

Tribhuvan University

Projection of Orientalistic Ethos in Bryers's *The Prayer of the Bone*

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By

Gobind Raj Jaishi

Central Department of English

Kirtipur, Kathmandu, Nepal

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Tribhuvan University
Central Department of English
Faculty of Humanities and Social Sciences

Letter of Recommendation

Gobind Raj Jaishihas completed his thesis entitled “Projection of Orietnalistic Ethos in Bryers’*The Prayer of the Bone*” under my supervision. He carried out his research from March 2015 to August, 2015. I hereby recommend his thesis be submitted for viva voice.

Saroj Sharma Ghimire
Supervisor

Date: _____

Tribhuvan University
Central Department of English
Faculty of Humanities and Social Sciences

Letter of Approval

This thesis entitled “Projection of Orientalistic Ethos in Bryers’ *The Prayer of the Bone*”; Submitted to the Central Department of English, Tribhuvan University, by Gobind Raj Jaishihas been approved by the undersigned members of the Research Committee.

Members of the Research Committee:

Internal Examiner

External Examiner

Head

Central Department of English

Date: _____

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Abstract

The major thrust of this research is to expose the plenty of orientalist stereotypes are commonly found in Paul Bryers's novel, *The Prayer of the Bone*. This research explores the workings of these mechanisms through a model of cultural integration in which preferences and behaviors vary continuously. It identifies a broad set of conditions under which cross-cultural contacts promote cultural hybridization. The analysis suggests that policies to support social integration serve to homogenize preferences across communities. It aims at undermining a key objective of multiculturalism and also shows that communities benefit from having other communities adjust their behaviors.

This research is concerned with the portrayal of native Indian people in the novel *The Prayer of the Bone* by Paul Bryer, who has projected his orientalist attitude towards Japan and Japanese people in this novel. Bryer portrays the troubled relation between the red Indians and American whites. The entire regional culture and geography of Red Indian appears to be an exotic land caught in the turmoil and tension created by the conflicting interest of various western countries. The zone of Red Indians looms as the defeated, sterile, surreal and static country. Most of the Indian youths are represented as dull, impulsive, passive and unresponsive towards the state of social humiliation and social transition of their country. Their communal pride is humbled to dust. They act illogically and irrationally. They act as though their lives have lost direction and destination. So, his portrayal of the culture of Red Indians is entirely problematical.

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I. Aspect and Issue of Cultural Aggression in Paul Bryers's *The Prayer of the Bone*

Plenty of orientalist stereotypes are commonly found in Paul Bryers's novel, *The Prayer of the Bone*. This research is concerned with the portrayal of native Indian people in the novel *The Prayer of the Bone* by Paul Bryer. Bryers, a regional novelist, has projected his orientalist attitude towards Japan and Japanese people in this novel. In this novel, Bryer portrays the troubled relation between the red Indians and American whites. The entire regional culture and geography of Red Indian appears to be an exotic land caught in the turmoil and tension created by the conflicting interest of various western countries. The zone of Red Indians looms as the defeated, sterile, surreal and static country. Most of the Indian youths are found, in this novel, as the humiliated, defeated and resigned to their lives. Their communal pride is humbled to dust. They act illogically and irrationally. They act as though their lives have lost direction and destination.

Those Red Indians who are in the position of authority and power are lecherous and rakish. Youths' confounding state of mind, unchanged predicament of Indians and its free-floating cultural locale are some of the elements of the text which help to uncover the orientalist biases of the author. The chronic outbreak of war and violence, sexual abuse and lecherous nature of Calhoun's sex partner haunt him and his generation endlessly. He comes to develop the impression that he is dwelling in hell from which he never comes out. He is so rashly impulsive and eccentric that when his son comes to meet her with extreme difficulty, he is unable to recognize him.

In *The Prayer of the Bone*, Bryers's portrayal of the culture of Red Indians is entirely problematical. Many Red Indian youths are represented as dull, impulsive, passive and unresponsive towards the state of social humiliation and social transition of

their country. The culture of Red Indians is reproduced as free-floating and exotic entity incapable of undergoing modernist transformation. In *The Prayer of the Bone*, orientalist biases are clearly manifested because the novel abounds with orientalist stereotypes like barren land of indigeneous people defeated embarrassingly by western powers. To Brayer, free-floating Japan is static, exotic, and unresponsive to the emerging phenomena and movement like liberalization, foreign trade and modernization. Brayer's portrayal of the ancestral geography and culture of Red Indians appear to be badly tarnished by his orientalist prejudices.

