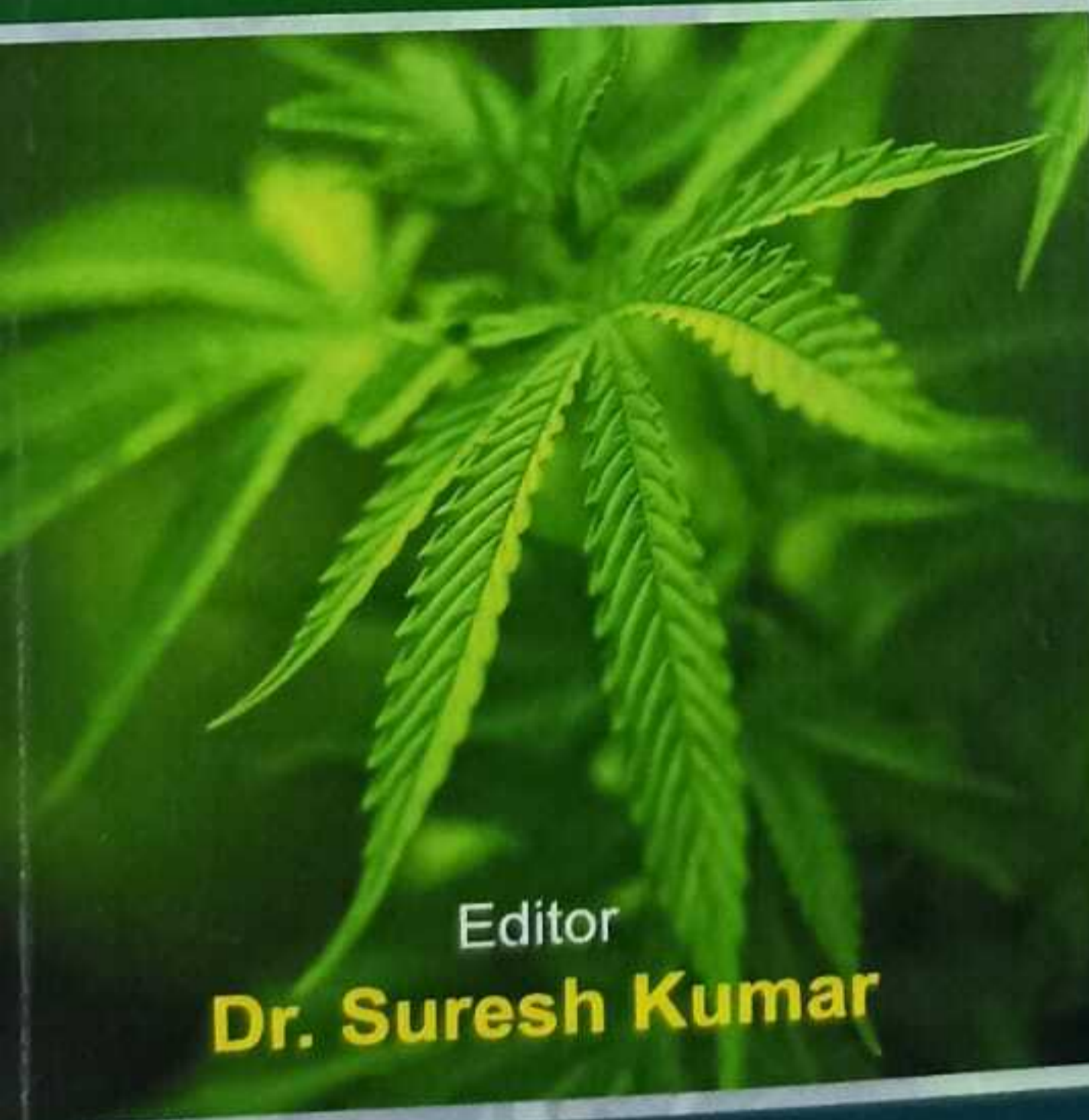


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Volume 1



Editor

Dr. Suresh Kumar



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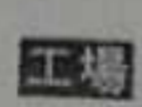
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ABSTRACT

The Adivasis (from the Sanskrit meaning original inhabitants) of India constitute 67.67 million of the country's population. The tribal groups are one of the major parts of India is a heterogeneous group scattered in different regions. They are geographically dispersed and culturally diverse. The differences are noticed in tradition, language, culture, socio-economic status and pattern of livelihood. They possess certain qualities and characteristics that make them unique by cultural, social and political entity. They are supposed to be one of the earliest settlers in the area. The culture therefore manifests some of the oldest tribal tradition in the country. Constitution of India has recognized tribal communities in India under 'schedule 5'. Hence the tribes recognized by the constitution are known as 'Scheduled Tribe'. There are around 645 distinct tribes in India. In this chapter, the introduction of different tribal people in India have been addressed while detailing their area of inhabitant, history, culture, religion and their life style.

Keywords: Tribe, Tribal groups, Scheduled Tribe, Culture

INTRODUCTION

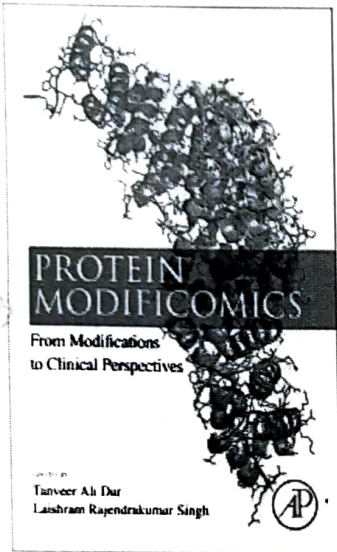
Tribe people form a major segment of the world population. They are found in all over the world. They are called by different names such as primitive, tribals, indigenous, aboriginal, native



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in plant physiology and the production of medicinally important primary and secondary metabolites. The understanding of PTMs in plants helps us enhance the production of these metabolites without greatly altering the genome, providing robust eukaryotic systems for the production and isolation of desired products without considerable downstream and isolation processes.

Key Features

- Provides thorough insights into the post translational modifications (PTMs) of proteins in both the plant and animal kingdom
- Presents diagrammatic representations of various protein modification and estimation mechanisms in four-color
- Includes coverage of diseases involving post translational modifications

Readership

Researchers in protein/proteomics field

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Soil Biology

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Bhoopander Giri
Ram Prasad · Qiang-Sheng Wu
Ajit Varma *Editors*

Biofertilizers for Sustainable Agriculture and Environment

 Springer

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Soil Biology

Volume 55

Series Editor

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Biofertilizers for Sustainable Agriculture and Environment



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Soil Biology

Bhoopander Giri
Ajit Varma *Editors*

Microorganisms in Saline Environments: Strategies and Functions

 Springer

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Soil Biology

Volume 56

Series Editor
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Bhoopander Giri • Ajit Varma
Editors

Microorganisms in Saline Environments: Strategies and Functions

 Springer


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Deep Learning with Big Data: An Emerging Trend

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Abstract—Big data is an emerging trend of information technology. Large amount of data are growing very fast these days. To handle this huge amount of data, we need a technology which can extract the complex representation of data. Several approaches exist nowadays; one of the latest paradigm is deep learning. To excerpt difficult representation automatically, deep learning algorithms are used widely for unsupervised data. To resolve an extremely complex problem we used deep learning algorithm which is inspired by field of Artificial intelligence, whose goal is match human brain's potential to perceive, evaluate, grasp and decision making. The real motivation of the deep learning algorithm is to handle complex problem effectively. The unsupervised data representation is directly extracted without the participation of human. The main goal of deep learning is to make a machine which is independent of human intervention. It generates some patterns and their relationship, the algorithms perform an effective task based on that data.

Keywords—Big Data (BD), Deep Learning (DL), Machine Learning (ML), Deep belief network (DBN), Restricted Boltzmann Machines (RBM), Deep Neural Network (DNN), Boltzmann Machines (BM), Support Vector Machine (SVM), Naive Bayes (NB), K-nearest neighbors (KNN).

I. INTRODUCTION

Deep learning (DL) is an emerging buzzword of research area and also subfield of Machine Learning (ML). ML associated with some of the core ideas of Artificial Intelligence (AI) and emphasizes them on solving real world problems with neural networks designed to imitate our own decision making. It is a combination of two words 'Deep' and 'Learning'. Deep stands for anything extending far down; means it refers to the number of layers typically and Learning means the acquisition of knowledge or skills through study and experience. DL is a type of learning data representation which is based on a deeper (hierarchical) knowledge. We can say that DL is equivalent to learning hierarchical representations. Learning can be in any form supervised, unsupervised or partially supervised. DL is a subset of ML and it is also recognized as hierarchical learning or deep structured learning [4-7, 15]. In DL, we can learn how natural languages work; it involves "training" a computational model so it can interpret natural language. The model works on patterns and terms to refer the meaning once information is

fed, then it quizzed on this information and "learns" from the experience like a child learn to communicate. There are several architectures of DL such as Deep Belief Network (DBN), Restricted Boltzmann (RB), Deep Neural Network (DNN) [18] and Recurrent Neural Network (RNN) [9-13], these have been successfully applied in various fields of research like machine translation, computer vision, audio recognition, speech recognition, bioinformatics, natural language processing and social network filtering.

Today's scenario of DL reflects the advancement in different areas in the last several years. In speech recognition, a few long-standing performance records were broken with DL methods, as well as Microsoft and Google have both deployed DL based speech recognition systems in their products. In computer vision, feature engineering is the bread-and-butter of a large portion of the Curriculum Vitae (CV) community, which creates some resistance to feature learning, but the record holders on Image Net and Semantic Segmentation are convolution nets. Similarly, in the field of natural language processing, DL concepts are effectively used for very high performance across some different tasks such as in fine-grained sentiment analysis, syntactic parsing, language model, machine translation, question answering etc. Neural networks based methodologies have been successfully applied in several areas of research like forecasting, clustering, approximation, classification and recognition problems in biology, robotics, medicine, commerce etc. [1-3]. Multilayered hierarchical data representation is the backbone of DL, where multiple layers are represented in the form of neural network. The methodologies behind DL permit mechanically synthesizing data representations (features) of a higher level based on the bottom ones. For example, if we analyze an image the hierarchy levels can be equivalent to "pixels → edges → combinations of edges" chain. Nowadays DL is used by several companies like, Google in its voice and image recognition algorithms, by Netflix and Amazon to decide what you want to watch or buy next and by researchers to predict the future.

Big Data (BD) is a booming field of Information Technology (IT) world [19]. The term Big Data is a combination of two words big and data, which means a very large data set in size.

In traditional computing technique, it was not possible to generate massive volume of digital data sets and not possible to analysis that data effectively but after the invention of most demanding word big data, it is in reality. Different researchers have defined big data in different ways. Wikipedia mentioned that big data usually include data sets with sizes beyond the ability of commonly used software tools to capture, create, manage and process data within a tolerable elapsed time [2]. Nowadays people using internet rapidly and living online, they express their ideas, views, logic, opinion, etc. BD is not only about the size of data, it's about the value within the data. The value of data refers to our attitude, like, dislikes, opinion, perspective, ideas, views etc. We are generating huge amount of data in social media, in traditional model only few companies are generating data and all other companies are consuming that data but in the new model, all of us are generating data and all of us are consuming the data. This data contains a lot of information with a lot of noise. To extract the signal from the noisy data is the key of BD. Organizations like Facebook, Google, Linkden, ebay were built around BD from the beginning. Apart from this, several organizations are collecting massive amounts of domain-specific data that can be used to solve problems related to fraud detection, cyber security, national intelligence, medical informatics and marketing. In hierarchical learning process, we use DL and BD for extracting high-level, complicated data for generalization as data description.

The motive of this paper is to show the amalgam of DL and BD. There are several technologies which are in high demand nowadays. DL and BD are some of them. DL is one of the popular research areas of ML. It is also broadly used in natural language processing, pattern recognition, speech recognition, reinforcement learning and computer vision. The size of data we used in the current era is becoming bigger and DL contains several algorithms, which adequately play with BD.

Section II contains an overview of Deep Learning architectures; section III defines Deep Learning (DL) for big data analytics. Section IV covers Applications of Deep Learning (DL) in Big Data (BD), section V deals with deep learning applications for big data analytics, section VI has a clear view of deep learning challenges in big data analytics whereas section VII describes future work of deep learning in big data and lastly conclusion has been covered in section VIII.

II. OVERVIEW OF DEEP LEARNING ARCHITECTURES

The objective of DL is to study a complex and intellectual data representation hierarchically, through passing the information over various transformation layers. The deep architectures are combination of multiple layers of non-linear operations, like in neural nets with numerous hidden layers. Each level of the architecture represents features at a different level of abstraction. Several points can be considered behind the motivation of deep architecture. Deep Architectures can be

shown efficiently with fewer computational models for same function that might allow for a hierarchy or representation; it allows non-local generalization in which various levels of latent variables allow combinatorial sharing of statistical strength [25, 27]. Some techniques use shallow architecture such as Support Vector Machines (SVM), Naive Bayes (NB), K-Nearest Neighbors (KNN) etc. The required number of nodes in the graph for their computations and also number of parameters may grow very large. There are two unsupervised single layer learning algorithms exist; those are used as fundamental building blocks to build deeper models: Auto-Encoders (AEs) and Restricted Boltzmann Machines (RBM) [8]. Some more DL algorithms are also used to tackle the problem like: Deep Belief Network (DBN) [16], Generative Adversarial Network (GAN), Convolutional Neural Network (CNN), Deep Boltzmann Machines (DBM), Deep Stacking Network (DSN), Recurrent Neural Network (RNN) [37-50] etc.

A. Auto-Encoders (AEs)

AEs are unsupervised single layer learning algorithms, which are the combination of three layers: input, output and hidden. AEs try to capture the structure of input data in a manner which creates to rebuild the input in the output layer [24]. Back-propagation algorithm has been used in the training phase and the objective of the output is the input itself. Deep AEs is a combination of two symmetrical deep-belief networks that have four to five shallow layers which represent the encoding half of the net and the second set of four or five layers that make up the decoding half. Some applications of AEs are image coloring, dimensionality reduction, feature variation, watermark removal and denoising images.

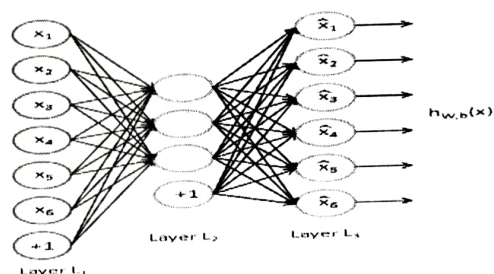


Fig. 1. The Auto-Encoder neural network in which the output is similar to the input [24]

B. Restricted Boltzmann Machine (RBM)

RBM is a special category of Boltzmann Machine (BM) with the restriction that their neurons must form a bipartite graph. It is a generative stochastic artificial neural network that can learn a probability distribution over its set of inputs. RBM contains two layers: visible units and hidden units. In RBM, there is no connection between similar layers like visible-visible or hidden-hidden connections. As the training of one RBM is completed, the actions of its hidden units can be

represented as data for training a higher-level RBM. The contrastive divergence algorithm has been mostly applied in the training phase of BM [26]. Some applications of RBM are classification, dimensionality reduction, feature learning, collaborative filtering and topic modelling.

