

York and moves to the United States. She could not easily find a job, and that notwithstanding, she meets racism and job discrimination. This state of frustration and traumatic experiences she undergoes leads her to a state of mental breakdown. Since she could not overcome these vices and because she had nothing to do in order to remedy her situation, she fell into a trance and suffers from schizophrenia. The psychological state of the characters is such that they are unable to decide which path to follow. They are trapped between leaving the country or staying behind to see whether there will be any changes. Those who decide not to leave like Mellie and Bradeth do so with the hope that they will get the necessary satisfaction with time, given that time is what they need for positive metamorphosis to take place in their country. This psychological torture that the characters go through should be a reflection of the mind of the author. Michael and Leila's presence in England has rather helped in traumatizing them more. Leila's situation is worse. This is because; she has initially been abandoned by Arthur and later Michael. The shocking situation that they are living in England only further marginalizes them. First of all, on their arrival in England, they do not find it easy to have lodging. Their first trauma starts when they are unable to know their destination. They look at the place with a lot of disappointment and disbelief. The narrator recapitulates this situation thus "which way is it to the address? Michael managed to ask the question without seeming in the slightest bit interested. Leila looked at him as if ready to give up now. I don't know, Michael. I have never been to England before" (145). This is just the beginning of the real trouble to come. Leila's mother is seriously sick and has been taken to the hospital. This situation becomes more frustrating for her.

Leila's situation becomes frustrating and also traumatizing. She is shocked to realize that even where Earl the British is living is deplorable. This makes her to start interrogating the *raison d'être* of moving to England if it cannot help to transform someone. In describing Earl's house, the narrator tells us that the curtains looked dark green; at one time they had probably been light green, they were torn at the bottom. Now they successfully blocked out all the daylight; they looked as though they had never really been opened. (148) This is a sign that things may be worse for them. Her situation becomes disintegrating partly due to her mother's sickness and lack of accommodation. The doctor who is taking care of her mother tells her that 'Look I don't wish to make it any more painful than it already is, but the simple fact of the matter is that your mother is very seriously ill' (152). To further make things difficult for them, racism has pervaded the atmosphere. When Michael and Leila go to search for a house to rent, they are simply made to understand that coloureds do not really belong. The narrator summarizes it in the following lines "No coloureds, No vacancies, No children, No blacks" (155-156). From this point this couple came to understand that things are not the same. Even the house that they finally get is not habitable. It is a dilapidated structure that only helped to make Michael angry. Their new environment is not promising and only goes to remind them of what Alphonse told them before their departure. In a conversation with Edwin

one of the blacks in London, Edwin tells him that England has nothing to offer the blacks except education. He tries to recollect his memories about what he was told about England. He thinks that if things do not change, he would have wasted much energy. He thinks of going back 'home' but what continues to discourage them is the fact that they would not want to go back with nothing. The narrator underlines this thus 'there was no chance of his leaving this country with nothing, that was certain. How much he left with seemed to depend totally upon how much he wanted, and how hard he was prepared to try' (170). Michael understands that being in England is only hope in hopelessness. The difficulties that they are encountering here only accentuates their disintegration. On the other hand, the burial of Leila's mother and the fact that the inheritance she had expected to receive upon her mother's death does come, further disintegrates her. It was latter realized that her mother had spent the funds she had on bringing them to England. What was left was only spent on the funeral and the paying of unexpected bills (182). This amongst other ordeals that they have gone through has helped to accelerate their breakdown. The narrator tells us that 'in England Leila had suddenly found herself, her light skin starved of the sun, growing paler by the day. But she was more coloured than she ever been before, and not shame exactly, but feelings of inadequacy prevented her from looking back into the mirror' (195). These are all symptoms of self abandonment and frustration which only lead to mental breakdown. Life to them became very unfulfilling. She did not want to see anything that would remind her of her stay in England. We are told that "she began to feed the fire with the objects and garments that reminded her of her five months stay in England" (200).

As a consequence of the inhospitality that Britain has demonstrated in all the aspects, Leila seriously considers going back home. This feeling of exilic consciousness is as a result of disappointment. The primary objective of translocation is social transformation. When this is not met there is a tendency of dysfunctionality. Janet Wilson in *Rerouting The Postcolonial: New directions for the new Millennium* emphasizes on the state of the disillusioned West Indians in the following lines "they are not the postcolonials with whom I have spent the last weeks , but strangers caught in the cracks of the failed state... where do these people, the rejects of failed states fit into our fascination with identities constituted across boundaries?" (23). This is part of the cause of the traumatic state of these Caribbeans who are represented here by Leila, Michael ,Edwin to name these few. They are victims of a failed state. Their dreams have not been met both in country of origin and in their 'mother country'. This explains why their immediate thought is to go back home. This is part of where the idea of exilic consciousness comes in. For some, the idea of going back home is only a figment of the imagination.

