



Garden City College of Science & Management Studies

A Permanent Affiliated Institution of Bengaluru University

Approved by AICTE-New Delhi, Government of India

Reaccredited by NAAC with 'A' Grade and an ISO 9001:2008 & ISO 14001:2004 Certified Institution

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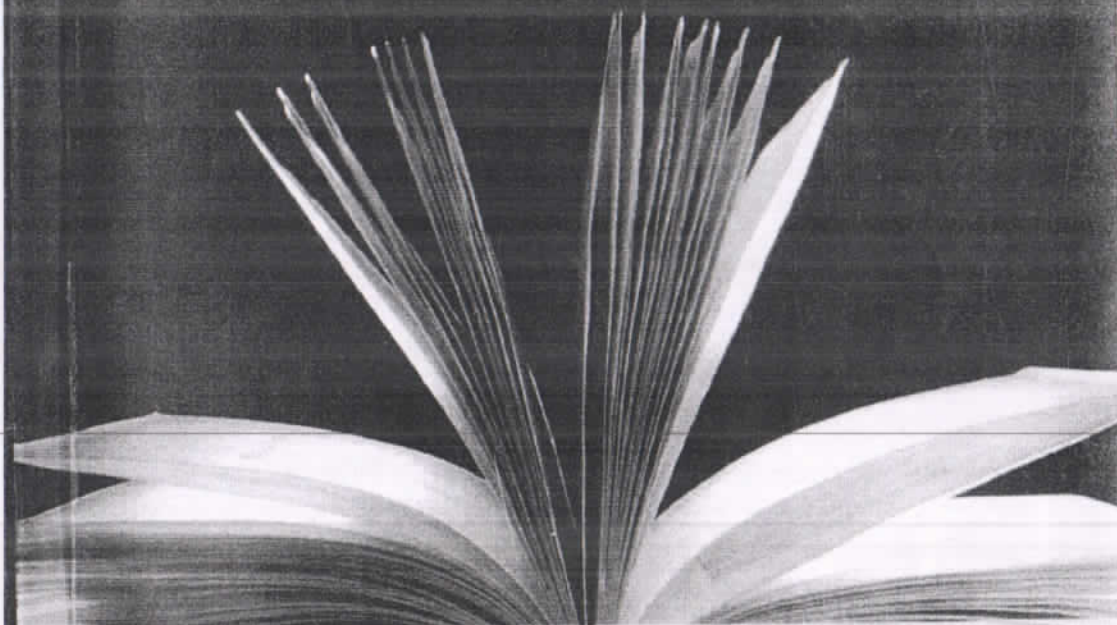
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her paper "Contesting Borders: Intersections of Race, Class and Gender in Gloria Anzaldúa's Borderlands/La Frontera - The New Mestiza" analyzes the dynamics of race, class and gender from a contemporary worldview of the different dimensions of identity, mainly gendered.

"Depiction of Nationalism in Amitav Ghosh's The Shadow Lines" by Shashirekha S M analyzes the depiction of nationalism in the novel and how dilemma regarding nationalism is presented via different characters and their views. Wakle A.B. discusses issues related to humanism, migration and the ongoing presence of violence in a staggeringly globalized world in his paper "Declining Humanism and Justice: A Kaleidoscopic Vision". "Transition in Vision: Kalam as an Inspiring Icon" by Dr. Aparna Tiwari explores Kalam's motivational visions and guidance unfolded for the youth to crystallize them, making them responsive of his belief of that divine light within.

Joby Joseph's paper "Postcolonial Presence and Representation: A Redefining of Edward Said's Orientalism" looks at Said's text from various postcolonial angles. "An Eco-Critical Perspective of Jhumpa Lahiri's The Lowland" by Dr. B. Nagamani looks at the many eco-critical connotations present in Lahiri's book. Manali Choudhury in her paper "You and I: Exploring The Kaleidoscopic 'I' Within the Socially Networked Self" intends to prove the liminality of the centre as well as the gaze that guides the self through this illusory journey of progression within the communal setting of the variant aspects of the social forums and networking apparatus.