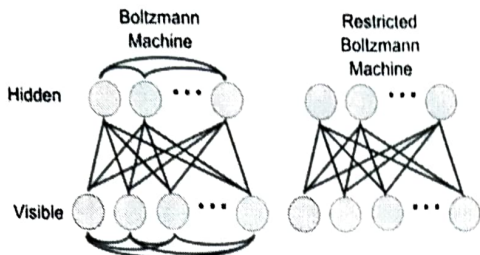


Fig. 2. The Restricted Boltzmann Machine [17]

Apart from this, deep unsupervised networks can be implemented from some unsupervised single layer learning algorithms. Some of them are mostly developed, i.e. Deep Neural Network (DNN), Deep Boltzmann Machine (DBM), Deep Stacking Network (DSN) and Deep Belief Network (DBN).

C. Deep Belief Network (DBN)

It is an approach of DL that is probabilistic and generative in nature that learns a joint probability distribution of the training data without using data labels. This model is basically combination of several layers of random hidden units that usually have binary values and used as feature detectors. It is an amalgam of simple learning components that construct every layer. By using back-propagation or other discriminative algorithms, it can be also used to generate pre-train DNN by using the learned DBN weights as the basic DNN weights. It is composed of a stack of RBM with a full set of connections between each two adjacent layers; but in the same layer, there are no connected units [21]. Connections between the two higher layers are symmetric and undirected connections and shape an associative memory. The lower layers receive data from the layer above, directed and top-down connections [28]. The learning phase of DBN is based on a greedy layer wise unsupervised pre-training which helps in avoiding local optima and over fitting problems [21]. The learning phase or working principle of DBN considers the first layer as trained as an RBM, which maps the raw input as its visible layer. The input data representation is achieved from the first layer, which is used as training data for the second layer. This depiction can be taken as being the mean activations or samples of conditional probabilities. Now the first layer becomes visible layer to the second layer. Though, the second layer is trained as an RBM by taking the transformed data as training examples. These will be iterated for all the layers, each time either samples or mean values are propagated upward. Now all weights of the layers are initialized. After pre-training, fine-tuning for the whole network can be done by

adding a final layer to produce the preferred outputs and derivatives of back-propagating errors.

Therefore DBN is a proper combination of unsupervised pre-training and supervised fine-tuning and highly used for solving classification problems.

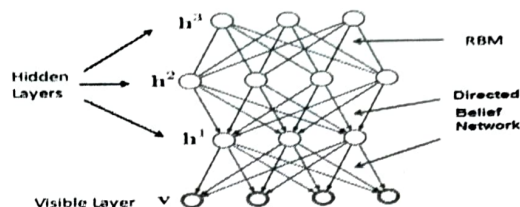


Fig. 3. The Deep Belief Network [29]

D. Generative Adversarial Network (GAN)

GAN use unsupervised learning to train two models in parallel. The important aspects of GANs are how they use a parameter count that is significantly smaller than normal with respect to the amount of data on which we are training the network. The network is forced to efficiently represent the training data, making it more effective at generating data similar to the training data. When training images (such as the Image Net dataset) contain large size, then generally build a generative neural network. The generative network of GAN generates data or images with an appropriate kind of layer called a de-convolution layer. At the time of training, we use back-propagation algorithm to update the generating network's parameters to generate more realistic output images.

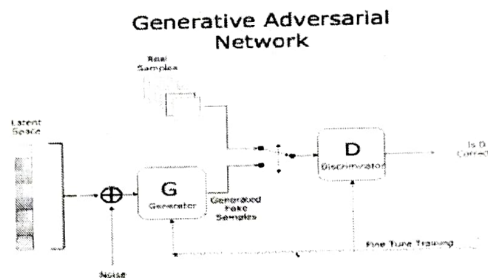


Fig. 4. Generative Adversarial Networks [51]

E. Convolutional Neural Networks (CNN)

The goal of a CNN is to learn higher-order features in the data through convolutions. CNN are combination of neurons that keep learnable biases and weights. Each neuron accepts several inputs, completes a dot product and optionally follows it with a non-linearity. The total network asserts a single differentiable score function, which has raw image pixels on one end and on the other end it has class scores, and a loss function is still obtained in form of SVM, softmax, etc. The fully-connected layer of neurons activates at the end of CNN

and all the utilities we advanced for learning regular Neural Networks still apply in the network. It is mostly used in image and video recognition, recommender systems and natural language processing. CNN can identify street signs, faces,

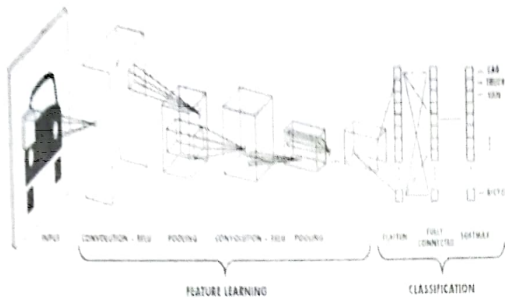


Fig. 5. Convolutional Neural Networks [52]

F. Deep Boltzmann Machine (DBM)

DBM consists of binary pair-wise Markov Random Field with numerous layers of hidden random variables [30]. It is basically a stack of RBM in which only adjoining layers are connected, but there are no hidden to hidden or visible to visible connections like DBN. The learning phase of DBM is managed by a greedy layer-wise unsupervised pre-training in which DBM is considered as a stack of RBM. The output of current trained RBM is used as the input to training the next RBM. After pre-training, the learned RBM is fine-tuned using back-propagation of error derivatives and then used to regenerate the original input data. It is basically used for solving object and speech recognition problems.

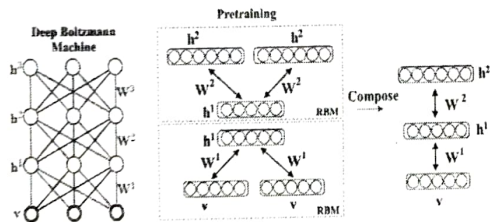


Fig. 6. The Deep Boltzmann Machine and its Pre-training procedure [30]

G. Deep Stacking Network (DSN)

DSN is also known as deep convex network and it contains a different architecture from the basic approach of DNN [31]. DSN stands to be a deep architecture with serially connected, interfering and layered modules or subnets. It maintains several small subnets with the only single hidden layer. Each subnet is treated as a neural network with a single hidden layer and has two sets of trainable weights. Each subnet of the DSN contains three layers. The first linear layer comprises of some

individuals and many other aspects of visual data. CNN overlaps with text analysis via optical character recognition. Sometimes it is also used for analyzing sound

linear input units equals to the input feature dimensionality. The hidden layer corresponds to a set of non-linear sigmoidal units whose number is a disciplined hyper-parameter. At last, the second linear layer includes a variety of linear output units that represent the target classification classes [31]. It is basically used for large scale data.

H. Recurrent Neural Network (RNN)

RNN is in the family of feed-forward neural networks. The basic fundamental concept behind RNN is to manipulate sequential information. In CNN, we consider that all inputs/outputs are independent of each other. But in majority of tasks, all inputs/ outputs are dependent of each other like we want to predict the next word in a sentence. RNN are called recurrent because they behave the equivalent task for each element of a sequence, whose output always being depended on the past values. RNN has a memory which stores information which has been calculated previously.

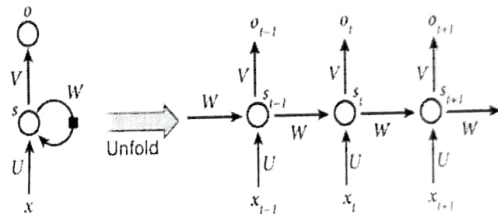


Fig. 7. Recurrent Neural Networks [53]

III. DEEP LEARNING FOR BIG DATA ANALYTICS

In our daily life, we generate massive amounts of real-time labeled and unlabeled data that is coming from multiple resources [20]. For example, some multinational companies as Microsoft, Yahoo and Google, have collected exabyte of data or larger. In addition, social media communities, such as Facebook, YouTube and Twitter have millions of users that permanently create massive amounts of data [8]. These data surpass the conventional computing, processing and storage capacity of traditional database systems and techniques of data analysis. Therefore, the term of data is modified to BD, which gets big prospects and transformative potential for various sectors. BD poses several challenges that stand as a hinder for BD analytics. Researchers, organizations and individuals have given several numerous definitions for BD. In 2001, industry analyst Doug Laney (currently with Gartner), defined BD in terms of three V's: Variety, Velocity and Volume.

A. 3 V's of Big Data

Volume refers to data size that is being processed and cannot be limited, but the speed of processing is constant. Analyzing and manipulating big amount of data entail new resources that can materialize and display the requested results.

Variety contains data which comes in increasingly diverse and complex pattern from a variety of different sources and probably with distinct types of distributions. The challenge is how to combine data that is dissimilar in source or structure and do it at a reasonable cost.

Velocity refers to speed of huge amount of data that are being generated, collected or analyzed. The conventional systems are not adequate for executing the analytics on the data that are regularly in motion. Now performing parallel and distributed data processing, data reduction in high-dimensionality, tracking and analyzing data provenance, decision-making and real-time analysis, become fundamental problem areas in BD analytics. So, there is a need for prominent tools and techniques to provide solutions for these areas. In ML community, DL can be used as a new tool that helps in BD analytics [54]. DL algorithms extract global and non-local patterns and relationships in the data. The extracted representations of data by DL algorithms can be reflected as a real source of knowledge for making decisions in such fields as; information retrieval, semantic indexing and for other goals in BD analytics. DL can manage with huge amounts of labeled and unlabeled input data. In addition, it can also maintain incompleteness and noise properties of data and provide high-level representations for it. It can also provide online learning, learning one instance at a time for handling fast coming of data streams. All these capabilities are an aid to make DL an effective BD analytic tool.

B. 4 V's of Big Data

Oracle has defined BD in forms of four V's i.e. Volume, Variety, Velocity and Veracity. Veracity specifies to the trustworthiness/uncertainty of the data as accuracy is the major issue in such a BD environment. For taking the right decisions, the data must be clean, consistent and consolidated.

C. 5 V's of Big Data

BD is also defined in the form of five V's as Velocity, Volume, Variability, Variety and Value. Value refers to worth of data being extracted, endless amount of data is useless, unless it cannot be converted into valuable data.

D. 10 V's of Big Data

In 2014, Kirk Born has defined BD in the form of 10 V's i.e. Venue, Variety, Value, Volume, Variability, Validity, Velocity, Vagueness, Vocabulary and Veracity [55].

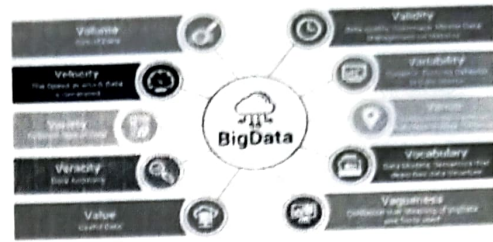


Fig. 8. 10V's of Big Data [55]

E. 42 V's of Big Data and Data Science

As per the latest report, in 2017 some researchers now operate in an ever more sophisticated world of analytics. To keep up with the times, the BD contains 42 V's for data science. Those are: Vulpine, Voice, Voyage, Vocabulary, Vagueness, Validity, Valor, Value, Variability, Vane, Vantage, Variety, Varmint, Varnish, Veil, Veer, Velocity, Venue, Veracity, Vet, Verdict, Victual, Viral, Visibility, Vastness, Viscosity, Virtuosity, Visualization, Vanilla, Vogue, Vivify, Viability, Volatility, Vaccination, Volume, Vault, Voodoo, Vibrant, Versed, Vexed, Varifocal, Version Control.

IV. APPLICATIONS OF DEEP LEARNING IN BIG DATA ANALYTICS

To mine and retrieve the patterns from large data sets for making decisions and prediction is the main objective of BD analytics [22, 23]. BD analytics contain several challenges which come during data mining and extraction; some of them are format variations of the native data, reliability of data analysis, highly distributed input sources, imbalanced input data and fast-moving streaming data. DL algorithms can tackle these challenges very effectively [28].

A. Semantic Indexing

Information retrieval is one of the famous fields that are analogous with BD Analytics. The extraction of efficient information and their storage is a tremendous obstacle in BD analysis, as data is available in different formats in large-scale: such as video, text, image and audio data [28]. These data are being assembled and made available in different types of domains. Semantic indexing proves to be an efficient technique as it facilitates knowledge discovery and realization, thereby the working procedure of search engines performs quickly and give accurate result.

B. Conducting Discriminative Tasks

When a user wants to perform different type of operations in BD Analytics, DL algorithm is used as a platform to retrieve complex nonlinear features from the primary data. The extracted feature is used as input to perform discriminative

task for the use of linear models. There are two advantages by Adds non-linearity to the data analysis, thereby associating discriminative operations nearly to AI and secondly applying linear analytical models on selected attributes is more efficient computationally. These two benefits are significant for BD because with the help of these techniques, practitioners are able to achieve complex tasks associated with AI like object recognition in images, image comprehension, etc.

C. Semantic Image and Video Tagging

Semantic tagging refers to a Knowledge graph that combines public and private data. In semantic tagging, we analyze the text, extract concepts, identify topics, keywords and important relationships and disambiguate similar entities. DL mechanisms are used in semantic tagging for segmentation and notation of complicated image scenes. Apart from this it also recognizes different types of video data tagging and action scene. DL has been successful in achieving astounding outcome in retrieving effective features. Although, there is still a substantial amount of work that remains to be done for more distant exploration that includes determination of suitable motives in learning good data descriptions and accomplishing other complex problems in BD Analytics.

D. Social Targeting

DL has the capability to guess the unstated emotions and events in any textual data. It can recognize objects in photos. People's likely future behavior can also be predicted by this knowledge. All these features make it a hot property in the fields of intelligence, sales, marketing and advertising. Most social media organizations have set up an internal team to reap the benefits of DL in their work.

V. DEEP LEARNING APPLICATIONS FOR BIG DATA ANALYTICS

DL algorithms are well significant for the hierarchical multi-level learning approach. The extracted information represents the real source of knowledge for BD analytics fields, such as object recognition, data tagging, information retrieval and natural language processing etc.

A. Object Recognition

Object recognition is a computer vision technique for identifying objects in images or videos. The Key output of DL and ML algorithms are object recognition. Computer vision systems effectively used in several fields; like Object recognition, 3D-modeling, medical imaging and smart cars. The most challenging task of object recognition is to extract features and classify training, is to be handled by deep networks effectively. A hybrid training algorithm is used which incorporates both generative and discriminative gradients. Generative training provides more accurate object recognition and extracts more abstract image representation,

using this approach. Firstly, by selecting features with DL whereas discriminative training provides better classification accuracy. DL models such as CNN are used to automatically learn an object's inherent features in order to identify that object. For example, a CNN can learn to identify differences between cats and dogs by analyzing thousands of training images and learning the features that make cats and dogs different. DL offers a high level of accuracy, but requires a large amount of data to make accurate predictions.

B. Speech & Audio Recognition

Speech & Audio Recognition has been one of the vital research area for many years. It works on Hidden Markov Models (HMMs) In which the observation probabilities are exhibited using Gaussian mixture models (GMMs). However, GMM-HMMs models suffered from independent unrealistic assumptions. They have limited representational capacity of their hidden states. Several research groups proved that DNN can surpass previous advanced models for speech recognition on a variety of large datasets [28]. There are some prominent areas where DL techniques can be effectively used such as Automatic Speech Recognition, Text-to-Speech and Music Generation etc.