Conclusion: Caryl Phillips has used a mélange of language coupled with a mirror writing technique to present how the Caribbeans have been alienated and rendered hopeless both at home and at the destination where they have taken refuge. This is true because the migrants have not been able to integrate themselves within the social

structures in their various destinations. Translocation and relocation have not proven to be a journey of security and social transformation. This has been succinctly demonstrated in my analysis. This explains why pain, loneliness and exclusion from home and away from home has resulted in trauma in the characters. (Leila, Michael Preston, Alphonse, Edwin, Bradeth and Leila's Mother) Their sickness is more psychological than physical. Their psychological state is such that they are unable to decide which path to take that will lead them to a promising future. Within this context, the characters are living an unfulfilled life. The narrative technique adopted by Phillips is a demonstration of the fragmented nature of the Caribbean psyche. Moreover, this paper has carefully synchronized the *raison d'être* for the movement of the Caribbeans and its aftermath. It has been demonstrated here that although human movement is sometimes necessary, it also has its negative consequences. In most situations, the characters are always left with one choice. That of going back home. This is what I refer to as exilic consciousness. Consequently, translocation and relocation in this case is not a journey of security and transformation but a journey that pushes one to psychic instability as presented in the write up. However, the quest for integration is always the ulterior motif of the migrant. When this fails like the case of our characters in the text under study, the migrant(s) start (s) thinking of going back to his/her birth place.

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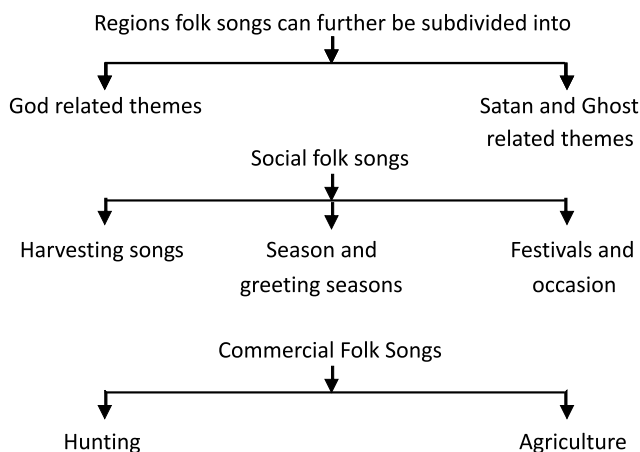
Nature-Culture Interaction in Folk Literature of Madhya Pradesh with special reference to *Gond Tribes*

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Abstract: Eco-criticism is about wholeness and interrelatedness. In addition, it also analyses the role played by the natural environment in the imagination of a cultural community. This paper aims at tracing such interconnection of nature and culture in the folk literature of Gond tribes of Madhya Pradesh, who constitute more than half the tribal population of the state.

Keywords: Tribes, Nature, Culture, *Gond*

The demonstration by colonial era that the only way to understand Nature has always under scientific scanner has been refuted by post colonial development in this area. What was missing was the intricate relationship of people with ecology as they were dependent on this resource for their survival. History of environment found documents to be insufficient to establish this claim written so far as their study of folk literature was concerned. In fact, Mr. Edward PThompson called for the need of more serious attention to the more challenging work in the field of folk literature in this regard. The following quote seems to be the best guideline to open the discussion on the relation between Folk Literature and Ecology. Dr. Elwin brings out a very important difference between folk culture and modern culture by saying that whereas the medium of entertainment for modern society is ready-made and artificial, aborigines themselves participate in it and make it live. Folk literature is inseparable from its own life style. Ecology or environment, in whatever names you call Nature, can easily be identified in their songs. Sourcing seeds, harvesting crops, chasing animals while hunting and projecting details of struggle – each and every moment is captured in their literature. Cultural moorings form an inevitable part of an eco-critical discussion and it has been rightly said that, “our ecological crisis is the product of an emerging, entirely novel, democratic culture” (Lynn, 9). A distinguished sector of their perception of nature is dominated but their approach to Gods/Goddesses and demons/witches who are invisible but can reside in any form of Nature and demands subjection. To remove social evils and to draw the attention of general public, tribal literature is most skillfully manipulated. Entertainment as well as integration has been the purpose of it and it also helped to link tribal life with the world outside. Nature has a decisive role to play in eradication of some evils in life. Because of the unavailability of any script, we have to categorise their folk songs under these heads. Tribal people have their language for expression but unfortunately, they have no script. So, creation and transfer of folk literature has always been verbal. But it is not deficient in



