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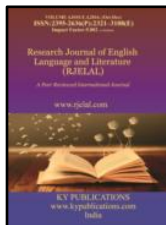
VICTIMIZATION IN ANITA RAU BADAMI'S "CAN YOU HEAR THE NIGHTBIRD CALL?"

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ABSTRACT

Badami makes an exceptionally horrifying yet to a brief of viciousness in the novel. She guarantees her readers a nearby understanding into the lives that have been torn in half by savagery at the same time, at last, she neglects to sufficiently convey on her promise. Her composition style is ornate, and she skilfully makes utilization of the art of imagery to lend strength to her novel. It is this focus , making a delightful composition that makes her skip of numerous issues encounter with violence. This makes her artistic work a result of estrangement. Badami portrays the adventure of three women whose lives are connected through their experience of violence which is the heritage of wild chronicled occasions that noticeably modified the destiny of vast number of individuals. The climax of Can You Hear the Night Bird Call? for example, unquestionably feels like an endeavour on the creator's art to end the novel though persuasively on a positive note. Consequently, Badami excessively turns into a culprit of brutality in view of her immovable refusal to defy reality that she herself promised to reveal.

Keywords: violence, Identity, estrangement, victimization, predicament

Indian-Canadian writer Anita Rau Badami has penned a few widely praised books managing the complexities of Indian family life and the cultural gap that rises when Indians move toward the west. A nostalgic mother-daughter story told by two women from the Moorthy family, Badami's Tamarind Mem is a novel about the energy of memory and narrating. The Washington post surveys the novel as being "splendidly evocative... as much a book about the universal habit of storytelling as it is about the misunderstandings that arise between a mother and daughter." Lisa Singh calls her reading experience of Tamarind Mem as being "bittersweet.... with often stunning, poetic prose, [Badami] gives us an intimate character study of two women" (Star Tribune).

Badami's third novel entitled Can You Hear the Night bird call manages the governmental issues

of having a place. Critics have recognized Badami for going up against an "bitter subject and turning it into a thoughtful, highly readable and even slightly hopeful narrative" (Drainie). As indicated by pundit Ingrid Ruthig, the novel is driven by the sort of "hard-to-resolve issues that reflect all conflicts, past or present." "

In Can You Hear the Night BirdCall? traverses sixty years in the historical backdrop of the Sikh people group in Punjab and Canada. Occasions like the Partition of India in 1947, the death of Indira Gandhi took after by against Sikh mobs in 1984, the radical Sikh dissenter development for Khalistan, and the besieging of the Air India Flight in 1985 that ended the lives of twenty-two Indian nationals and two hundred and eighty Canadian subjects, frame the background of this novel, featuring the pulverization of innocent lives that fall victims to

viciousness which they have done nothing to incite. The author, does not give history a chance to overshadow the characters in her story since she killfully includes subtleties which feature the torment and distress that immerse their own lives. Exploration of the novel subsequently exposes the savagery which is an unpreventable piece of the individual and social existences of its characters, yet which is exacerbated by wild political occasions. As per Sartre, "Literature of a given age is alienated when it has not arrived at the explicit consciousness of its autonomy and when it submits to temporal powers or to an ideology, in short, when it considers itself as a means and not an unconditioned end" (What is Literature? 117). Literature becomes conscious its own energy for realizing a change just when the author speaks to the truth without being impacted by existing philosophies. In Sartre's view, writing should not be a narcotic or a feel-good pill yet an aggravation that incites individuals to understand their condition and endeavour to rise above it.

The title *Can You Hear the NightBird Call?* is very important because it suggests the hints of violence in the novel. A pained Nimmo, one of the female characters of the novel, reviews the ghost story of a four-winged night bird whose tune influenced individuals to go mad and at last die. In his work *The Ground of the Image*, Jean-Luce Nancy expresses that "violence always makes an image of itself [and] this image is of the order of the monster" which "warns of a divine threat" (20-22). Here the picture of the four-winged flying creature also proposes something unnatural and unusual. An experience with something monstrous can be understood as a vicious ordeal.

In the novel, Badami utilizes this picture of the singing night bird as the purpose of convergence of different allegories of brutality. The singing night bird is the harbinger of death in the phantom story; it envoys brutality into the lives of individuals. Additionally, the picture of the immense fledgling, sew firmly around the stories that unfurl in the novel, fills in as a cautioning to the reader about the brutality that will emit in the lives of the characters. A reading of the novel uncovers the numerous appearances of violence that the melody of the

night bird comes to speak to in Badami's story, for example, political, economic, racist, and patriarchal. The novel starts with a record of the past of Sharanjeet Kaur, an Indian migrant to Canada. Naturally introduced to a devastated family, she manages to change her economic condition by utilizing her excellence and female wiles to trap a rich groom who has been really promised to her plain looking elder sister, Kanwar. Her fantasies for a superior life are basically fuelled by her father who was himself defeated in his search for riches after his ship *Komagata Maru*, conveying a few travellers like him watchful for good jobs, was compelled to withdraw from the shores of Canada (Baldwin 15). But the experience does not cure Harjot Singh of the fever of traveling to another country to work; it, in fact, expends each waking hour and powers him to relinquish his family and vanish without any trace. Sharanjeet Kaur's mother Gurpreet Kaur, then again, turns into a severe shell of a woman burdened with the duty of being the sole provider of her family and of ensuring that both her daughters are married into great families.