"Liberating and Democratizing Values of Sub-Culture in the Plays of Mahesh Dattani" by Thriveni M.L. portrays how Dattani has given a new dimension to Indian English drama. "Determining Cultural Identity: Memory in Orhan Pamuk's My Name Is Red and The Black Book" by Roshin T. Roy looks at the cultural void caused by East-West classes in the modern era. "The Quest for Identity and Wholeness" by Dr. Shekar Naik G. in Shashi Deshpande's The Long Silence focuses on problems that a woman faces in the post-modern Indian society.

I am sure the deep insights of the above scholarly papers would definitely benefit students, teachers and research scholars of English literature and language. I place on record my gratitude to all the members on the board of referees for their valuable suggestions and Dr. Brajesh Kumawat, the Issue Editor, Ms. Liji Ann John and Dr. Sheela Rosalyn, the staff editors, for their tireless efforts.

I wish all the readers a happy thought-provoking reading journey.....

Best regards
Dr. Payel Dutta Chowdhury
Chief Editor - Luminaire

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CASTE VIOLENCE AND CASTE IDENTITY IN FANDRY

Dr. Sanjay Madhavrao Satb

There are number of films in all languages which portray the dilemma of identity of the teenager protagonist. One such film is the Marathi language film *Fandry* which was written and directed by the very brilliant Nagraj Manjule. It is his directorial debut and it is about a teenager named Jabya who belongs to the Dalit family. The story of *Fandry* focuses on a romance of Jabya who falls in love with an upper cast girl Shalu. It is a romance amidst caste based discrimination. The film happens in a village called Akolner in Ahmednagar district in the state of Maharashtra. It received awards as well as good reviews from the critics in India as well as in abroad. At the 61st National Film Awards, Nagraj Manjule won the Indira Gandhi Award for the Best Film Director. Similarly at the Mumbai International Film Festival, it won the Grand Jury Prize.

Jabya and his family lives in a differentiated part of the village. The family depends mainly on catching the pig and putting them off the village. Being born a Dalit, Jabya and his family undergo a lot of suffering and pain to survive which is the result of caste based discrimination. In India even after 65 years of independence, the monster of Brahminical caste system is still prevalent. Untouchability is legally banned in the country yet it is prominently visible in small villages anywhere in India even today. The social and sexual barriers are very strong that is why Jabya probably would find it difficult to approach Shalu. As a result, he writes letters to her confessing his love for her. This is as much a film about coming to terms with one's identity. The protagonist is uncomfortable with the social status he has inherited. He is always close to some sort of a breaking point. The long tailed black sparrow Jabya always chases is a symbol of his desire to rise above his circumstances. *Fandry* is a very important film that rises above caste, identity and young love.

In sociology, marginalization is the social process of becoming or being made marginal. In other words 'marginalization' means 'to relegate or confine to a lower social standing or outer limit or edge, as of social standing'. Being marginalized refers to being separated from the rest of the society, forced to occupy the fringes and edges and not to be at the centre of things. Marginalized people are not considered to be a part of the society.

Marginalization can be understood within three levels: individual, community, and global-structural / policies. Although examples are listed within these three specific levels, one must recognize the intersecting nature of marginalization and its capacity to overlap within each.

Marginalization at the individual level results in an individual's exclusion from meaningful participation in society. The individual is forced into a new system of rules while facing social stigma and stereotypes from the dominant group in society, further marginalizing and excluding individuals.

Fandry is a 2013 Indian Marathi language film, written and directed by Nagraj Manjule in a directorial debut. The film won the Grand Jury Prize at the Mumbai International Film Festival. The film released theatrically on Valentine's Day February 14, 2014. At the 61st National Film Awards, it won the Indira Gandhi Award for Best First Film of a Director. It's a story of teenage love based in an interior village of Maharashtra, the film focuses on the problem of caste discrimination by incorporating a love angle in it. It stars Somnath Avghade and Rajshree Kharat as the film leads. The story focuses on a romance amidst caste-based discrimination. The

film is about a teenager from a Dalit (lower caste) family, who lives at the village fringe, and falls in love with an upper caste girl.