C. Information Retrieval

In Information retrieval, we retrieve the relevant information from databases. Performing fast information retrieval becomes a hurdle in BD as there are massive amounts of data in different format, such as text, audio, image and video. These multimedia data are collected from several domains like social media. DL networks are mainly used in information retrieval for extracting semantically meaningful features for subsequent object ranking stages [14]. Information Retrieval Tasks contain Image Retrieval, Generation-based Question Answering, Question Answering from Database, Retrieval-based Question Answering and Question Answering from Knowledge Base.

D. Natural Language Processing (NLP)

In NLP, we can automatically manipulate human languages in a smart and useful way. By using NLP techniques, developers can construct the structure of information to perform different operations: such as translation, automatic summarization and relationship extraction, named entity recognition, sentiment analysis, speech recognition and topic segmentation.

E. Predicting Earthquakes

To predict earthquakes, Harvard scientists used DL tools to teach a computer to perform viscoelastic computations. This application of DL improved the calculation time by 50,000%. When it comes to earthquake calculation, timing is important and this improvement can be vital in saving a life.

F. Advertising

Advertising is one of the demanding areas that has been transformed by DL. Publishers and advertisers want to increase the relevancy of their ads and increase the return on investment of their advertising campaigns. Through DL it is possible for ad networks and publishers to attach their content in order to create data-driven predictive advertising, real-time bidding for their ads, precisely targeted display advertising and more.

VI. DEEP LEARNING CHALLENGES IN BIG DATA ANALYTICS

There are several areas of BD where DL is in high demand to solve those problems. BD has become most popular as many organizations (both public and private) collecting huge amount of domain specific data, that contains useful information for marketing, medical informatics, cyber security, fraud detection and national intelligence [56, 57]. DL attains limited progress in learning with streaming data, distributed computing and merchandising with high-dimensional data [32-35].

A. Real-time Non-stationary Data

Real-time data stands for high-speed generation of data, which needs to be processed immediately. Non-stationary data stands for distribution of data, which are varying over time. An effective method provides efficient analysis for these data that is effective in monitoring tasks, such as fraud detection. Real-time non-stationary data are collected frequently and present a challenging area in BD analytics. To learn from those huge datasets, incremental feature learning provides an effective manner with a slight set of initial features. The idea of such learning is to add new feature mappings to the existing feature set and then merge them redundantly. In recent years, only limited progress has been done on deep online learning, it is important to assimilate DL algorithms to be able to control large scale of online, real-time data streams.

B. High-dimensional Data

To handle high dimensional data like images, some DL algorithms are used which become highly extravagant. When we perform association between DL algorithms and large volume BD, the data sources which are high-dimensional, provides excessively to the volume of the primary input, in addition to entangling learning from the input. Some researchers introduced marginalized stacked de-noising AEs which extent significantly for high-dimensional input and these are systematically hasty than regular stacked de-noising auto-encoders. The application of DL algorithms for BD Analytics contain high-dimensional data persists mostly unused and warrants evolution of DL based results.

C. Data parallelism

BD contains large scale of inputs, high dimensionality attributes and great varieties of output. Through these properties data become highly complex to run and proposed model is also difficult to maintain. DL algorithms provide effective methods to handle these properties. Popular mini-batch stochastic gradient techniques of DL are well-known and difficult to be parallelized over computers. Parallel implementation utilizes clusters of GPUs or CPUs in increasing speed of training data without decreasing the accuracy learning algorithms.

D. Multimodal Data

Mostly BD is founded as a multi-modal data. Multimodal data resides several input modalities which come from different sources. Each source has a different kind of representation and correlation structure. For example, an image is generally represented by real values of pixel intensities, but the text is usually represented as vectors of the discrete sparse word count [36]. To realize the non-linear relationships between low-level features through dissimilar modalities is a difficult task. DL is effectively used in heterogeneous data integration due to its capability of learning variation factors of data and providing abstract representations for it. However, its capability is limited to integrate only bimodalities in which data come from two modalities [21]. There is a need for more progress in DL algorithms to be optimal models for integrating multi-modal data.

E. Large-scale models

Large-scale DL models effectively handle huge amount of input data which accomplice with BD. In large-scale models, we determine the ideal number of model parameters and improving their computational utilities, it has been a challenging task in DL for BD Analytics. Streaming data and domain adaptation are some other BD problem that can be effectively tackled with large scale DL models for BD analytics.

VII. FUTURE WORK OF DEEP LEARNING IN BIG DATA

To train the data which is in high-level illustration, a specific pattern is used that is DL Algorithm based on the input and then significantly utilize rest input for retrieving the data abstractions and representation.

In DL algorithm, the important question is to explore that, at what amount of input data is effectively required to train favorable data format that can be specifically used for new input data in the distinct BD application territory. The essential parameter of studying DL algorithm is Domain adaption, in which the division of training data is different from division of test data. In some large industrial organization, domain adaptation study is efficiently applied in few specific domains. Cyber security, fraud detection and

computer vision are some specific research area of BD which have input data both in labeled and unlabeled format. To achieve good data representation in above research areas, DL algorithm uses semi-supervised training method. In semantic indexing or discriminative modeling, some learning techniques are used to identify patterns from the unsupervised/unlabeled data; the available supervised /labeled data can be accomplished to further tune and enhance the learnt illustration and patterns for a distinct analytics task.

VIII. CONCLUSION

DL is the study of learning hierarchical representations. DL is flourishing in BD analytics, speech recognition, image processing and natural language processing. DL is a very promising area of AI and sensible too. As compared to feature engineering algorithms and traditional ML, DL provides an outcome to associate the analysis of data and learning issues organize in huge amount of input data effectively. It naturally extracts complicated data illustrations from the huge amount of unsupervised data. So it is a promising mechanism for BD analytics, which contains data analysis in large organizations, primary data may be uncategorized and unsupervised. There is still a chance of improvement in this prominent area. It Works well in several areas like image classification, image semantic segmentation, object detection in images etc. There are several applications that rule over the world in upcoming years like, self-driving cars, DL in healthcare, voice search & voice-activated assistants, automatic adding sounds to silent movies, automatic machine translation, automatic text generation, automatic handwriting generation, image recognition, automatic image caption generation, automatic colorization, advertising, predicting earthquakes, neural network for brain cancer detection, neural network in finance, energy market price forecasting, wrap up etc. A part from this further work is require on how we can accommodate DL algorithms for hurdles related with BD, in addition to high dimensionality, data tagging, improved formulation of data abstractions, scalability of DL models, streaming data analysis , semantic indexing, criteria for selection of good data representations, distributed computing, information retrieval and domain adaptation.

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An Effective Approach to Electronic Resources: Webliography

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Abstract: Since the invention of the World Wide Web (WWW), some solutions have been planned to solve the problem of digital information retrieval, including search engines and Web directories. A webliography is a special type of Web directory and consists of an enumerative list of hypertext links to the scientific sources of information on the Internet. This paper explains web-based information retrieval as one of the main research interests of library and information professionals during the last decade, and introduces machine-oriented and human-oriented approaches in the designing process of Internet search tools and concerns with the second approach as a basis for the discussion. Then it defines the concept of webliography as a special type of human-edited search tools. It is, in fact, an enumerative list of hypertext links and a gateway to the scientific sources of information on the Net, whether annotated or not.

Keywords: Webliography, World Wide Web, Internet Resources, Electronic Resources

1. Introduction

With the arrival of World Wide Web (WWW) thousands of websites have emerged and a user is struggling hard to find relevant information, a lot of efforts has been made for the effective approach to web-based electronic resources. Webliography is one of them, it is a specified web directory that provides an enumerative list of hypertext links to the academic resources of information on the internet. It is an annotated bibliography of internet/electronic resources that can be used by the academic community and the general public to explore a particular theme or topic in depth. A webliography is an online bibliography that lists and hyperlinks websites and digital information around a single topic (Yang, 2008).


This research concerns webliography as a type of information retrieval tool. Oxford English Dictionary defines webliography as "a list (either printed or online) of electronic works or documents relating to a particular topic". "Webliographies are classified in the category of human edited/ developed/generated search tools (web directories). and are also related to some of the IR problems including interface design, browsing, searching, user satisfaction and web site selection/



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Abstract

One of the most important tropical and sub-tropical coastal wetland types are mangrove swamps, which occur in inter-tidal saline areas and estuary mouths and work as a connection between the land and the sea. Mangrove ecosystems provide a range of direct and indirect services to society are highly bio-diverse and form a habitat to a variety of flora and fauna. Mangroves are a threatened ecosystem and the threats are due to some inherent reasons like mangrove areas are highly productive, they are situated in prime seafront location, the important

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*Travelling Imagination and Gay Spatial Politics in Contemporary Indian
English Writings*

Kuhu Sharma Chanana
Junior Fellow, NMML



Nehru Memorial Museum and Library

2019

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Travelling Imagination and Gay Spatial Politics in Contemporary Indian English Writings¹

Abstract

*This Paper examines the relatively unexplored spatial aspects of the queer literary texts which can provide effective tools to unearth the still uncharted areas of queer and literary studies when perceived through the lens of queer geography, especially in the Indian context. It is in this light that Kuhu Sharma Chanana tries to investigate certain specific spaces like train compartments, railway stations, public parks, gay-bars, streets and public toilets. For this purpose, the author has critiqued Raj Rao's *The Boyfriend*, *Six Inches*, *Lady Lolita's Lover* and Michael Malik's "Dreams and Desires in Srinagar". She has used Foucault's concept of heterotopias, Michel de Certeau, Amy Ritcher and Wolfgang Schivelbusch's theorization of railway navigation, Baudelaire's and Benjamin's notion of flaneur and Dianne Chisholm's idea of cruising flaneur.*

Keywords: *Flaneur*, travelling imaginations, gay spaces, queer gaze, heterotopias

¹ This paper is a revised version of the lecture delivered at Nehru Memorial Museum and Library, New Delhi on 28 February 2019.

The queer space as focus of inquiry gained momentum in the last decade when scholars had started concentrating on specific spaces vis-à-vis non- normative sexual and gender identity. For instance works on the issues regarding work, gender and space (McDowell 1997), queer identity and citizenship (Bell and Binnie 2000), bisexuality and space (Hemmings 2002), domestic spaces and lesbian identity (Valentine 1989) have fired the imagination of the academics and deconstructed the hegemonic structures to such a degree that Hubbard has gone to the extent of stating that "straight geographies have gone queer too"(Hubbard 2007, p.11).The reciprocal negotiation between space and identity constantly contests, challenges and reorients the everyday practices of normative spaces.

The symbiotic relationship between space and gay identity has also been the subject of many scholarly works and out of which George Chauncey's *Gay New York: Gender, Urban, Culture and the Making of the Gay Male World, 1890-1940* (1994) holds an important position. As Chauncey succinctly charts out that prior to the Stonewall movement², there was a strategic fine balancing of hide and seek in terms of visibility and camouflage by the gay individuals to combat the oppressive forces and their community formation relied on shared codes of communication. To quote his words:

Gay men developed a highly sophisticated system of subcultural codes---codes of dress, speech and style---that enabled them to recognize one another on streets, at work, and at parties and bars, and to carry on intricate conversations whose coded meaning was unintelligible to potentially hostile people around them. (Chauncey 1994, p. 4)

This is specially true in the Indian context as due to the pre-colonial draconian law, implemented according to Sec. 377 (that has been repealed only recently) which criminalized penetrative sex between two same-sex individuals, gay men have been at the higher risk of ostracization as compared to lesbians. And precisely for this reason, the public exposition of their sexuality is fraught with greater dangers and warrants a fine balancing of visibility (to enable them to communicate in subtle ways and find partners)

² Stonewall movement refers to a series of spontaneous, violent demonstrations by the members of the queer community against a police raid that took place in the early morning hours of June 28, 1969, at the Stonewall Inn in the Greenwich Village neighborhood of Manhattan, New York City. This rebellion is considered a watershed moment in the queer liberation movement.

and secrecy. On account of attendant patriarchal privileges, gays have more access to public spaces, greater financial autonomy and mobility as compared to the other queer entities such as lesbians and transgenders, but the issue of sodomy makes them more vulnerable in the eyes of the law till recently. In a seminar conducted by IAS (Indian Institute of Advanced Studies) in 2012 on Gay Subcultures, Akhil Katyal (a member of the faculty at Ambedkar University) presented a paper tentatively “Agha Shahid Ali and the Black Shoe” in which he discussed as how Shahid had talked about evading the police scrutiny inside the public transportation like buses by looking at the black shoes of police men who were in plain clothes to catch the offenders. During an informal discussion after the seminar with Raj Rao (the author of India’s first gay novel in English, *The Boyfriend*), Rao told me that it is a common gay code to look out for police presence in public spaces. Thus the gay subcultures have their specific codes to belie the social opprobrium and yet finding potential partners and suitable cruising spaces.

It is in this light that I try to investigate certain specific spaces like train-compartments, railway stations, streets and festival sites. The exploration of the gay sexuality at these spaces reveals unique camouflage techniques and gay codes of conduct prevalent in the gay subculture. These codes and techniques synchronise the ambivalent threads of secrecy and perspicuity. For this purpose, I have critiqued Raj Rao’s *The Boyfriend*, *Six Inches*, *Lady Lolita’s Lover* and Nikhil Yadav’s “Upstairs Downstairs”. I have used Foucault’s concept of heterotopias, Michel de Certeau, Amy Ritcher and Wolfgang Schivelbusch’s theorization of railway navigation, Baudelaire and Benjamin’s notion of flaneur and Dianne Chisholm’s idea of cruising flaneur.

Gay *Flanerie* and the Travelling Imagination

First of all I am going to excavate the heterotopic site of train space and other modes of travelling imaginations that create liminal fluid spaces, where the flourishing of non-normative desires takes place. It appears that the train is not only an interesting site of intersection of private and public spheres but also a fine example of Foucauldian heterotopias. According to Foucault (as expressed in “Of Other Spaces”):

There are also, probably in every culture, in every civilization, real places— places that do exist and that are formed in the very founding of society—which are something like counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality. Because these places are absolutely different from all the sites that they reflect and speak about, I shall call them, by way of contrast to utopias, heterotopias. I believe that between utopias and these quite other sites, these heterotopias, there might be a sort of mixed, joint experience. (foucault.info/doc/documents/heterotopia/foucault.heterotopia.en.html)

Foucault further asserts that there are certain identities like adolescents, menstruating and pregnant women, who are in crisis with their environment. He argues that boarding schools in its nineteenth century form or military services for young man, the train and honeymoon hotels are all examples of ‘heterotopias of crisis’ because the “first manifestations of sexual virility were in fact supposed to take place ‘elsewhere’ than at home. For girls, there was, until the middle of the twentieth century, a tradition called the ‘honeymoon trip’ which was an ancestral theme. The young woman’s deflowering could take place ‘nowhere’ and at the moment of its occurrence the train or honeymoon hotel was indeed the place of this nowhere, this heterotopia without geographical markers.” (<http://www.foucault.info/doc/documents/heterotopia/foucault.heterotopia.en.html>).