Brayer portrays how a Red Indian man's stable psyche is adversely affected by the oppressive trade, colonial politics of defeat and monotonous phenomena like betrayal by husband, brutal lust of a lecherous man, economic constraints and territorial limitations. The imposition of impractical ideals, adherence to indigenous culture and betrayal of the new generation by the old one are likely to generate shock and painful silence.

Bryer writes on diverse subject matters like war, cultural transgression and the impact of recent innovations in science and technology. Some of his popular novels deal with areas like cultural clash, threat of nuclear annihilation and psychic shock of war victims to consequences of the rapid innovations in science and technology. Some of the novels written by Bryer in the early phase of literary career dramatize historical subject matters as well.

Paul Bryers is the most controversial regional American novelist. The forbidden subject matters are immensely available in his novels and short stories. As a writer he wants to prove that even the so-called ideals social institutions have restricted men's longing for freedom and fulfillment. The way he writes and the tone in which he depicts the sufferings of confused men show that he is an iconoclastic writer who wants to

demolish all the norms of society. Some of his novels contain impractical ideals which can hardly be accomplished in the society. The most amazing fact about Paul Bryer is that he advocates for negotiated adultery. He holds the opinion that marriage has restricted and repressed some of the most innermost longing and impulses of women. So they should be encouraged to practice adultery by negotiating with their husband. This is the most highly controversial and icon-shattering view of Bryer. Most of his novels recommend negotiated adultery. Such demand, if legitimized, weakens the foundation of society. That is why it is necessary to probe critically what she recommends as an author.

Bryer describes how the funny approach of man enables him to harmonize and befriend who is no less than a shrew. All the men who take domineering approach and attitude to this shrewish woman fail to soften her. His novels spark plenty of controversies in the circle of the readers of American readers. His style of dealing with gender issue has provoked controversies. Amidst controversies also her literary writings carry currency. Assuming arrant and assertive tone, Bryers struggles to project her deep-seated anger and bitterness against the oppressive social codes and cultural conviction. Bryers' personality is of a modest person who is not much aware of the technological advancements and is not into tweeting or website management. Sara Peterson has made commentary on how Paul Bryers happens to envision the idea of post-Apocalyptic nightmare in the following way:

As with other Paul Bryers works, nothing ever goes smoothly in terms of domestic settings. In keeping with many American road narratives, the trouble actually starts when the traveling stops. Prior to the birth of their child, but after the disaster, the mother and father share a moment as close to domestic bliss that readers could hope to find in the novel. The

father and son happen upon a temporary sanctuary, and their dining arrangements evoke a grandeur that is at odds with the elemental survivalist impulse which otherwise dominates the narrative. (64)

Although survivalist impulse dominates the novel, other aspects are equally important. The depiction of domestic atmosphere is undoubtedly praiseworthy. Apart from this, there are other objects and issues of concern. The most laudable theme of this novel is the invincibility of human will. If will power of survivors remains intact and unharmed by the catastrophe, it would not have been difficult for the father to reconstruct the lost civilization. But if the present is bad and dark, the future would hardly been bright and optimistic.

Georg Guillemin detects wilderness aesthetic in Bryers's *The Prayer of the Bone*. Guillemin sees the similarities between *The Prayer of the Bone* and *The Orchard Keeper*. Many allusions and references of *The Orchard Keeper* are used by Bryers in *The Prayer of the Bone*. In terms of not only allusions and references but also themes, both the novels tend to be analogous. Guillemin discloses the following commentary on the issue of intertextuality:

Inter-textual parallels do not end there, and it should come as no surprise that the novel contains a series of familiar themes and motifs as it was written by an author operating at the peak of his mature style. There are several references to ruined orchards and rotten, tasteless fruit, which calls to mind the motif used in *The Orchard Keeper*. However, this is not just a fallen world or ruined garden but one that is seemingly beyond repair or replenishment. Indeed, the leveling of animate and inanimate matter, or an ecological consciousness which challenges anthropocentric claims to superiority and order, is a pronounced theme in the novel. (44)

The allusions like the arid and sterile landscape can be found in both the novels, *The Prayer of the Bone* and *The Orchard Keeper*. Both the novels written by two different American writers adopt the same setting. The theme of ecological consciousness is also fostered vividly by both the novelists in their respective novels. Anthropocentric claim to superiority is called into question. The world in disarray is the ultimate target of both the novels. Chaos, disorder, dystopian prospect and powerlessness of human beings trapped in apocalyptic state are some of the common concerns that are addressed and explored at length in both the novel, *The Prayer of the Bone* and *The Orchard Keeper*.