An analysis of the conditions prompting Sharanjeet's migration to Canada uncovers the unfriendly impacts of the financial conditions on the delicate obligations of relationships. Harjot Singh is a character who, attributable to his inability to enhance his financial status, introjects violence; his failed aspirations comprehend reason throughout everyday life. It is his family, in any case, which needs to pay the cost for his liberality in pointless brutality as his vanishing leaves the three women of the family in critical straits. The silent predicament of Kanwar, who over and over endures the worst part of dismissal from men of marriageable age, is an occasion of destructive patriarchal style in view of which a lady is estimated exclusively based on her looks, her "femininity" and her societal position. Eligible bachelors discover Kanwar need in all these angles and she is, eventually, compelled to marry a widower and remain in India just to be mercilessly killed amid the public mobs that happen amid the Partition of India. Sharanjeet, then again, relocates to Canada where she establishes a niche for herself and satisfies the desire that her father had harboured years ago. She turns into an effective

woman and can manage the cost of the luxuries of life. Yet, even as she settles her life in Canada, she is never ready to suppress her nostalgia for her home land. The recollections of her past make her a victim to the emergency of having a place and most of the choices that she takes throughout her life are an immediate outcome of her refusal to completely acknowledge that her life has in fact changed. Sharanjeet, throughout her life, never manages how to snap ties with her country. She persuades her husband to open a restaurant named The Delhi Junction where the Indian workers can assemble and ask each other for guidance and stay aware of the news of all that is occurring in India. The couple's home which they strikingly call the Taj Mahal is a safe house for new immigrants who can remain there until the point when they locate an appropriate accommodation. Sharanjeet also invests a lot of energy and assets searching for her elder sister since all correspondence between them has broken after the Partition. Despite living an effective and prosperous life in Vancouver, Sharanjeet feels discontented and her joy is marred for the most part by blame over taking her sister's destiny. Her childlessness - which she accepts to be a punishment for taking the favourable luck proposed for her sister - additionally expands her dissatisfaction and frustration with her life. It is her need to exorcize her evil spirits by presenting appropriate reparations to her sister that power her to get in touch with her missing niece, an action that destroys her niece's family through her own misguided thoughts.

In this novel, the search for a feeling of having a place - the approval of the significance of the social lives, experiences and expressions of immigrants living in an outside land - is principally a reaction to the sentiments of misfortune and misery that torment many people who live far from their home land. Sharanjeet encounters feelings of sadness because of the loss of her maternal family and because her plans ready for beginning another family are destroyed as a result of her infertility. It is this feeling of frustration that reinforces her will to continue hunting down her sister's child. Subsequently, Sharanjeet longs for a feeling of having a place in the abnormal new land that she

inhabits. She repeatedly tries to look for her past and rip off pieces from it to put them in her present. Her battle to recover her lost family at last pays off for she gets the opportunity to meet her niece, Nimmo. And, she even prevails with regards to being permitted, after a lot of persuasion, to bring up the young lady's son, Jasbeer. Here Sharanjeet's feelings of hopelessness are an example of inward individual violence as they turn into the reason for her wretchedness and estrange her from the environment she occupies. Also, her dissatisfaction blinds her to the agony that she causes to her niece through her hard request to take Jasbeer with her to Canada. She will depend on dishonesty to ensure that Jasbeer never back to India. She purposely disguises his mischief and wrongdoings from Nimmo's family with the goal that they never ask that her arrival their son. A deeply and resentful miserable Jasbeer at long last gets the opportunity to vent his outrage by taking part in the fierce Sikh separatist movement. In Canada, Jasbeer quickly seeks for a feeling of having a place in a environment that is totally alien to him. His need to have a place is, at a specific level, a reaction to his feeling being a victim because of his family; the eleven years of age Jasbeer was shipped off to Canada to live with the childless Sharanjeet after she put pressure on her niece to let her bring up one of her children. Nimmo reluctantly obliges her auntie as a by-product of the financial help she has gotten from her. This move, in any case, turns out to be lamentable for everybody required as Nimmo loses all contact with her son for several years while Sharanjeet too never picks up the fulfilment of being a mother because that Jasbeer - incensed over his separation from his familial roots - declines to forge a relationship with his new family. This experience of up rootedness which Jasbeer experiences is extremely a fierce experience. The violence which clarifies Jasbeer's feeling of being evacuated lies in his parents' act of persuasively dispatching him with Sharanjeet. His requests to give him a chance to stay fail to receive any notice and he, therefore, feels that his parents have disregarded the powers of profound devotion that bound them all together. Therefore, he harbours intense sentiments of disdain towards his parents and decreases each

chance to speak with them. Then again, he additionally declines to change in accordance with his new condition. He is tormented with a profound feeling of distance which influences him to meander carelessly, doing nothing and deliberately endeavouring to fail in everything. It is this feeling of alienation estrangement and up rootedness that, initially, turns him towards self-destruction and, later on, towards the violence on others.