A charming love story set against the backdrop of Akolner, a village near Ahmednagar in arid Maharashtra. *Fandry* is story of a teenage boy Jabuwant Kachru Mane alias Jabya. He and his family lives in a differentiated part of the village as they are categorized as untouchable by the people of their village. The family depends on the random stuff of the village but mainly they get their bread and butter by catching the pigs and putting them off the village. Jabya too helps his family by working after school with his friend by selling ice candies in his neighbor villages. During the school education, he falls in love with a girl named Shalu (Rajeshwari Kharat). Jabya is the film's dark-skinned protagonist, while Shalu, his classmate, of course, fair-skinned. She is born in an upper-class family unlike Jabya, so he always tries to hide it from her that he's lower caste and the work he and his family does. Being born in a lower caste family, Jabya and his family suffers a lot and goes under a lot of pain to survive. The story then revolves around Jabya, his family, love, and the discrimination. The film sums up a life of a person born with a lower caste and his sufferings as a result of caste discrimination.

The differences in their background and colour of skin are all-important, as they are anywhere in India even today. Jabya is besotted by Shalu. He follows her around. He dreams of buying fancy clothes that are garish by more urbane standards, but aesthetically pleasing in a village where everything from clothes to surroundings are drab. He writes letters to her confessing his love for her. However, the barriers – both social and sexual – in his village are so strong that he probably wouldn't be able to approach her even if he weren't shy.

Jabya is a handsome, laughing young teenager who has a complex about his looks, his clothes, and of course his family. He attends school and heroically gets his homework done, despite the fact that his father is constantly sending him out to work. All these things keep him from expressing his tender feelings to Shalu, a fair-skinned girl in his class from a higher caste family. While his father escapes his problems and pent-up frustrations at the local liquor outlet, Jabya is befriended by a sympathetic local shopkeeper. He tells the boy that only by casting a spell on the girl using the ashes of a black sparrow can he conquer her love. This elusive, possibly non-existent bird becomes Jabya's key to happiness and a poignant symbol of his struggles.

When Jabya isn't daydreaming about her or at school, he's out with his best friend trying to capture an elusive long-tailed sparrow with a slingshot. The film also tells us about his family, who eke out a living through basket-weaving and the unpleasant business of cleaning, rescuing and chasing away the many wild pigs living in the village. (Incidentally, 'fandry' means pig.) Unlike Jabya, his father Kachrya (Kishore Kadam, the only recognisable actor in the film) is worried about things that are far less trivial, such as dowry and wedding expenses for his youngest daughter.

The plot opens where Jabya and his school friend hanging around the village trying to catch a bird (The Black Sparrow). However, the bird call that punctuates the film is that of the Red Wattled Lapwing (titawi), which is supposed to bring bad luck. The black sparrow, with its distinctive forked tail, and the call of the red Wattled lapwing occur repeatedly throughout the film. The reasons for the mismatch between the call and the bird shown are unclear. It seems to be a factual inaccuracy. The duo kept trying to catch the bird in entire film for an unknown reason which is later explained in the film.

In a small subplot, the father earnestly searches for dowry money to get one of his daughters married. This leads to the climactic final scenes of a pig chase through the village that brings the film's underlying tension to a boil and a final explosion. It's one of those rare films that really fulfill a social purpose, for it's hard to imagine anyone watching *Fandry* and not abhorring the way caste is used as an excuse to degrade human beings.

The actual meaning of the word *Fandry* is "Wild Pig" but that definition only emerges towards the end of the film. Actually it is used as a slang in some rural regions of Maharashtra. It's foreshadowed by the annoying

presence of a family of boar-like pigs who occasionally run through the poor village where Jabya (Somnath Avghade) and his family live in a dirt-floor shack. They belong to a clan of Dalits, or untouchables, and are given the most menial jobs to perform by the villagers, who treat them with barely concealed contempt. They are the only ones, for example, who are "allowed" to touch the pigs which are considered as unclean.

This is as much a film about coming to terms with one's identity as it is about young love. Jabya is uncomfortable with the social status he has inherited and is always close to some sort of breaking point, knowing that the odds aren't in his favour. When his cycle gets crushed by a callous truck driver, during an excursion selling ice-llollies in order to earn some cash, he wails as though he's lost a limb. When his father orders him to stop dancing at the village fair (his attempt at impressing Shalu), he stands in the midst of a group of dancers, tears streaming down his cheek. The long-tailed sparrow he chases is a symbol of his desire to rise above his circumstances, not least because some amount of witchcraft with it will get him closer to Shalu, according to the local cycle-shop owner/drunken (played by Manjule himself).

Fandry is a uniquely effective attack on India's banned but still lingering caste system. The setting is a humble village. The film portrays the dichotomous rural India of today, where a public toilet is a luxury but a touch screen Android phone is almost ubiquitous.