Little wonder the train has been the center space for sexual-encounters of queer people in Raj Rao’s *The Boyfriend, Six Inches*, Sarojini Sahoo’s “Behind the Scene” and Abdul Khalid Rashid’s “Incomplete Human”. Apropos of this Giti Thadani in *Sakhiani* by quoting Sonia Singh’s article, “A lesbian to lean on (*Chastity*, July 1994) affirms that there is a considerable amount of anxiety pertaining to the flourishing of lesbian relationships on account of easily available homosocial spaces in the ladies compartments of local trains. Thadani states that there is a nagging demand to create heterosocial spaces as compared to homosocial ones in order to mitigate lesbianism. Patently the politics of annihilating the homoerotic social places by creating more heterosexual spaces has a larger sinister agenda. To quote Sukthankar:

The above constructs lesbian experiences as arising from the fact that homosociality is more easily accepted, leading to lesbian experimentation. The moment that heterosociality is accepted this ‘problem’ supposedly will be eradicated. (Sukthankar 1999, p. 7)

This indicates the raffish potential of train as a site that promotes eschewing of essentialist notion of sexuality. Similarly in Pandey Bechan Sharma 'Ugra's story, "Chocolate Charcha" or "Discussing Chocolate" published in 1924, a self reflexive discussion on Ugra's gay writings takes place in the train itself. The entire story starts with a moving train and ends within a train. The whole story is a discussion about whether writing about gay-sex gives impetus to homosexuality or it is just an act of lay baring this hidden aspect of sexuality. In fact as early as 1924, the use of moving train for homoerotic articulation became conspicuous.

Now to investigate further Raj Rao's *The Boyfriend*, let me first briefly sketch the outline of this first gay novel (by an Indian in English) published in 2003. The protagonist Yudi is a middle aged, upper middle class, English-speaking, sophisticated man who moves around in local trains and in the process meets the love of his life Miland, a working class, *dalit* and homophobic gay man who later tries to use his sexuality to extract money. Miland later marries a woman leaving Yudi heart broken. The story presents an interesting backdrop of trains, railway stations, cruising parks, public toilets and through the queer gaze of Yudi these places appear to present an alternative cartography of Mumbai. Both the anonymity and the connectedness of the city life have been documented through the metonymic signifier of these public and semi-public spheres. Apropos of the specific ethos of Mumbai city, it is significant to quote the following lines from Suketu Mehta's *Maximum City: Bombay Lost and Found*:

Bombay is a...city of migrant men without women; a city in heat. The womanless rickshaw wallahs, the bollywood wannabes, the fashion models, and sailors from many countries---all in search of some heat, a hurried furtive fuck in whatever hidden corner the world will permit them. They do it in trains, railway stations, the back of taxis, parks, urinals. The rocks by the sea are a favorite. Along Carter Road in Bandra, at Scandal Point in Malabar Hill, rows of couples are wrapped in each other on the rocks, all facing the sea. It is no matter that the thousands of people walking by can see them, because they can see only their backs, not their faces, and the lovers to the left and the right of them are all busy with each other, kissing, feeling. Anonymity is erotic. That woman hanging out clothes on her balcony, with the hair long and wet around her shoulders from her bath. The crowds of girls in short skirts outside the Catholic colleges. 'The whole city is a bedroom', says my maid. She knows about the memsahibs who come to meet their drivers at Haji Ali. (Mehta 2005, p. 176-177).

These spaces have been reinvested with heterosexual liaisons, but Yudi's Mumbai has been reclaimed by rewriting and bending the rules of desire by the queer identity of Yudi. It creates radical ruptures in the heterosexual cartography of the city, and the train as a heterotopic site with no geographical markers plays a significant part in this connection. The Mumbai locals are overcrowded unlike the tube trains of the western world and hence there cannot be any concept of the personal space in these local trains and unintentionally one is bound to touch and to be touched in the cramped compartments of these locals and Yudi deliciously relishes these daily ephemeral erotic encounters at these spheres. The densely crowded space of a train compartment unwittingly challenges the received notion of straight spatiality in a convoluted manner. In fact by using his gaydar, he is able to locate his potential partner from a distance and suddenly the entire complexion of the compartment changes for him dramatically:

The train had to be quite full of people to have a go at each other...By the time they reached Bombay Central, all the seats were taken and the people were beginning to press on each other in aisles. In the Virar trains that Yudi caught, this happened all the time, and he was thankful for it. Rubbing his body against someone's was the best way to handle the tedium of the journey—it was much better than reading or singing bhajans or playing cards. (Rao 2003, p. 19)

Yudi is even aware as which station brings what kind of queer commuters. While describing Dadar and Bandra stations he states:

The former was famous for its mobs of working men who switched from Central to Western Railway, and vice versa, on their way to office and home. The latter, the queen of the suburbs as it was appropriately called, was the hot spot in town for queens". (ibid. p. 21)

Another interesting aspect of his satiation of queer desires through train space is that despite the 'immobility' and static 'rest' that are associated with train-travel, Yudi's erotic journey through static train compartment cannot be termed as 'dead time'(a term given by Wolfgang Schivelbusch while cogitating about conceptions of space and time vis-à-vis a railway journey). According to him, only the points of departure and destination hold importance and because of which the experience of the journey is valueless and can be realized only as "dead time" (Schivelbusch 1986, pp. 37, 55). As Michel de Certeau has also postulated that in a train journey, "As always, one has to get out", and in this "there are only lost

paradises. (Certeau 1984, p. 114). As Certeau asks, "Is the terminal the end of an illusion. (ibid., p.114). He documents a passenger's re-entry into the hustle and bustle of the station:

In the mobile world of the train station, the immobile machine suddenly seems monumental and incongruous in its mute idol-like inertia, a sort of god-undone. Everyone goes back to work at the place he has been given...the incarceration vacation is over. (ibid., p. 114)

But as opposed to this argument, Yudi's renegotiation of sexual identity is not limited to only train space and time and is not coterminous with the idea of 'dead time' but rather it turns the 'dead time' into 'transformative time' because Yudi's sexual escapades with Miland though start at a train compartment but exceed to other places like home, streets, restaurants, bars and even market spaces. Thus the time spent at a railway compartment acts as a catalyst to reorient the time and space outside the train compartment as well. The lessons of the train compartment indeed get translated into wider world as well and there is no lost utopia in this sense.

In fact in his erotic quest, Yudi seems to be loitering in and out of these trains and a picture of his being a cruising *flaneur* emerges. Let me briefly sketch the concept of *flaneur* before delving into deeper discussion on this topic in the context of the unusual queer *flaneur*. The idea of *flaneur* first made its appearance in the writings of Baudelaire. *Flaneur* is a casual wanderer, idle stroller, an aesthetic and dandy who has a detached observation of modern city life. In the twentieth century the figure of *flaneur* returns through Benjamin's *Arcades Project* (an unfinished project on the city life of Paris in the 19th century which was later published by Harvard University Press in 1999). In fact in 1929 he wrote an essay entitled "The Return of the *Flaneur*" but it was through the *Arcades Project* that the idea of a *flaneur* got fully conceptualized in his writings. The Arcades of Paris were long past but he revisited them through the eyes of a casual stroller who was an urban walker and presented a kaleidoscopic vision of Arcades that were imbued with the delicate aspect of the city life including a certain kind of consumerism. It is in this respect that the shops, café and bars become the part of the street of which this idle stroller makes a mental note. The sheer joy of *flaneur's* gaze has been described in these words by Benjamin as quoted by Rignall:

The street becomes the dwelling of the *flaneur*; he is as much at home among the facades of the house as a citizen in his four walls. (Rignall 2004, p. 18)

The city becomes both familiar and fantastic at the same time through his specific gaze. Bobby Seal in "Baudelaire, Benjamin and the Birth of the *Flaneur*" by quoting Martina Lauster postulates this idea in these words that a *flaneur* is, the viewer who takes pleasure in abandoning himself to the artificial world of high capitalist civilization. One could describe this figure as the viewing device through which Benjamin formulates his own theoretical assumptions concerning modernity, converging in a Marxist critique of commodity fetishism. (<http://psychogeographicreview.com/haudelaire-benjamin-and-the-birth-of-the-flaneur>)

Thus this urban *flaneur* has largely been a male, privileged figure and in the process of *flanerie* a certain sort of barter and commodity exchange takes place as he dwells through streets and market places. In fact in this sense the consumption of the city is shown through identities that have certain privileges of class and gender. No wonder the concept of female *flaneur* has largely been alien till recent times. Scholars like Wolf and Pollock have talked emphatically about the impossibility of a female *flaneur*. Janet Wolff in her essay, "The Invisible *Flaneuse*: Women and the Literature Invisibility" gives the example of George Sand who has to disguise herself as a boy to experience Paris life in 1831:

The disguise made the life of the *flaneur* available to her, as she knew very well, she could not adopt the non-existent role of a *flaneuse*. Women could not stroll alone in the city. (Wolff 2004, p. 16)

In fact Phadke in *Why Loiter* talks about the nagging problems regarding women's accessibility to public spaces in specific Indian context and why there is a need of aimless loitering for women in order to reclaim the public spaces. Thus there is a greater need to turn to the public places like streets, bus stops, railway stations, metro stations, markets, and parks to analyse the embodied experience there. I would further like to elaborate on the concept of cruising *flaneur*. This term has been effectively employed by Dianne Chisholm in *Queer Constellations: Subcultural Space in the Wake of the City*. Charting out not only the similarities but also the dissimilarities, Chisholm affirms:

Travelling Imagination and Gay Spatial Politics

Unlike the classical *flaneur*, who has no object, the cruising *flaneur* is on the lookout for love, where the gay gaze is misrecognized for the look of the commodity. A city lover, as much a lover of his or her own sex, the cruising *flaneur* gravitates to the city's hot spots in search for a companion. (Chishlom 2005, p. 47)

Thus the idea of traditional flaneur has gone through a sea change and becomes quite fluid and dynamic over a period of time. The transience of gay cruising is coterminous with the ephemerality of train space and the act of flanerier. The whole experience of a cruising flaneur is fraught with a certain kind of 'emplacement' and constant movement which mitigate overt visibility and consequent violence. Thus strategically this mutable kind of erotic experience in a moving space is quite suitable for gay encounters and in this sense the constant emplacement of a traditional flaneur corresponds with the gay flaneur. Also I beg to differ from Dianne Chisholm on the idea that cruising flaneur is not aimless because he is looking for love. The cruising flaneur (specially in the texts under discussion) is not looking for stable partnership and love but mainly aspires for just ephemeral erotic exchange (no purposeful quest for love is indicated here). The yet another intersecting zone between cruising flaneur and traditional flaneur is their subversive potentiality to critique normativity. The traditional flaneur's aimless loitering is a critique of modern life as it presents a stark contrast to the meaningless sick hurry of modern life by highlighting the purposefulness of the so-called aimless loitering as in the process he develops a profound observation regarding the life that surrounds him. Similarly the cruising flaneur's subversive potential is inherent in the fact that the so-called straight places are reconfigured as queer spaces through not only his queer gaze but also by his relentless cruising. Lastly as the traditional flaneur is incognito to fellow-walkers, similarly the gay identity and cruising of a queer flaneur are invisible to straight passengers and fellow-travelers.

In this light the queer identity of Yudi and his loitering through trains and cruising in public toilets of railway stations and ephemeral erotic exchange in trains as compared to the materialistic barter offered by the traditional male *flaneur* dismantle the spatial privileges accorded to a consumerist male figure of a *flaneur*. In this respect this gay cruising figure through his aimless loitering in trains and the associated spaces like public

toilets and railway stations with *dalit* and working class men not only changes the heteronormative complexion of these spaces but also disrupts the hierarchy of gender, class and caste. And as Richter describes the train space as a “a socially diverse and fluid space capable of blurring the lines of class and caste” (Richter 2005, p. 5). Similarly Wolfgang Schivelbush depicts railway compartment as “the chariots of equality [and] freedom”, for travelers in a train find themselves equalized by their shared situation of technological equality (Schivelbush 1986, pp.71-72). Thus the *flanerie* through the train space is conducive for re-making and revising the social identity. The traditional *flaneur* is a consumer and a certain kind of exchange of commodity takes place there, but here Yudi’s currency of exchange is erotic pleasure (which brings a paradigmatic shift in the concept of the conventional *flaneur*), no matter how so ever mutable it is. In this aspect the fluid and always in a movement kind of liminal and heterotopic space of train compartment, combined with the queer identity of cruising *flanerie* of Yudi, presents a counter site that the city of Mumbai offers. Yudi proudly introspects that despite being forty and having grey hair, he has never paid for sex although later Miland does extract some money out of him but by and large the exchange of commodity has always been mutual sexual pleasure.

In fact not only the mobile space of a train compartment with no geographical markers corresponds with Yudi’s liminal queer identity but also the associative spaces like railway stations provide a different kind of solace and acceptance to his non-normativity. No wonder the very first paragraph of the novel is saturated with Yudi’s experience of comfort and solace that he feels at these places. The novel opens with these lines:

Churchgate station is a tranquil place on a Sunday morning. It doesn’t choke with humanity as it does Monday to Saturday. The station is an asylum for Bombay’s down and out, but on a Sunday morning one is unlikely to find many bootblacks. Even they like to forget their Cherry Blossom tins and loll about in bed till mid day, like the youngsters in high rises on Cuffe Parade and Malabar Hill. On a Sunday morning, one doesn’t see urchins greedily finishing the remnants of a discarded bottle of Energee, or a Styrofoam cup of coffee, nor one does bump into skinny pimps and fleshy prostitutes. (Rao 1999, p. 1)

Thus the station becomes, as he has emphasized in the above mentioned paragraph, an asylum for all kinds of marginalized entities where everyone can have his or her own share of meat. Thus the constant visibility of various kinds of marginalized entities discriminated on the basis of class, caste and gender creates a unique place of implicit solidarity that further produces a space for coalition politics and it is in this manner that train and its associative spaces open an entry for gay Yudi in a way that no other space offers to him. Little wonder the entire novel is soaked with his queer experiences either inside a train or associative spaces around it. It reminds me of a scene described in yet another gay novel by Raj Rao entitled *Lady Lolita's Lover* that depicts a train as a honeymoon site where the deflowering takes place as mentioned by Foucault in his concept of heterotopias. Interestingly here the associative space around a train is a tunnel which is known as 'kissing tunnel'. To quote from the text:

The cream-and-blue mini train, hauled by a steam engine that huffed and puffed, came to be known as the toy train and matchbox train, and was a great hit with children and adults alike. It went through a tunnel known as One Kiss Tunnel, long enough for lovers to have just one kiss. (Rao 1999, p. 42)

It clearly reflects the radical potential of the varied variety of associative spaces around a train that can puncture the idea of normalcy potently. These spheres are by and large public spaces but in certain situations act like semi-public spaces on account of a certain kind of privacy that these domains offer.