any sense. It is rich and powerful. This literary collection has helped a lot in maintaining their identity. All the varieties of literature like parables, stories, songs, riddles, proverbs- are present here. Humor and satires, philosophy of life, origin of human race, daily matters, rituals concerning birth to death, interaction with reality- everything is manifest in this realm. You just go on listening to them; its endless wealth will transcend all your capacity to grasp its total richness. The folk literature talks about the natural tendency and attitude of a society. But it is difficult to make right collection of these examples because it is not just a collection, dry and accurate but to touch the heart of villagers by regular contact with them. Similarly in folk literature, there is a candid exposition of simple, nature oriented life of the tribes. There these aborigines recognize the capacity of nature as the source of life and regards nature as the most powerful medium of expression of human thoughts. Even the selection of words, symbols and imagery are done from nature. Folk literature, thus, is an unadulterated stream that originates, springs and flows from the heart of people. One can experience the daily life of these people, and their ideals through these literary medium where they establish a direct contact with nature.

Eco-criticism deals with literature and ecology together. Cheryl Glotfelty defines eco-criticism as "the study of the relationship between literature and physical science". It makes an account of the work which concerns about nature. The use of natural words or eco-words so to say, the description given about its beauty, the effect of nature on the mood and psychology of the writer, and through the writer to his themes and character is the periphery of eco-criticism. Literature defines culture of a particular nation or place and culture always get affected by the kind of environment or atmosphere pervading the place. The nature bestows its richest attributes at some places and also is at its worst at some places. Though eco-criticism is a recent interdisciplinary field in literary and cultural studies; writers have unwittingly been doing it for centuries. Eco-criticism gives human beings a better understanding of and a broader view of nature. It raises questions such as: how is nature

represented in a work of art, what role does the physical setting play in the plot construction? In addition, it also analyses the role played by the natural environment in the imagination of a cultural community. Thus the text or here the work of literature, (as Gond literature is mostly oral) becomes a place where different vision of nature and varying images of culture are played. This paper aims at tracing such interconnections of nature and culture in the folk literature of Gond tribes of Madhya Pradesh who constitute more than half the tribal population of the state. Categorized as nature lovers, having emerged from Dravidian race, they practice Dravid culture and celebrate nature pantheism. Gond tribes are blessed with far fetched forest and also have river banks in their territory. The short stories, poems and songs all have references of nature. The metaphors used in the folk literature are all taken from nature. By nature we do not mean only plants, mountain and rivers but also animals, they too have their place and importance in eco-system. Eco-criticism is about wholeness and interrelatedness. The flora and fauna, the cycle of environment are the basic teachers of man. Wordsworth has called nature to be his "friend, philosopher and guide". The tribes also live amidst the company of its nature bearing its blessings and wrath with a sense of equanimity. If one wishes to go through the book "Folk songs of Maikal Hills", then he will find that the folk songs of Gond people use words which are so close to nature. The description about the nature and its beauty is so authentically written. The vocabulary used in the book clearly indicates the trouble and difficulties involved in the translation and give an idea of the original form. Gond folk songs correlate nature with romantic life by saying that the creepers of the village that are scattered on the hill are tresses of girls. A young girl also resembles a bird as she has the capacity to escape from the arms of her lover, and the sometimes is compared with a cow as she has secret ways & is never caught.

The *Sua Songs* (the traditional Gond folk songs) describes the pining of a girl separated from her family where she repents her marriage that has brought her to an unknown place. In other *Sua* songs, husband-wife has been compared to a pair of birds. So far as agricultural songs are concerned, there is the description of violence against deer entering the field to graze corns. There is a request not to kill deer. Dance songs and ritual songs, cradle song and mourning songs all these songs include reference to nature as the life is conceived inside the womb of nature. Even the snake bite and dog bite and their medicines were converted into songs. This shows dependence on natural herbal methods as remedies. This is a glimpse to the omniscient nature which surrounds folk art and as well as their lives. To Gond people, nature is the mother of folk songs. While interacting with nature the Gonds believes that the musical instrument came into existence, because the concept of these instruments emerged from Mother Nature. The instrument known as flute has its origin from the sweet voice of the bird Cuckoo. The voice was imitated by man, he copied the voice by whistling and then tried to shape up bamboo stick and thus produced a melodious instrument. They believe that man first tried to calculate his limits, and then tried to