Laura Miller is the eagle-eyed critic of Paul Bryers. The reverse theme of oedipal obsession along with the archetypal theme of journey is the most striking aspect of the text. She has opined the following remarks regarding to the literary distinction of and the reverse theme of oedipal obsession:

The novel actually reverses two major themes in Paul Bryer—his return to his Appalachian routes actually takes him further into the south, as opposed to away from it and into the west, as many of his other novels have done. Astute readers will recognize that the oedipal theme still dominates although it has been reversed in *The Prayer of the Bone*, as the father is a fully realized, protective, and nurturing presence for the majority of the narrative, a character who undertakes this sorry pilgrimage with his child's welfare and future in mind. However, the feminine/maternal presence is once again absent. (17)

Miller's opinion is that the theme of oedipal obsession is presented in the novel in a reverse way. The father can go to any extent to save the life of his son. Exactly as the close sense of attachment exists between mother and son, the close affinity and attachment lies between father and son. The father wants to see his son survive at any

cost. The father takes his son's unharmed survival as the prime purpose of his life. So he waits for a moment in which his son's safety is guaranteed. The absence of the son's mother is the most startling aspect of the novel.

Arthur Jarvis is critical of the mode of representation of the recurrent themes that are quiet common in the popular American imagination. Jarvis notes that the representation of space in American culture has been the best of places or the worst of places. In *The Prayer of the Bone*, the land itself loomed large in the imagination of America. Developing this theme, Jarvis points out the following remarks:

It is essential to recognize that geography plays central role in the American imagination. It exerts powerful impact in imagination of American people. Many of the key words in the discourses of American history and definitions of that nebulous entity referred to as national identity are geocentric: the Frontier, the Wilderness, the Garden, the Land of Plenty, the Wild West, the Small Town, the Big City, and the Open Road. The geographic monumentality of the New World inspired feelings of wonder and terror. Paul Bryer's *The Prayer of the Bone* pushes all theme leitmotifs to the edge of interrogation. (27)

Jarvis's claim that is part of this cultural narrative is subject to criticism. It is obviously clear that the novel mirrors the dystopian moments. The novel is without elements of hope though. Bryer's inherently possesses the mythic and allegorical power. With this power, he seeks to supersede reductive attempts to assess the novel. An unnamed father and son travel through a barren apocalyptic wasteland. This journey bears profound meaning and implication. The narrative

consciousness never fully discloses what actually occurred. This is the most crucial component of the text.

Jill Jopore is the noted critic of Bryers. He saw the elements of Bryers's stylistics. From the perspective of dystopia, Jill Jopore makes the following statement:

Bryers's novels have always reminded us of the majesty of the novelistic form in an age when the genre has been pronounced dead, exhausted, and obsolete. His style and linguistic range have reminded us of the capacity language retains to surprise and excite. Many readers have found that they could not easily shake off a Bryers novel when they were finished with it. All this was certainly true of *The Prayers of the Paul*, but there was something else to it as well. Every now and again, a work of fiction will come along that offers a startling critique of the culture that produced it.

(46)

Jopore noticed the distinct poetics and stylistics in the novel, *The Prayers of the Bone*. Bryers's viewpoint is incomparably unusual. Viewpoint of Bryers on the subject of the growing encroachment of state in the private affairs of individuals deserves prolonged reflection and concentration. In the complicated political landscape individual freedom is thwarted due to the pressure of state, reality has to be fabricated with the mobilization of typical and distinct stylistics. Resistance and individual freedom are inextricably joined to each other. It is the form and style that are bound up with the core theme of the novel.

Emily Naubaum had sought to study this novel *The Prayer of the Bone* from the perspective of humanism:

Then, there are the post-apocalyptic scenarios in which humanity is reduced to subsistence farming or neo-feudalism, stuck in villages ruled by religious fanatics or surrounded by toxic wastelands, predatory warlords, or flesh-eating zombie hordes. An advantage to having young readers is that most of this stuff is fresh to them. They aren't going to sniff at a premise repurposed from an old twilight zone episode or mutter that the villain is an awful lot like the deranged preacher. (9)

Bryers has set this novel *The Prayer of the Bone* in the post-apocalyptic scenario. In the post apocalyptic scenario, humanity is reduced to the bare level. In this subsistence level human beings had to reveal their selfish and brutal nature. But it is those poor people who remained patient and calm, and displayed a nuance of humanism.