Now when we compare the exposition of the gay identity with the lesbian and transgender entities in the train spaces, the privileges accorded to gay identity within queer circles become conspicuous. Despite radicalizing the train space through Sapphic desire, nowhere the lesbian lovers in the story, "Behind the Scene" by Sarojini Sahoo and in the novel of Anita Nair (*Ladies Coupe*) come close to the unabashed, frequent queer *flanerie* of Rao's Yudi who appropriates the train space through constant and spontaneous loitering while searching for potent partners. Yudi not only reinvests the train space with gay desire and changes its heteropatriarchal complexion, but also vehemently appropriates the associative places like railway station, platform and public toilets. Nowhere in the literary texts we find the exposition of lesbian longing in such unabashed manner as by Yudi in Raj Rao's *The Boyfriend*. Similarly the lovers in "Behind the Scene" are able to explore their

sexual identities and the protagonist in Anita Nair's *Ladies Coupe* is able to narrate her sexual escapades, but the hijra in "Incomplete Human" is unable to even expose her/ his identity spontaneously, let alone exploring her/his sexual identity in a train space. Thus by documenting these queer entities within a single space of train, one is able to decipher the hierarchal organization of gays, lesbians and transgenders within lgbtq circles.

While discussing train as a fertile and suitable ground to unearth the queer identities because of the heterotopic nature of this space, it is equally important to once again bring Michel de Certeau's theorization of railway navigation into discussion. At one level it corresponds with the Foucauldian idea of train as heterotopia in more than many ways. To quote from the text:

A travelling incarceration. Immobile inside the train, seeing immobile things slip by. What is happening? Nothing is moving inside or outside the train. The unchanging traveller is pigeonholed, numbered, and regulated in the grid of the railway car, which is a perfect actualization of the rational utopia. Control and food move from pigeonhole to pigeonhole: 'Tickets, please . . .' 'Sandwiches? Beer? Coffee? ...' Only the restrooms offer an escape from the closed system...Except for this lapse given over to excesses, everything has its place in a grid work. Only a rationalized cell travels. A bubble of panoptic and classifying power, a module of imprisonment that makes possible the production of an order, a closed and autonomous insularity—that is what can traverse space and make itself independent of local roots. (Certeau 1984, p. 111)

Certeau's railway compartment internalizes order in such a way that it subverts surveillance. According to Certeau, the immobility within mobility transcends and refashions the time-space compression. In this way a peculiar way of disordering of order takes place. The explicit order hides curious and implicit subversion.

Between the immobility of the inside and that of the outside a certain quid pro quo is introduced, a slender blade that inverts their stability. The chasm is produced by the windowpane and the rail...the iron rail whose straight line cuts through space and transforms the serene identities of the soil into the speed with which they slip away into the distance. The windowpane is what allows us to see, and the rail, what allows us to move through. These are two complementary modes of separation. The first creates the spectator's distance: You shall not touch; the more you see, the less you hold—a dispossession of the hand in favor of a greater trajectory for the eye. The second inscribes, indefinitely, the injunction to pass on; it is its order written in a single but endless line: go, leave, this is not your country, and neither is that—an imperative of separation which obliges one to pay for an

स्नेह-दीप, उद्गार और अर्पणा

रचयिता

प्रो. ज्योतीन्द्र प्रसाद झा 'पंकज'

संकलन और संपादन

डॉ. गंगा प्रसाद विमल

डॉ. अमर नाथ झा

हर्ष पब्लिकेशंस

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To
Our Teacher and Mentor,



Prof. Kailash C. Baral

Because you made us believe in ourselves



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Arzuman Ara
Dhurjjati Sarma
Bhaskar Jyoti Gogoi

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Introduction

*Narratives are privileged forms of discourse which play a central
role in almost every conversation.*

—William Labov

Narratives, both oral and written, are perhaps the most ubiquitous and multifarious of all literary forms in any literary culture. It encompasses within itself various other forms of discourse including that of the fields of historiography, law, philosophy, medicine, ethnography, etc. Indeed, the potential for creating stories may well be one of the fundamental, universal characteristics of language. Thus, a definition of the term "narrative" must take into account the fact that this genre is often enmeshed with other cultural resources and modes such as myths, legends, rituals, and so on. On the other hand, such a definition must also underline the richness and complexity of more developed "literary" narratives. In order to understand how a narrative relates to other forms of discourse, it is important to realize that the term "narrative" does not refer to a clearly defined, self-enclosed genre. Rather, it is part of a spectrum which embraces all genres of texts. This spectrum can be classified on the basis of "narrativity" that refers to a collection of textual attributes. All texts exist along a continuum of greater or lesser narrativity depending on the number and prominence of the narrative attributes they contain.

Any linguistic structure creates possibilities of meaning because of its difference (on the basis of the sign), of similarity (on the basis of patterns) and of placement (on the basis of contexts). Analysis of a text, therefore, requires breaking it into segments in order to expose the paradigmatic, syntagmatic, and semiotic markings that organize

(8)

Transition of The Chakhesang Nagas Folklore and Community's Portrayal in Print

Setolu Tunyi

Before the advancement of Christianity and education among the community, the Chakhesang Nagas¹ were solely depends their history in oral narration. With the introduction of the print among the community, most of the folklore are been scripted down according to the concerned writer's comfort of language. The living pictures are been documented and recorded through videos and media, which change the whole new perspective of delivering folklore to the people besides verbal narration. The change in community's folklore is not a matter, as change is unstoppable but "What really matters is the ability of a people to select from within their own cultures those elements that will help them cope with changing situations. The more the community interacts with other communities, the more they will be exposed to change."² This paper will focus on how folklore is being portrayed in the print world, and how it makes its way into the print era. The transition nature of folklore in the Chakhesang community will also be dealt with so that it gives a clearer picture of folklore in print. By using a comparisational study and applying inductive approach, the paper aims to give an analytical insight of the Chakhesang folklore in print era. Thus, the works of the two authors from the Chakhesang community, Vishu Rita Krocha's *Shapasha*, and Meneno Vamuzo Rhakho's two stories *Khawhimütüli* and *Lhoupezü-U Nuh* from *Naga Heritage. People Stories*, Vol.1 have been selected to analyse how print delivers folklore to the people, and how it portrays the community life. The chapter is based on the intensive personal field study collected from first hand information.

Literary text or any kind of script is not been found in the history of the Chakhesang community, so everything is completely based on eyewitness or oral narration, which is then passed down from one generation to another generation. The origin of the folktales or any kind of stories of the past must have started as a rumour within the community, and then it is been passed down as a sort of entertainment or to inculcate moral values, to younger people. Drastic changes have taken place with the arrival of education and Christianity within the community. People felt the need to write down their history, less it will get lost with the passage of time, thus they began to write their oral history through folktales and folk poems. Just as people's life is changing, so does their approach to folklore changes. When the community link all their history to folklore, things were natural. Everything is learnt and taught by watching, listening and practicing, which involves the performance of the whole community. Thus, community was emphasised and given more importance than personal interest. However, with the passage of time, people's interest slowly changes from community interest to personal interest. The centre was changed. This disturbs and misplaces some of the folklore of the community.

Literature came among the Chakhesang community, similar to the view opinionated by Soumen Sen about the motive of the early arrival of literature within the community of Khasi, "The early indigenous literature in print was mostly religious and moral, motivated by an urge for preserving the religious-cultural mooring."³

Thus, the first text that was used to educate people is the Christian Holy Bible. People slowly learnt English, and thereon felt the need to translate the Bible to their own language and even scripted down the folktales and folksongs so that younger people will not lose onto these tales. Although the print cannot produce the originality of the oral narration, efforts were made by the writers to record down the folklore of the community through print. Written folktales or folk poems do not get carry away completely from folklore. As Soumen Sen puts it, "There is an attempt at counterbalancing the past-ness of either the tale or the theme by giving it a contemporary stamp."⁴ In the works of the two Chakhesang authors Vishu Rita Krocha and Meneno Vamuzo, one comes to know the past life of the Chakhesang

community at large. Through the setting of the story, characters portrayal, incidents and situations happening within the stories, all relates to the life of the community of the past at large.

Vishu Rita Krocha has beautifully knitted the story from the folktales of one of the Chakhesang village. The setting, plot and structure of the story have the notion of the past, the belief of the people and portrays the social life at large. Like any other folktale, the authoress pens down the story from what she had heard through the retain memory of the elders. However, one cannot group the story as a piece of original oral tradition, because there are chances that the writers knowingly or unknowingly manipulate the story when they write down the story that has been narrated to them. In either way, Vishu Rita Krocha has penned down her story suitable for children during their bedtime. Just as the folktales in oral tradition always ends with moral or to teach the children, most of the stories that are written by the writers relating to folktales always do ends with a moral lesson to the people. The story revolves around an orphan boy who struggles to fit in his own society because of the ill treatment meted out to him by the villagers just because he was wealthier and better off in spite of been orphaned by his parents death. He finds a better solace in nature after befriending the tiger called Paokhadu.⁵ Their friendship lasted until the cruel hands of death parts them.

Before the story even begins, the hero is already been introduce from the title of the book. The story begins directly with no formal introduction of the hero called Shoposho who lives 'Far away in Sho land'. Folklore is been transmitted and acquired or learned through memories. When this process is been travelled from generation to generation, one lose the origin of the story, or the exact time, date and place and thus people create their own fancy world or utopian world, which makes the people more like a fairy tale and help the listeners transport the imaginary world. In the same way, one gets to know the author did not specify the exact village name nor did she specify which part of the world the story happened. Respecting the beauty of the folktale that is been narrated to her, where the folktale has its own utopian world, she helps the reader to carry off their imagination to the "far away" to Sho Land. When oral tradition is been transmitted by word of mouth, which depends only on one's memory, it slowly

loses its origin and new ideas and imagination are been added to it in order to fill the gap in the folktale. Therefore most of the folktales in Chakhesang community have lost even the names in the story and the tale in narrated by the gender, a girl or a boy, etc.

When the story opens, the hero has already lived half of his life, who was orphaned with the death of his parents. No one knows nor will ever be able to know what his childhood life was. But one comes to know that he grew up from a wealthy family when he was left behind with the "rich inheritance" by his parents. He thus owns many big fields, which yield him, more than sufficient. However, his richness and wealth does not woe the favour from the people, "because they were jealous of him". This jealousy maybe partly because of the wealth he possessed, or partly because of the social forces which contempt the orphan or the single-handed widow or widower. The condition of the society is been portrayed at large. When money was unknown to the people, the land and fields of a person is been counted as the price possession of the people. Thus, a rich man is been differentiated by the size and number of the field and land he possessed. Society takes pity and sympathize the orphan, the widow and the widower. However, they would not agree themselves to live under the control or be overpowered by them. This situation is been portrayed in the story of Shoposho. Although Shoposho is rich, he is still contempt by the society and is been treated like an outcast in the village. His wealth becomes an eye sore of the villagers they slowly encroached his property and claims over anything that sooth their comfort. Shoposho patience runs out to bear all the ill and selfish behaviour of the villagers, which prompts him to leave the village.

Shoposho left the village leaving behind all his wealth and property at the mercy of his selfish greedy villagers. He sharpened the blade of his spear, which is been considered as a shield and protector against the enemy during head heating era, until his spear was able to go through the bale of straw sharply. He killed a pig to cook and pack it for his journey, then cut off some raw meat to sustain him in the long run of his journey and wandered off to thick forest in search of better and suitable life. On entering the thick forest, the big footprint catches the attention of Shoposho, which makes him to a sudden halt, and wander off what might it be. In no time, he regains his stable mind and there

on notices a wild apple size two eyes staring at him in front of the cave. The cave belongs to none other than Paokhadu. He tried to appease Paokhadu by throwing a big piece of cook meat, but this thus catches the interest of the tiger from his staring. Shoposho then throws the raw meat to Paokhadu, who at first hesitated to take it, but later on grab the meat as it was his last opportunity and ate it up.

The offering of the meat was the turning point that lays the foundation of their friendship and breaks the silent and monotonous tensed atmosphere by communicating with each other. Shoposho requested to befriend with Paokhadu, however Paokhadu sharply incline to his request saying, "I will only befriend the one Shoposho."⁶ Shoposho introducing himself as the right person that Paokhadu was looking for, they instantly became friends. The reason why or how Paokhadu choose to prefer Shoposho among all people, and how he knows Shoposho's name even before he meet him in person, are been left at the reader's imagination. When one relate back to the folktale to the Chakhesang community, there always exist a story of an impersonated animal character that functions and does work like human being. There is always an intervention of supernatural elements or animals conversing with man. Shoposho lives with Paokhadu in the cave and they do all the activities together. Shoposho's new life becomes existing and adventurous. The love and care, which was been deprived to him by his own fellow human being is been given by the Paokhadu, the tiger. Ironically, the Tiger is portrayed more humane. The animal that is been considered as a ferocious and dangerous animal has heart that is more humane then the so-called superior being of all animals, human being, that is overpowered by jealousy, hatred, selfish and greed. One finds a similar theme of this tale with Jonathan Swift's *Gulliver's Travels*, where the protagonist Lemuel Gulliver takes the readers through different phases of his journey to different world, where he finds Houyhnhnms, a country of horses who are more civilised and well natured then his fellow human beings. Probably even in the past, people lost their hope in humanity and kindness from their own species, and rather wander off their fancy and imagination to animals in whom they find solace and peaceful co-existence. The modern theme of selfishness and greed relates with the past.

Shoposho and Paokhadu's friendship grew stronger every day.

The trust that he lost to his own people is restored through his friendship with Paokhadu. Paokhadu, the tiger, is realistically personalised in such a way that one find amuse in his relation with Shoposho, the man. When Shoposho warns him about the sharp blade of his spear to not touch it, his curiosity rather grew more about the spear, which finally injured his paw when he touched it. This kind of human being-like quality in animals is occasionally found in folktales. The curiosity to 'not to' sprouts and boils up the reason and imagination like 'what if', 'why', 'how' etc. and prompts people consciously or unconsciously act contrarily to the warning. The true friendship did not break even if Paokhadu goes against the warning of Shoposho. Shoposho in spite of his anger, still love and care for his friend. Thus, he goes on hunting in search of Paokhadu's food and tends his health. Soon he recovers and their life returns to normalcy of hunting and adventuring to the forest together again. The love and care Shoposho shows to Paokhadu makes him outstand against his fellow human being, as a better human being. On their hay day, they even go to the Sho village, the village of Shoposho, which scares the people away on seeing the Paokhadu. They run for their life leaving all their work and basket carrying their rice and salt, leaving everything at the mercy of the two friends to either pick it or leave it. Knowing that Paokhadu cannot carry things on his back, Shoposho carries baskets of rice and salt on his back while returning to their cave, considering it as their hunt trophy of the day. The character of the tiger is realistically as well as imaginatively described like a fairy tale, suiting to the likeness of the reader, especially the children. The ferocity or the dangerous side of the Tiger is not been exposed to the people in any way. But it rather shows and friendly tiger, ready to befriend the good and humble people, which rather seems like a fairy-tale bedtime stories.