A great film is often remembered by its final shot. The story has a natural rhythm. In a small subplot, the father earnestly searches for dowry money to get one of his daughters married. This leads to the climactic final scenes of a pig chase through the village that brings the film's underlying tension to a boil and a final explosion. There is a scene towards the end of the film when Kachru's family catches a pig and is carrying it out of the village. On their way, they pass the paintings of revolutionaries who championed the cause of eradication of the caste system and this scene sums up the irony of the society that we live in today. It's one of those rare films that really fulfill a social purpose, for it is hard to imagine anyone watching Fandry and not abhorring the way caste is used as an excuse to degrade human beings.

Historically the caste system is a socio-cultural menace of Hinduism. The traditional Hindu society is divided into four main hierarchical caste groups: Brahmins, Kshatriyas, Vaishyas and Shudras. Beyond this fourfold caste structure, there is a category of anti-shudras or Dalits (as they are now called), which is forced to occupy the lowest position in this abhorrent social order.

The practice of untouchability was formally outlawed by the Constitution of India framed by Dr. B.R. Ambedkar in 1950. But in practice, the Dalits are still subjected to extreme forms of social and economic exclusion and discrimination; physical and mental torture. A devilish and disgraceful residue of the very long history of feudalism in India still exists in villages in independent India. Their attempts to assert their rights are often met with strong resistance from the higher castes. Dalit reality in India today is not a mark of national pride.

Fandry illustrates bitter reality effectively and makes the sensible people to ponder over it seriously.

Notes:

- Fandry (2013) Dir. Nagraj Popatrao Manjule Production Navlakha. Perf. Kishore Kadam, Somnath Avghade, Rajshri Kharat.

RELIGIOUS MYSTERY IN SARA ABOOBACKER'S NOVEL BREAKING TIES

Bindu Yadava

Many Indian writings bring out the aspect of sufferings as well as the search of one's identity. People are suffering in the name of caste, color and race, whereas women, who are confined within the four walls, suffer in the name of religion. My paper deals with the concept of religion, oppression, illiteracy and the so-called patriarchal society.

'Breaking Ties' explores the glimpse of the Muslim women's world and depicts the frame in which we can find the lack of respect and choice for Muslim women in the patriarchal society. It further explores the strong social and religious boundaries in the life of Muslim women where they suffer in the name of Religious law.

'Breaking Ties', the title of the novel itself creates tension in the mind of readers and allows them to read the novel and to understand the concept of "Breaks in relationship" and also allows them to interpret the novelist. Through the novel 'Sara Aboobacker' tells us the condition of Muslim women and also highlights the stable/good marital relationship of a daughter which has been broken/destroyed by the ego of a father, regardless of the daughter's true wishes.

The novel uses the characters of Fatima, Nadira and Nadira's mother-in-law, to depict the child marriage reality that is sanctioned by the Quran and followed blindly by the Muslim society even though there is no longer a safety need for child marriages.

'Breaking Ties' opens with the condition of a Muslim family, where the head of the family, Mohammad Khan is very dominating and an arrogant person. He behaves brutally with his wife and is also responsible for destroying his elder daughter, Nadira's life in order to settle down his second daughter, Jamia's life.

At the very outset of the novel, it is seen that Khan is dependent on his wife, Fatimma for everything. It is Fatimma who manages the household, while Khan only roams around without helping her.

"The only chore he did was carrying the coconut fronds to the river, where they were dampened, and bringing them back the next day for weaving..." (p.2)

Many a time in the years that followed, Fatimma was heard saying

"How I wish I had fallen into the river and drowned that day" (p.2)

The above line depicts the unhappy marital state of Fatimma, and the reality that she can only escape this state through her death.

Sara also brings to light the ongoing practice of child marriage. The novel shows woman's struggle over her body.

"The eleven year old Fatimma knew nothing of marriage. All she knew was that she would be dressed in silk and gold." (p.4)

Sara shows the fear and pain a girl undergoes when she is forced to be a woman before she is ready, in age, body and mind and later used as a sexual tool by men. The girl is at such age where she does not even know much, less understanding what sex is, but yet she is utilised for this purpose. We can see when Mohammad Khan brutalizes the tender body of the eleven year old Fatimma,