In the novel, Jasbeer speaks to each one of those youthful hot-blooded men who get enticed by the talk of violence mouthed by the individuals who claim to be rebels, insurrectionists and revolutionaries battling against a wide range of injustices. He gets totally influenced by the brutal rages of the radical minister called Dr.Raghubir Randhawa who comes to Vancouver to impel the Canadian Sikhs to come and join the Sikhs' violent efforts to shape another country called Khalistan. Jasbeer turns into a victim of this discourse because of his feeling of abandonment and vulnerability that resides in his heart because of his partition from his family. To rise out of this feeling of deserting that plagues his psyche, the last plan of action that he takes is to viciousness. Badami's outline of Jasbeer's character, along these lines, demonstrates the brutality that is exacted on the individual due to the estrangement and the feeling of being damaged and additionally the savage decisions that one enthusiastically makes in response to such circumstances.

Analysis of the novel also exposes the male centric brutality with its underlying roots in prejudice. The subject of bigot segregation is first presented in the account through Badami's delineation of interracial pre-marriage ceremony between a German lady called Rosa Schweers and Hari Shastri who is of South Indian inception. Hari's family is saturated with Hindu culture and trusts that he has carried out a deplorable wrongdoing by marrying a "casteless" lady who takes after an alternate religion and has no family that can authenticate her breeding (77). They see Rosa as a "outsider", and Hari's mother dependably dispatches into a tirade of misuse at whenever she notices her white daughter in-law. The viciousness that is executed against Rosa in view of her shading,

her religion, her way of living, at first influences her battle to back because of her exploitation. But, she at long last concedes crush even with steady separation by her in-laws and the absence of help from her husband, thus withdraws into her own world of hopelessness and misery. It is just in death that she achieves opportunity from the condition of wretchedness that her in-laws have forced on her. After Rosa's death, the Shastri family exchanges their feelings of hatred and antagonism towards her daughter, Leela.

Leela is marked by her grandma as a "half-and half," an epithet that is immediately gotten by her cousins to persistently insult her about her blended racial background and furthermore to ensure that she understands that she needs to acknowledge the way that it is her destiny to continue floating "the family's circle of love" (74). Here the author features the violence that is joined to racial selectiveness for it takes away the life of Leela's mother, leaving the young woman totally powerless against her grandmother's violence. The delineation of the vituperative matron of the Shastri group also features the double standards inalienable in religious convictions where the idea of contempt for anything unique in relation to one's own esteems supersedes and pulverizes the lesson of devotion and empathy for everybody that is educated by religions. Consequently, religion is appeared to be a basically patriarchal institution which advances narrow mindedness of ethnic contrasts and turns into an agent of violence against women who are unique in relation to the group in which they live. In the occurrence of Rosa, the violence that objectifies her is the result of fury coordinated against her in based on different of religion, caste and race. The exploitation of Leela, then again, demonstrates that it is relatively inconceivable to erase these rough and preferential ideas since they are the formation of a power-driven patriarchal ideology which has a stranglehold on the psyches of people.

The novel additionally features the unfriendly impact that such victimization has on a youthful youngster as it makes a profound feeling of mediocrity in her and powers her to rashly cross the limit of adulthood. Hereafter, Leela moves toward

becoming as wily and sly as youthful Sharanjeet for she cunningly snatches her father's fondness and in addition his purse strings and, thusly, undermines her grandmother's power over him. Most activities of Leela are endeavours to defeat the sentiments of deficiency that are a deposit of her hopeless youth. She considers marriage to a prosperous groom to be simply the main way for removing from the fringe position that has been assigned out to her since birth. It is this craving to set up herself substance that influences her to catch Balu Bhat for he has a place with a renowned South Indian family. The dread of an experience with her minimized status powers Leela to separate all ties with her maternal home, after which she gladly parades herself through society as the daughter in-law of the well-known family of KunjoorBhats. The dread of being minimized is exactly the purpose behind her destruction at the news that her husband needs her and the children to relocate to Canada. The cycle of brutality is repeated when Leela perpetrates her own partial thoughts on to her future daughter in-law. She declines to acknowledge the white girlfriend of his son with open arms and condemns her for her endeavour to put herself in two distinct worlds. The scars of her exploitation and marginalization run profound and her experience with her son's girlfriend revives the old injuries, influencing her lash to out at the young lady for bringing back all the discouraging recollections.

Badami's expectations as an author re noteworthy, yet she gets captured in the dilemma that numerous people confront, that is, between a head-on showdown with brutal reality that is very excruciating and bypassing the bare truth of crude, soul-searing viciousness to save everybody the wretchedness inferred in such a circumstance. Badami's work stays stuck in this predicament of tailing one of the two above-said decisions that, thus, it compels her far from the part of a "committed" author who never compromises on her assurance for the exposure and delineation of reality because only revelation, as indicated by Sartre, can proclaim change in the public eye. Badami, by declining to settle on the correct decision in her ability as a writer, applies a type of authorial

brutality, thereby doing disservice to her vocation as well as to the avid readers

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