Krocha has realistically brought in psychological aspects of human being through the relationship of the man and the tiger testing each other friendship. Shoposho, in spite of his trust and strong bond of friendship does not fail to show his human side of distrust and fear. He would ask Paokhadu whether he would eat him if he dies. The distrust sometimes surface to his mind, thus one sees him testing the loyalty of Paokhadu. When they were on their hunt by the riverside, Shoposho pretend to be dead to examine his friend reaction. Paokhadu

tries to scare him by soliloquizing which part of the body he will eat first, however this does not move the pretentious death of Shoposho. As there was neither response nor any reaction, Paokhadu thought his friend was really dead. In grief he dug out the grave and lays him down in it. He tried to pull out the huge stone that stood firmly by the riverbank to cover his death friend. However, when he put all his strength to pull out the rock, he farts out making Shoposho to burst out into laughing. One occasionally finds how people personalise the animal, as if it were human being in oral tradition of the people. Paokhadu was tricked by Shoposho that day, but this does not end the bond of their friendship. In fact, every test of time paves ways to strengthen their bond. Paokhadu seek opportunity to test his friend's loyalty too. A day came that gave chance to Paokhadu to act as if he was dead, when they went into the forest. Noticing the absent of the Paokhadu walking behind him, Shoposho went back to the same way and found Paokhadu lying dead. He took out his spear pointing to every direction on the body of the tiger talking to himself which part of the body he should cut first. However, this does not affect the pretentious death Paokhadu to move an inch. Thinking that his friend has really died, Shoposho began to worry. But been desperate enough to let his friend return to life, he inserted a whisker in Paokhadu's nose, which makes his friend unable to bear it sneezes out. In spite of the test of their trifle lack of trust, they stood the test of time, which makes their friendship the best and stronger than ever.

Man cannot live along without socializing. The importance of society is always been focussed in the past. The authoress successfully highlighted the lost of humanity through the portrayal of the greedy and stonehearted villagers, who requested Shoposho to go and live in the village with them and they will return all his belongings. The main motive in calling back Shoposho was not because the villagers learn their mistake, but to avoid Paokhadu plundering their village. Shoposho knowing that in spite of the bond he has with Paokhadu, they are different and he have to live in the society, left Paokhadu with a heavy heart and headed to village with the villagers. Their friendship however continues though they see less of each other. Occasionally Shoposho would visit Paokhadu and spent their day together. However, with the passage of time and the growing age, Shoposho was been over taken

by his sickness. His close relation to nature is been exposed, when he send a honeybee to take message to Paokhadu about his deteriorating health. But Paokhadu could not believe the message of the honeybee and fail to turn up. Thus, for a second time, Shoposho send a King Wasp to convey the same message. This gain the trust of Paokhadu as it was been delivered by the king, who is expected to stick to his words. He hunted a deer, took it and headed towards Shoposho's house. However, Shoposho's relative blocks him from entering. This saddened the tiger, he makes his last contact with Shoposho through the window by requesting him to give his hand through the window, and there on drop a tear to his hand. The emotions and feeling that is been portrayed through the Tiger has win the heart of many and defeated the fickle heart of human being. This brings in the intensity of the story to its peak, where the authoress reveals the humanely feeling of the tiger, superseding the feelings of human being. The relationship between the Paokhadu and Shoposho is a one in a million, irreplaceable relationship. The faith and belief of the people over the peaceful co-existence with the animals is often seen in the folktales of the Chakhesang. On the dying day of Shoposho, all the animals in the forest came to give their last respect uncaring of the wicked villagers. All the villagers too have slowly changed their attitude towards him. The death of Shoposho brings the two sided world, the animal world and human world together in one platform. Paokhadu last gifts, 'a deer, a wild cat and a jungle fowl' were been laid on Shoposho's grave as sacrifice of their friendship.

Rita Krocha has beautifully written down *Shoposho* employing the theme of the past and a notion of oral tradition. However, when an oral folktale is been written down, one loses the intensity of the original and the writer tends to either exaggerate or add up some few more words to make the story interesting. None can deny the fact that even Rita Krocha's *Shoposho* has different intensity; when she hears it through oral narration and when she pens it down. A reader is forced to see and know things through the writer's opinion, unlike the oral narrator that involves the whole participation of the listeners. When the story or a tale is scripted down, it limits the imaginations and creativity of the reader. In spite of its limitation, *Shoposho* helps the people to reconstruct their history. The written script will not get lost nor change until the

ript remains on earth, which in fact will outlive the author and travels generation after generations.

Meneno Vamuzo's stories are based on oral folktales to which she interviewed from different people. Her story ranges from peoples' belief to personal experiences of the past. *Khawhimütülü* talks about the stories of a girl who possessed supernatural power and act as a mediator between the spirit realm and the human world. Every Chakhesang village has their own belief of the existence of *Khawhimütülü*. However, the origin of *Khawhimütülü* sometimes contradicts from village to another village, as people tend to claim over the birth in their village. No matter how vague the beliefs of the people are, or how much they prove it to

One cannot shatter or argue against the traditional belief of the people but allow them to continue to their own belief and agree to it. A similar story is been told in Leshemi village of *Khawhimütülü*'s birth and her wondrous work she performed to the people. *Khawhimütülü* foresees and foretells or predict the future of the people's life. People believe that most of her predictions have come true and happened. The belief in *Khawhimütülü* is one of the common beliefs among the Chakhesang people. *Khawhimütülü* is been known to some village as *Khamilü Mütülü* to some they call it *Khami Metimvü*. But all these names address the same person. While another story of Meneno Vamuzo highlights the plight of the people after the intrusion of the Britishers and portrays the clash between the old traditional beliefs with the changing world through the heroine Lhoupezü-u. She was caught in the middle of a difficult choice between her traditional belief and the British rule. Both stories are been scripted down the authoress who learns it by oral transmission of stories from the elders. One sees that even after the arrival of the Britishers and Christian Missionaries many stories are left untouched by the written script.

Rhakho's *Khawhimütülü* opens with up the parents of the protagonist, *Khawhimütülü* whom the title of the story bears her name, whose marriage is falling apart due to betrayal of the wife Solülü. When Solülü was carrying *Khawhimütülü* in her womb, she left her husband Phesao and married to Rosüh from the same village. Divorce and single-handed parents is often been portrayed in folklore because the marriage tradition of temporal and permanent marriage that affected everyone to go through. This system gives way to people to

marry and remarry, although illicit relation and adultery is discouraged. The children are always left at the mercy of the step mother or step father. Solülü gives birth to a girl child and name her *Khawilü*, because of the round forehead of the baby. This portrays the ancestors how they name their child, sometimes by judging and seeing the looks of the child, or sometimes they name it to something which they have been longing for. For instance, if the couple got girls consecutively, and they long for a boy in their family, they parents name the youngest girl child like *Pusalü*, which in a way asking god to 'add boys' in their family. The belief in supreme god is very firm among the people. Usually if the youngest girl is name that way, then a boy child is believed to be born after her. Unlike the oral narration, the written script leaves the reader at the discretion of the writer view. One can only imagine how round the forehead of a baby prompts the mother to call her only first child 'round head' when there are lots of option to name the child. It is impossible to capture the folktale that she hears it through oral narration, the gesture, the expression when the narrator is describing the shape of the round head. Readers are left to imagine the head shape just in round, a circle shape and nothing more than that. Written script thus limits the imagination of the reader.

Solülü's claims Phesao as the father of *Khawilü*. However, Phesao is unable to bear the stigma of her betrayal refused to comprehend with her and never visited the wife and his child. The gifts of foreseeing and predicting the future starts when *Khawilü* was at her tender age. She often tells her mother when they go to field about her future husband *Yhosa*, a herd man from *Khulazu*, who use to herd his cow on the other side of their field. But this becomes a joke to her mother, because they neither had seen him nor ever knows him in person. When she plays with her friend joking about their future husband, *Khawilü* tends to point her finger towards the direction of *Khulazu*, *Yhosa*'s village. Her prediction came true when *Yhosa* came to ask *Khawilü*'s hand. In olden days, the young women of good and charismatic character complimenting with her beauties is always talked about and the beauty of the woman is spread from one village to another village. This brings in the theme of love and beauty in folklore.

The marriage between *Yhosa* and *Khawilü* portrays the marriage system of the past before the arrival of Christianity. The father usually

blesses the daughter before she leave with her husband. Phesao, though avoiding her daughter for all the past years, he attended her marriage and drop her till her husband's village gate. He gives his blessing, tied seven strand of *Tiz* necklace to her neck, adorn her with two earrings and gifted her a cow, which is considered as one of the price possession of wealth and he return to his village. One is left to wonder, why the father not dropped her till her husband's house, or why did he not step inside the village gate. When one asked about this system, there is only a few people who vaguely remember this system. A system is practised where the parents of the bride are prohibited visit or disallow the bride to go back home that very night, because it will bring ill-fated luck to the new home, or the new couple fails to prosper in both their wealth and relationship, which even leads to failed marriage. No matter how vague the belief or the system of the marriage is, people dread and fear to go against it.

One sees Khawilü's vision and supernatural power growing stronger as she grows older. She gave birth to two sons. However, the future that she sees of her eldest son Lesüh, does not seem to favour him. She predicted of the death of her eldest been killed by a young warrior which makes Lesüh to plead his mother to killed the warrior before the warrior kills him. No matter what, she cannot change the fate of the people, which was beyond her power and strength. She even predicted that this warrior is not even born yet. Years passed and Lesüh was getting old, which makes him to doubt the prediction of her mother. However, one fateful day, out of nowhere a young warrior suddenly appeared before him when he was reclining outside his house and was killed. All this shows the supernatural power possessed by Khawilü. The younger son is rather lazy and steals chickens and other things in the villages, which was a sort of botheration to the villagers.

Khawilü's prophecies never fail her. She was considered to be an intervention from god, because she has done a wondrous and amazing work even to the extent of healing the sickness and bringing back the dead man to live. Her role as a mother is rather contrasting to the role of a mother in the past. Nobody knows where she goes, but they believe that she use to travel from village to village, even outside Chakhesang area. Her absence initially creates a detachment with her sons. When her brother's wife, her biological father Phesao's son, was

unable to conceive, she instructed them to bring fresh rice beer, a piglet and an unblemished cock as an offering to god. They brought everything as told by Khawilü. Khawilü then took a *tiikhrapu* and blew it into her navel cord. After performing all the required rituals, she gave her word that they will give birth to a boy child and they bring him back after child is born. True to the word of Khawilü, a boy child was born and they brought back the child to her. Though Khawilü has never lived with her real father Phesao while growing up, she has the close affinity with her father, thus she name the child Phesao to let it carry the generation of Phesao. The wonder that Khawilü did to people makes them start calling her Mütülü⁹ Mütülü means firm or accurate. or Khawimütülü. The belief of the people on supernatural power before the advent of Christianity is very much common among the people. Even though the interpretation of Khawimütülü differs from one village to another, one cannot put to an end that a particular interpretation is true and the other is false. Oral narration changes with the changes of time and as the stories travel from one village to another village or from one time to another time, the story changes and is interpreted suiting to one's own social setting and the situation.

As interpreted by the Rhakho from the oral narration of the elders, Khawimütülü has prophesied about the usage of coin in the future, the flying of people through airplane, people travelling in rattling 'metal containers', as we today call train and the numerous footprints from the east, which in the later year the Japanese invaded the Naga hills leaving many footprints behind them. All her prophecies came true and people sometime considered her more than a human being, a god like figure living among them. Her prophecies on the end of the world in a blink of an eye is the only prophecy that remains unfulfilled. No matter how the faiths of the people have changed after the arrival of Christianity, they still belief in the prophecy of Khawimütülü to happen. She died with no sickness and requested to her body be put for six days without burying even if the maggots started to dwell on her body. However, her son insisted on burying her on the fifth day, as they could not bear to see the rotting body of their mother. People who were present on the funeral saw the tears rolling down on the cheek of Khawimütülü, and on the next day they heard sounds from the grave, but they did not earth it. The stories of Khawimütülü among

the Chakhesang community is deep rooted among the people that even after the people converted in to Christianity, the superstitious belief is very much rooted even today. The writer not only scripted down the story, but also interviewed the people's belief in Khawimütülü even to this day. She narrated about the incident on how a man unknowingly pulls out one of the memorial stone of Khawimütülü that lies on the side of his fields while working and which was belief to have affected his child at home get sick. He consulted a woman, a Christian prayer warrior, to which she warned him about touching and moving the stone. The next day, he took the stone and kept in its own place, which eventually heals his child. This shows how the traditional belief still hovers within the people instead of embracing to new religion. The generations of Khawimütülü are been warned not to revealed the burial place of her to anybody, less it will bring disaster to the people is still revered and feared by her descendants. Tradition and religion goes hand in hand within the community.

Meneno Vamuzo Rakho's *Lhoupezü-u Nuh* brief out the life journey of a young girl who communicated with the spirit realm and possessed supernatural power of healing and prediction of future in Thetsümi (Chakhesang village). She makes the protagonist name as her title of the story. The community belief in the unseen god and the intervention of the spirit among human being is always being a common talk in almost all the oral traditions. The stories mixes the reality/facts with the supernatural or vague things, this special characteristic adds the beauty of the community oral tradition. Through the life journey of Lhoupezü-u Nuh, one finds the social life, the belief and the happening of the day in the past, and the struggle to uphold and practice the traditional belief with the coming of the white men. There is a clash between the tradition and the faith of Christianity.

The story unveils the birth of Lhoupezü-u Nuh to Lonyi-u and Kepfozü of Thetsümi village around the year 1918 and 1919. The writer introduces her to the reader as "a petite, yet strong, courageous, and vibrantly active young girl, who played and competed with young boys of her age in various activities in their village".¹⁰ Like any other carefree village girl she is been portrayed realistically which draws in the theme of the rural childhood life. When she was young and tender, at the age of about eleven or twelve, Lhoupezü-u encounters the spirit

realm. The age or death cannot be specific as like in the written history record, because in olden times they usually tend to forget the exact days, they rather remember depending on season and signs of nature and appearance of constellation. According to the writer, people only remember the time that led Lhoupezü-u indulging herself with the spirit when people were busy with the harvest. She was left all along in the house as her parents went to field work. Being an obedient girl, Lhoupezü-u fetch water and does her daily chores in taking care of the house. One day when her parents had gone to field, she puts a water carrier pot in her *Chie*¹¹ and carries it to a far off village pond to fetch water. This portrays the life condition of the people back in the days. The village pond usually is set below the village or little bit far from the village to the reason best known to them. Carrying water and climbing up the hill towards the village always becomes the plight of the women. At times, women falls under the prey of their enemy during head hunting era, as the pond were secluded from the habitat of the village. On reaching the pond, Lhoupezü-u saw a pheasant and like any other child who get excited and thrilled even by the tiniest thing, tries to catch the bird and follows it further and further which later on lead her to a cave. The animals or birds always appear in the folktale of the people. No matter how vague their role is, they in fact play an important role in connecting the story that would otherwise seem lifeless. Lhoupezü-u did not turn up for five days. The author vividly describes the emotional attachment of the villagers when they search her everywhere. The 'we feeling' always exist among the community. However, their search was in vain. Lhoupezü-u was believed to be hidden by the spirits she befriended during the three days. The author brings in the theme of belief in spirits. When one looks back the ancestor's belief, there is always a folktale that has the spirit intervention or spirit working with man performing wonders etc. On her return of the fifth day, Lhoupezü-u came home with gifts from her spirit friend, "a white rooster, white and purple eggplant/brinjal, some medicines (though it is not certain of what form), some chilies and a newspaper."¹² The villagers' belief this is how brinjal came to exist among the community and to this day it known as rumi khudeche,¹³ meaning spirits brinjal.

