die from the effluents that will be dumped into the water The paddy fields will be built over by factories and houses and streets. My line 'baby' bird will find no more paddy leaves for their nests or grain or food for their young. They will have to fly away." ("The Village by the Sea" Page -154)

Here, the aim of the novelist is crystal clear that the so called progress and due industrial development has caused a lot of damage to the environment, the ecological balance is lost and one day the whole of the humanity will have to repent for that. The forecasted dangers by the novelist are quite in offing now.

Conclusion:

Anita Desai's "The Village by the Sea" is basically a novel dealing with the evils of industrialization causing ecological imbalance what eco-critics; and especially Ruskin thought of Pathetic Fallacy is at the centre of the novel. The novel, no doubt, has got different overtones. It might have received '**Child-Guardian Award**', but basically the novelist wants to bring to the notice of her readers, very seriously 'Save the Nature and Save the dear Planet-Earth', and that really makes the novel an authentic document on ecological imbalance. The problems that we are suffering from today are fore-casted and voiced in the novel, of which every one of us should seriously think of.

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