Lhoupezü-u started predicting and prophesying about the future

of the people and she healed many people from the village as well as outside the village. There possessed a similar spirit with Khavimütülü, who performed many wondrous work to the people. Rhakho briefs out the new form of spirituality that Lhoupezü-u learn it from the spirits when she disappeared, and claims that the spirits "Nihova, Isu, and Meshilo were the greatest". Her new teaching seems to contradict with the ancient traditional religion, where she taught her people to work for six days and rest on seventh day as *meni*.¹⁴ She refused to row her hair as the spirit told her to do so which was against the tradition where young unmarried girls are expected to shave their head until they go through temporary marriage to grow their hair. She even goes against in eating the forbidden food or foods that were considered unclean, shows a change within the traditional values of the people. Readers are left at the amazement and reasoning whether it was the influence of the Christian missionaries or whether it was her own belief. The villagers were disturbed by the actions of Lhoupezü-u, however when Zupenyi the most truthful and honest man whom everybody respect publicly accepted the teaching of Lhoupezü-u, making way for a change in their belief. When J.H. Hutton, the then Deputy Commissioner, heard the news of Lhoupezü-u, he thought that she will be a threat to rebellion, she was brought to Kohima and interviewed and was forced to give up her spiritual practice and prophesying by threatening her with life imprisonment. This shows the clash of the traditional values and belief with the modern values and belief. When Christianity was introduced to Thetsümi people in 1940, Lhoupezü-u parents embraced it and the people who work with Lhoupezü-u became the first convert and first official member in the church. It was said that the spirits visited Lhoupezü-u even after she was converted into Christianity. They too told her that they will be changing their religion to new faith. To this people believe the spirit became Christian like them, and today people tries to interpret the three great spirit as told by Lhoupezü-u in Christian perspective, Nihova as Jehovah, Isu as Jisu/Jesus and Meshilo as Messiah.

The author describes how Christianity over ride the traditional belief among the village. The hillock where people used to perform rituals and the display the heads that they had hunted was levelled and a church was build. Today Thetsümi Baptist church stands over the

ritual ground of the ancestor. Although the teachings of Lhoupezü-u were in the pre-Christian era, it has similarity with the teaching and belief of the Christian religion, which arrived to the community after a decade. People have the vague idea of how Lhoupezü-u got the Christian like teachings. Due to lack of evidence, there is no solution to get the reason behind the intervention of the spirit. One cannot distort the belief of other tradition but respect. Through the stories she interviewed, Rhakho has portrayed the traditional belief and its existence in the present world within the community. It is undeniably the fact that one cannot capture all the oral narration to a script, howsoever; she has helped the people to revive and reflect their past through her writings. Meneno Vamuzo Rhakho has brought out the limelight of the pre-Christian era to the introduction Christianity through her stories.

When education was been introduced among the community, drastic change has taken place in the community's folklore. Many of the folklore is been replaced by oral literature; folksongs and folktales are been scripted down for the convenience of the readers. People felt the need to record their oral history, which is been passed down by the flicker of memories by word of mouth from one generation to generation. When this changing process of oral to print takes place, one loses the beauty of narration and the originality of oral tradition. Folklores which are been scripted down or documented or recorded loses the so-called 'naturalness' and it rather turn automaton. Print in the society has helped people to a great extent, it help them connect with the outside world, in the meantime save their history through written records and documentations. A society, which was once completely depended on oral tradition, has now their own historical record in the written form.

The print met folklore, when writers penned down and documented the folklore of the community, like folksongs, folktales, and the like. This meeting point gives birth to the new kind of literature called oral literature. However, no matter what the oral literature penned down about the oral traditions of the people, it cannot replace the narrative techniques of folklore. It is neither possible to capture the live expression and write it on a paper nor telecast it on television. The writer tends to write or the videographer tend to cast the live happening

through his pen and paper, or through the screen of the camera, and fails to see the beauty of oral narration. When these written folktales or the recorded videos are been read or watched by the other people, it sometimes becomes just a mere entertainment, and creates artificiality. The screen of the television or the script on the paper fails to cover the naturalness. In fact, when one record and pens down the oral history on tradition of the people, it becomes just a mere literature meant for the amusement and entertainment of the people. It shuns the creativity and natural performance of the people, and are rather forced to see through the perception of the writers or recorders. Everything is portrayed to the people through the writers view, which sometimes might become personal rather than community interest. Jan Vansina has pointed out the effect of technology to the natural beauty of oral tradition:

The visual elements and the reaction of the audience are lost, unless videotape is used. When a gesture of approval, denial, despair, or joy is used, rather than a description of such behaviour, even the tape gives no clue. Videotape would correct this to some extent, but even videotape works only from a single angle. Moreover, not even videotape works only from a single angle. Moreover, not even performances on record eventually are published as written texts.¹⁵

Although oral literature fails to deliver the natural and lively picture to the people, it helps the community to record their history. Through printed text like novels, stories, dramas or poems, people get to know the happenings of their community in the past. One cannot recreate the 'pastness' of the past exactly to the present, but a slight portrayal of the past through the character and the social background in the oral literature is quite enough for the people to understand the social life back then. In spite of the advantage and disadvantage of folklore and well as print, both play important role in the community. The fear of losing their culture and tradition is felt by the writers too. They started to write down the folklore to maintain the continuity of their present with the past, they felt the need to start writing down less it will get lost with the passage of time and fading of memories. When this process takes place, changes takes place as Soumen Sen puts it, "a shift from orality to print involves a change in the type of audience"¹⁶ and the narration changes, where the performer can sing or narrate the same song or folktales in different variations in the past, the print gives more emphasis on creating "something new".¹⁷ No matter how much

variation exist between print and folklore, the "Creative writers have preferred the co-existence of oral legacy and contemporary skill".¹⁸

Both folklore and oral literature helps the people to revive their past and construct their present in their own ways; though folklore is more flexible and gives room to active participation of both the narrator and the listener, while oral literature limits the participation of the audience, it still carries the oral elements of the past. A paradigm shift of folklore to oral literature is important to the advancing modernity. The Chakhesang community, being an oral community, still holds lots of folktales and folksong that is been passed down by word of mouth. The writers from the community are making effort to re-absorb folklore through print, which they thought will help the people to record their history in written form, at the same time create the continuity of the past to the present, and present to the past to build their future.

Folklore struggles to survive itself within the fast changing world. The Chakhesang community is been caught in the middle of preserving the culture and tradition on one side and keeping up pace with the modern world. No matter how hard they try to record and write their history, the natural beauty of folklore is losing its grip. Folktales or folksongs that were once taught and narrated sitting around the fire in the evening are less seen, as people are caught up with work in their own world. The increasing usage of technology and gadgets within the community make people to allude themselves from the world of reality. The world and the people who near a person becomes like miles apart, while the strangers and the never seen world becomes closer to a person. People were falling off to technologies and giving up their humaneness. The lack of communication is one of the reasons that lead to the decline of folklore. Younger generation are no more interested or the least interested to know or sit down and talk and listen, they rather prefer to be with the gadgets, mobile phones, computers, television etc for the rest of their free time. This gives no room for elder people to share their folktales or folksong, or teach them the manners and etiquettes and the oral history of their ancestors etc.

With the introduction of print in the modern world, community's folklores are been recorded, which in a way helps the community in losing their history completely. One cannot expect the same folklore that once existed in the past to exist in the present today. The flexibility

nature of folklore will keep on changing and adjusting, suiting to the situation and time. Knowing the importance of the oral history to keep their present going, the community has adopted some certain measures so that folklore can be revived back, by teaching the younger generation whenever there is social gatherings, encouraging them to take part to participate in singing folksongs, and narrating folktales. Even though the community festivals has taken a drastic change after the coming of the Christianity and with the advancement of the people, the festivals still helps the people to revive their past and also functions as a gateway to know their history.

Notes

- ¹ The Chakhesang Nagas are one of the sixteen indigenous communities inhabiting in Nagaland, under Phek district.
- ² Soumen Sen, *Khasi-Jaintia Folklore: Context, Discourse, and History*, National Folklore Support Centre, 2004, p. 117
- ³ Ibid. p.114
- ⁴ Ibid.
- ⁵ As explained by Vishu Rita Krocha in her *Shoposho*, "Paokhadu is a term used to describe an exceptionally large tiger in one of the Chakhesang (poume/sapu) dialects", p.10
- ⁶ Vishu Rita Krocha, *Shoposho*, (PenThrill Publication House, 2015). p. 14
- ⁷ One of the Khezha-speaking Chakhesang villages.
- ⁸ A dwarf bamboo plant.
- ⁹ Mürülü means firm or accurate.
- ¹⁰ Avinuo Kire, Meneno Vamuzo Rhakho, *Naga Heritage Centre. People Stories, Vol.1*, (PenThrill Publication House, 2016).p. 149.
- ¹¹ As defined by Rhakho, "Chie is the Khezha Chakhesang term for traditional cane basket carried on the back with the strap strung against the head", p.150.
- ¹² Avinuo Kire, Meneno Vamuzo Rhakho, *Naga Heritage Centre. People Stories, Vol.1*, (PenThrill Publication House, 2016) p.151
- ¹³ In Khezha Chakhesang language, meaning spirit's brinjal
- ¹⁴ Memi is in Khezha Chakhesang language, which means Genna.
- ¹⁵ Jan Vansina, *History of Oral Tradition*, (University of Wisconsin Press, 1985) p.60
- ¹⁶ Soumen Sen, *Khasi-Jaintia Folklore: Context, Discourse, and History*, (National Folklore Support Centre, 2004).p.119
- ¹⁷ Ibid.
- ¹⁸ Ibid.

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Contemporary Socio-Cultural Scenario of Tribal Women in India: Challenges and Prospects

Chief Editor

P Pugazhendi

Editor

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Preface

The Kerala Institute for Research, Training and Development Studies of Scheduled Castes and Scheduled Tribes (KIRTADS) is the Tribal Research Institute of the State of Kerala under the Scheduled Castes and Scheduled Tribes, Development Department of the State Government. The Institute conducts ethnographic as well as socio-cultural studies of the Scheduled Communities of the Kerala State, by incorporating theoretical perspectives from the various social science domains. An Ethnological Museum and an *Abhalakendram* are also functioning in the Dept. for the documentation, promotion and protection of the cultural aspects and art forms of the tribal communities of the State.

The socio-cultural scenario of the tribal women in India has undergone drastic changes over the past few decades and many age-old features of their socio-cultural life has been lost owing to one or the other reasons. Their role and status as a member of family, clan and community has been changed and many a time they have to work hard to satisfy the livelihood needs of their family due to the careless attitude of the male family members. They are forced to face sexual and other abuses at the workplace from their own people and from others. They also suffers the evil effects arising out of the continued existence of many traditional cultural practices that are not suitable to the present day living. The incompatibility between the customary laws and civil laws also creates problems to them. Along with these their issues are often not addressed as an issue of the women gender from the society at large due to the historical and other reasons behind the genesis of the gender discourses in the country.

Thus, there is an urgent need to appraise the present day living circumstances of the tribal women of the country by bringing together academicians, scholars, experts, tribal women representatives, activists, leaders, administrators etc. into a common platform for a better understanding of the scenario as well as to chalk out the future course of actions for improving the existing socio-cultural, educational, economic, and political conditions of the tribal women of the country.

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7.4 Portrayal of Naga Women in The Literary World: A Quest for Identity

Setolu Tunyi

Introduction

The Nagas depend their history through oral tradition because of the absent of written record. It was until the Christian missionaries, who come to Nagaland with an aim to Christianized the Nagas on the pretext of educating them. The people started learning and writing since then, and they started to use the Roman script to write by using their own language. Both men and women did not get opportunity to participate in literary world because of the unavailability of the script. After the introduction of the Roman script by the missionaries along with the spread education, the sense of responsibility in saving their history through written record arises and there on the Nagas slowly emerge themselves to the literary world, although their entry was rather late. The Nagas being a patriarchal society does not encourage girls to attend schools but are expect to do the household chores, however they are not restricted either. The position of women in society is not rigid, so women still manage to get education and pursue her dreams then. Like the classification of three phases of women by Elaine Showalter in her essay *Towards Feminist Poetic: Writing and Writing of Women* (1986), the Naga women also has passed similar phases to reach of what they are today. Showalter draws out the feminine phase, feminist phase, and female phase and tries to convey that women from feminine phase were scared to come out of their shell.

and compete with their male counterpart, and they see themselves as a reader, and see things through the eyes of men. The feminist phase came to exist as women felt the need of voicing out, this impels the upbringing of women's movement to revolt against their opposite sex and the society's ideology. The female phase finally existed when women came to write a text of their own, and compete with their male counterpart. Elaine Showalter also employs the idea of "Gynocritics"¹²³ in her essay where women stop trying to fit in the male literary history and focus on the new world of "female culture"¹²⁴.

Portrayal of Naga Women in the Oral Tradition

Like any other part of the world, Naga women also have crossed different phases to emerge themselves in the literary field with their male counterpart. Similar to the different phases of Showalter, the Naga women has travelled different stages in literary sphere. Like the first phase of Showalter, the feminine phase, the Naga women started their initial stage in composing the folksongs, ballads, lyrical poems, in oral form. However, the composer remained unknown. One can only know the content in some of the folk poems and differentiate that it is composed by a woman, as women tends to express their feelings, miseries, joy and happiness rather than valorising the warriors. The melodious folksong they sang becomes an ecstasy and entertainment to men folk, while on the other side it becomes a tools for women to express the silent sufferings, painful emotions, and feelings hidden of women that are being ignored and unheard. A translated folk poem *Sopfünüo* by D.Kuolie, talks about the plight of a young woman, who was chased out by her husband at night, as her husband falls for another women. She lamented,

There's no friend who
Will receive my inferior being;
Lots of girls compete to be your suitor;
Words from them come home by midnight,
'Go', you chase me out of the home:
Yet our children should not be estranged,
My refusal to depart
Is misinterpreted.¹²⁵

In the early days, women silently laments against the married life that turns to a failure through folksong/poem. Most of the folksong portray women being forced to marry, or portrays their resistance in embracing the married life and giving away their youthful life. In the folk poem *Sopfünüo*, *Sopfünüo*¹²⁶ admit herself as an "inferior being", accept her fate silently without reciprocating against husband. These shows, how women were subject to the male dominated society within the Naga society. Another folk poem, *My Inferior Self*, talks about a married woman who is working in the field alone lamenting of her youthful days when she was in the hand of her parents, care free and happy with no worries, and not wanting to return to her husband's house when it's time to go home;

My inferior self when rose to be a real woman,
I was in the field in solitude...
I wish some messengers around here
To take message to my husband, I won't go tonight.
It was that time, there's no ill-feeling of life,
Being the child of my parent. 127

Being in the patriarchal society, Naga women sees themselves or were made to accept as an 'inferior being' to man. These feelings of inferiority complex always hover in their folk poem. The Naga women accept their fate, as the 'white women' accept their fate to respect their husband and be submissive. They were considered as a mere shadow to man. She is known as her father's daughter in the community, and after her marriage, she is known to the community by her husband's identity. If a woman husband passed away, then the woman is look down in the society and she and children becomes a pathetic eyesore in the society. During this phase the portrayal of women in society's oral tradition was portrayed an 'observer' or a silent participants just as Showalter's classification of women as a reader. They observe silently and see or judge things in the eye of their male counterpart.

The Morung is considered as one of the responsible factor in creating the division between men and women. Morung, where unmarried men and women had separate dormitory, and where men were taught about the warfare, manners and etiquettes, how to hunt, etc. while women were taught how to respect, how to treat men, how to be ladylike, manners and etiquettes etc which will equipped her to get married. Her potentiality of marriage is carefully scrutinized by "the way a woman cleans her rice, whether she is careful to pick up stray or fallen grain/s, the neatness of the fork runs in her unhusked rice being sun dried, the way she stokes a fire"¹²⁸. Besides, the community's taboos and gennas¹²⁹ set for men and women are also another factor that affects women to get a separate identity of their own.

The community's oral tradition like folklores, folktales, myths, legends etc., focussed more on men's bravery and

how men courts young ladies. This is partly because of the practice of headhunting. The do's and don'ts for men and women existed within the society. For example, women are not allowed to whistle or hold any weapon that belongs to men, and men are not allowed to touch the weaving tools of women. The separate taboos set by the society that 'girls should be girls' and 'boys should be boys' encourages the differentiation of women and men. All these are reflected in their oral tradition.

Naga Women's "Feminist Phase"¹³⁰ and their Role in Literature

The phase slowly changes with the advancement of Christianity. The coming of the Christian Missionaries and the contact with the other parts of India changes the education system, which slowly changes the mindset of the society. Women slowly came forward and claimed for their right. They felt the need within them to write their own literary work and take part in the society. The Naga women try to reclaim back their rights that are repressed by the male dominated society for so long. They started to realise the importance of being in the society as herself and not society think of that she should be. She breaks the silence that was kept with her for so long in order to create a space of her own, and define her own identity. This quest of self-recognition redefines the women to a new level. The Naga Mother's Association (NMA) is one of the movements that broke out to fight against the right of women. Though it still exists as one of the force against women discrimination, it has not given any permanent solution to gender inequality because the society was infested by patriarchy. Toril Moi rightly asserted, "There is no pure feminist or female space from which we can speak. All ideas, including feminist

ideas, are this sense 'contaminated' by patriarchal ideology"¹³¹. Women subjugation is as old as humanity. They were occasionally portrayed as physically, mentally and morally weak. Across the centuries, feminism and femininity is been interpreted in different ways. Naga women at this phase, started to venture in literary sphere.

After the India independence, Naga women face traumatic disorder from war and the inhuman treatment meted out by the Indian Army. Their rage against the violence and bloodshed to their own brothers and sisters by the Indian Army has left the biggest scar in their heart and mind that no human can tolerate. They feel insecure even within their own land, their own home, and becomes an outsiders in their own land because of continues raids and torture. These stigmas left a scare in almost all the women that the sufferings and torture they get from war and the Indian Army becomes the general theme in most of the Naga women writers. This trait still exists in the writers work even today. Nini Lungalang's poem *Dust*, portrays the vivid description the war scene during the insurgency of the North-East, where the faction were mercilessly killed each other because he/she belongs to enemies group;

..I saw a young man gunned down
As I shopped in the market
...his blood laid the dust
..Cain, my brother- Cain!
I know your fear, your guilt, your pain-
I too have now a brother slain,
I too am sealed with the scarlet stain.¹³²

The writers among the Naga women came to exist and played an important role, fighting for Naga's right against India and their right within the society, they started to write their own text and compete with their male counterpart. The education triggers the women to write which was hidden within them for so long, fulfilling that "one should learn how to write"¹³³. Virginia Woolf rightly asserted "A women must have money and a room of her own if she is to write fiction"¹³⁴, and must have the knowledge and thus the Naga women writer's writing skill burst out as though it could no longer hold the ideas and imaginations within their mind and heart. They create an identity of their own, and are even known by the maiden name and used the same even after married.

Easterine Kire's *A Terrible Matriarchy: Society's Perspective Towards Women*

Easterine Kire's *A Terrible Matriarchy* portrays the plight of a girl that is faced by the common women within the social structure of a male dominated society. Kire's through her girl protagonist Lieno depicts the severe gender discrimination where the grandmother neglected Lieno to the worst extent, always caring and preferring the boys. Dielieno's silent revolt against her grandmother is also the revolt of any Naga girl who tries to get away from the tyranny of society's ideology towards patriarchal system. The views and opinion of Dielieno's grandmother is the reflection of the society's attitude towards women, where "boys will be boys"¹³⁵ and are meant to be pampered with the best things in life. Her views of differentiating between boys and girls are every other view in the society;

"It is alright if boys have spot of trouble now and then, but with girls, it is different... I really do not approve of

girls getting educated. It only makes them get fancy notions about themselves and they forget their place in the family¹³⁶."

In spite of the older generation attitude towards women's position in the society, the younger generation seems to go away from the strong bondage of patriarchal ideology. Lieno's¹³⁷ mother adapts and accepts that she has been and the new generation that she is facing. Like Leino's mother, who implanted with the modern views to some extent, accepts changes and the changes of the position of women within the society. Leino's reluctant nature to stick with the old traditional thought of women, and her rebellious nature to go away from the society's view of women shows the spirit of every young generation who tries to liberate themselves from age-old culture that limits her freedom. She asserted against her grandmother's concept on girls, which in fact goes against the concept of the society itself. "But I was twenty-one now and not in any danger of having a drastic change of opinion".¹³⁸

Naga women make a breakthrough hand created a space of their own in the literary world. Writers like Temsula Ao, a prolific writer from Nagaland, have driven the Naga women in the field of literature to another level. *Ao-Naga Oral Tradition* (2000), *These Hills called Home: Stories from a War Zone* (2006), *Laburnum for My Head: Stories* (2009), *On Being a Naga* (2014), are some of her works, which bears a torch and introduces the Naga women's writing of different taste to the outside world. Her contribution towards the retrieving back of the rich oral tradition of the Nagas makes the people realise the importance of going back to their root. Almost all her works carries a trait of oral tradition of her people. She brings back the life of the lost souls to life through her pen. While Vishu Rita Krocha,

a renowned figure among the Naga writer, does not escape from the influence of oral tradition, the longings to go back and revive back the losing or the unspoken stories of the past. Like any other fairy tales or bedtimes stories, that catch the attention of the children, Rita in her *Shoposho* (2016), a children story book, has penned down the folktale of the Nagas, which would catch the interest of the children. A new way of transmitting the oral tradition and past history to the children, who would otherwise might have forgotten that their rich past oral tradition once exist. Easterine Kire carved her own space in the literary world which even won her Sahitya Academy Awards for her notable works. Her contribution towards community oral tradition is immense.

The Naga women writers carry the similar themes in their work; claiming their rights and recognition within the society, reviving back the oral tradition and expressing the trauma that women face in the hands of the Indian Army and the war. Many of their writings are traced back to the past years when the Nagas came in confrontation with the Indian army which resulted into an untold miseries and sufferings of the innocent people. The rich oral tradition of the Nagas started to replay in the hands of the Naga women in different form. They used their literary art to knit the history of the society, and in the mean time exposed the social realities in their literary work. Their work becomes the reflection of the order of the society. Like any other Indian women, who fights for her people's freedom against the Britishers, the Naga women also played a significant role along with their male counterpart and fight against the Indian army for their freedom. However, when India finally got her independence from the British, Nagaland merged as one of the Indian state rather getting independence for her own country.

Naga Women in the Age of Globalisation

Like the Marxian perspective, which sees people not as consumer but as a producer, the age of globalisation, introduces women to a broader perspectives in the literary field. Women not only become a consumer but also a producer of their own literature. The print culture introduces people into mass production in the literary field. They started to own their own publication house and published their own work. People have slowly started to recognise the work of the Naga Women, and the existence is making known through their literary work. The Naga women are being exposed to different types of literary work with the emergence of print culture. Many regional writers were budding up. With the increase of education, women were excelling in different fields and even outdid their male counterpart. The impact of globalisation shuffled the position of the women. The mass production of books, art like weaving, knitting, etc, has pull up the position of the women to a large extend. It paved the way the women to produce their own work which give a wing of freedom to think and act. The replacement of machine and technologies makes the household work easier, where they now get enormous time to write and think.

Conclusion

As Elaine Showalter has work out different phases of women's writing, every society has faced its own phases of women's writing. Naga women faced two phases, that is, the 'orality' phase and the written phase with the coming of the Christian Missionaries and then the introduction of educational system among the society. Naga women play a vital role in both the phases. Their participation in narration of stories, folktales, singing folksong etc. is very much

active in the society. They used folksong/ lyrical poem to pour out their miseries, which was also a kind of silent cry longing for an ear to hear. In olden days, when people are tired and wearied, when their sufferings are burdening them, they convert it to folksong in order to escape from the harsh realities around them. Thus in this women are known to compose lyrical poems, and folksong.

The transition from the oral tradition to written script comes with the Christian Missionaries. It changed and reshuffled the whole scenario of the society to modernity. Even in this, women played a crucial role in the literary world. They carry the similar theme in their writing like lamenting for their plight and miseries, the hardship and torturous period by the Indian army, and a quest for identity in the modern world. Women has reinvented and set out their own world of literature in the literary sphere.

Modernisation and globalisation have become another factor that helps women to reinvent themselves. The mass scale of production in all spheres makes the life easier for the women to be the master of their own, choose their own likes and dislike, create their own world of literature etc. Women now come to the forefront in every field, and their participation in the society increases. Though Naga women cannot uproot the traditional patriarchy system of the society, they now fine to breathe in their own space, as the traditional norms and values changes with the changing need of time. The society cannot remain dormant and stick with the primitive tradition. Just as tradition changes to suit the situation of that particular time, even the patriarchal system change.

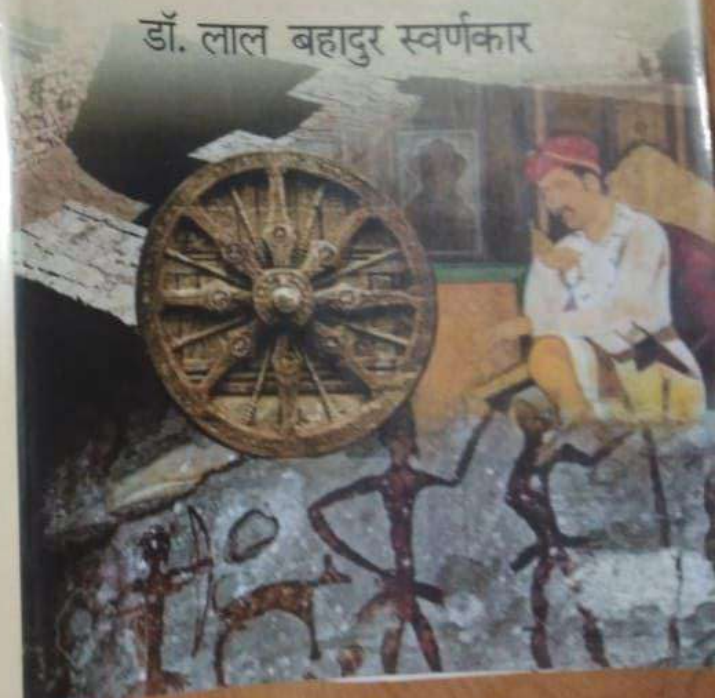
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प्राचीन एवं मध्यकालीन सामाजिक संरचनाएं और संस्कृतियां

(Social Formation)

डॉ. लाल बहादुर स्वर्णकार



प्राचीन एवं मध्यकालीन सामाजिक संरचनाएं और संस्कृतियां डॉ. लाल बहादुर स्वर्णकार



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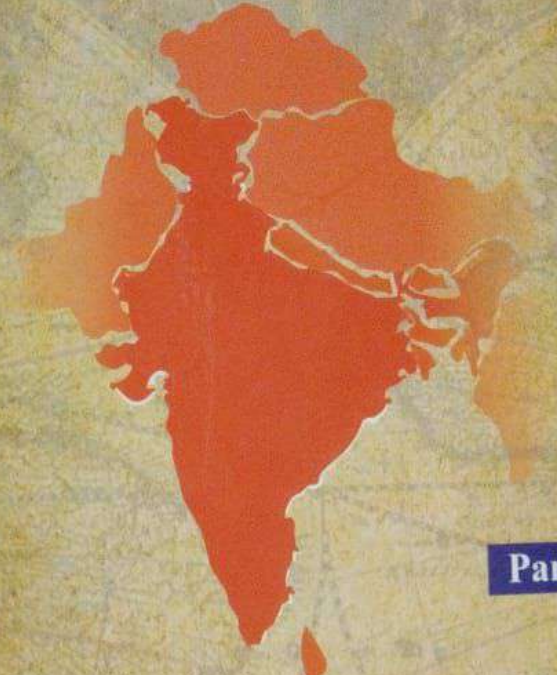
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Part-I

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Chapter

ENGLISH LITERATURE

Themes, Perspectives and
Appropriations

Edited by

Dr Suruchi Sharma

Dr Kusum Kanger



ENGLISH LITERATURE

Themes, Perspectives and Appropriations

Literature is the storehouse of human experience and knowledge. In modern times, its written forms perform a fundamental cultural role to reproduce and reflect upon the present, past and future. This is done imaginatively through its subject matter and formal strategies from time to time. It is generally believed to be a primary vehicle to disseminate, stabilize and popularize the experience and ideas of the most agile individuals of different countries. Literary forms change with historical transitions, but the essence of human and non-human Truth in its plural characters continues to affirm this mode of human creativity. The anthology *English Literature: Themes, Perspectives and Appropriations* comprises of twenty-eight research papers from engaged readers of literature — various faculty members and research scholars from different states of India. This anthology addresses a wide variety of themes and perspectives ranging from different classes, religions, races, communities and countries. The papers included here encompass novelists, poets, playwrights and short-story writers from all over the world. The themes related to caste, class, gender, patriarchy, diaspora, racism, post-colonialism, modernism, mutual relations, tensions, traumas, etc. have been given appropriate place and adequate space. It is hoped that this anthology will prove very beneficial to the research scholars, independent researchers, teachers, professors and all others who have keen interest to do research in Literatures in English.



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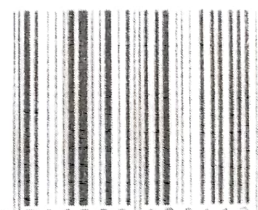
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"My Last Duchess" and Condition of Women in Victorian England

Dr Yogesh Kumar Sharma

The greatness of a religion can be evaluated by the status of women in that society. Of the manifold aspects that prove the greatness of the ancient culture of Hindus and India, it is due to the high place attributed to women. The greatest law-giver Manu in the *Manusmriti* said centuries back "the gods reside there where women are respected." Ancient Hindu scriptures clearly state that without the wife's participation religious rites cannot be performed. They are empowered with equal rights and called *Ardhangini* or better-half. All other cultures do not give such a high place to the woman in their society. Victorian England was the most powerful kingdom in the world but in "My Last Duchess" Robert Browning very forcefully mentions the miserable condition of wives and brides in British society.

With the invasion of Mughals and missionaries, the status of women deteriorated in India and other parts of the world. In Islam, equality to women with men is denied. Veil, *hijab*, *burqa*, etc and other restrictions on their freedom and equality to women were imposed. Even in developed societies Muslim women moving to don with a long veil called *Burqas* is a very common scene. Even, still, women are treated as saleable and personal property of men or families. A man can have many wives and they can very easily divorce them. Even rich men still have *harems* (private brothels). Great reformists like Raja Ram Mohan Roy, Jyotirao Phule, Mahatma Gandhi, Ambedkar, etc. failed to change this scenario or never addressed this oppression.