To provide background for those who have not yet read the book, *The Prayer of the Bone* takes place in a post-modern North America where society has collapsed thanks to drought, famine and war. Those in power oversee twelve districts. Yolia Kolaver is the popular critic of political decadence. He has written several books about the role of women in politically decadent state. Regarding to the position of women in totalitarianism, he had made the following revelation:

Women in dystopian society were to have a very specific role, significantly different from the role the head of chaotic society designated to the women of politically decadent condition. Whereas the head of plunderers wanted women to work and be able to support the family financially, some liberal members were very clear about women's role in softening the tension and chaos. Outside of certain specialist fields, the protagonist saw no reason why a woman should work. Education taught girls from the early ages that this was the lifestyle they should have.

Women's different nature was shared in many circles, including the bourgeois women's movement. (287)

As claimed by Kolaver, women are simultaneously empowered and discriminated in the society that is afflicted with nightmare. The offer of freedom and the denial of freedom by totalitarian state are highly harmful to women's quest for real freedom, identities and self-esteem. The real freedom of women can grow only in a democratic atmosphere. For the real growth of women's freedom, totalitarianism can't be the fertile soil.

John Tammy has noticed political sharpness in the work *The Payer of the Bone*. State's oppressions against people who are forced to live the subsistence level existence are dramatized in this novel. Tammy has made the following observation:

Each year at the pleasure of brutal politicians desperate for sadistic entertainment, two representatives, father and son, are compelled to face several hurdles and hardships. The novel has a variety of incidents which really represent how miserable life becomes if no normative values guide people. Most of the story centers on father and son and their joint effort to protect themselves from the unprecedented attacks from thugs and hoodlums. In a pressing and pragmatic sense, civilization hardly has a chance to flourish if human folly and foolhardiness linger disastrously in the society. (10)

Tammy holds the view that the exact brutal temperament of politicians is reflected in this novel. To cling to the position of power, representative of state have been putting people under poverty and disaster. They have been creating amorous living condition in which the poor tributes have no option other than to obey it. By obeying the command of state representatives, tributes have been defying significant code of state regime.

David Denby notices spirit of adventure embedded in the subtext of the narrative. He traces the connection between the ideology and survival in the novel, *The Prayer of the Bone*. Denby makes the following remarks about *The Prayer of the Bone*:

The Prayer of the Bone frequently examines the creative and destructive potential of various ideologies. It adds to this conversation an analysis of what happens when ideologies are consciously chosen and constructed. It is tempting to extend this line of argument and conclude that *The Prayer of the Bone* presents some ideologies as superior to others. Yet such conclusions misread the nuances of Bryers's novel as didacticism and transform the quest the man and the boy undertake to find a way to survive into a mere morality tale. (37)

Denby is of the view that survival remains problematic in the novel. Two things are largely responsible for the problematic nature of human survival. One is the disaster over which human beings hardly have control and the other is the weakness of human being. Bryer leaves the reader with one insight on how to survive. Denby is right to assert that survival requires finding a way to make sense of the world.

John Green presents the journey of the father and the son towards the refuge where they are expected to achieve security. There is no doubt that their journey acquires an archetypal characteristic. This archetypal journey has timeless importance. Due to the universal appeal of this archetypal journey, those who survive the disaster are willingness to survive at any cost and make their family survive. Green divulges the following view:

None of Bryers's wastelands is more desolate than the one he imagines in *The Prayer of the Bone*. The novel tells the story of a man and his son traveling south along the eastern American seaboard some eight years

after an unnamed catastrophe set off a nuclear winter that has choked the land with a ubiquitous gray ash, killed the vegetation, and driven many survivors to cannibalism. Faced with a world in which even the most basic cultural prohibitions are no longer in force, the man constructs a didactic metaphysic in which he and the boy are the good guys, as is anyone who promotes their survival, and everyone else is a bad guy. (47)

The hazardous journey undertaken by the father and the son contains plenty of elements of wastelands. To be more specific, these pessimistic elements are the results of human beings' failure to maintain strict sense of control and surveillance over the riotous and catastrophic environment. Death, murder and mismanagement of human beings' helplessness are some of the dominant components of the novel. The son's singlehanded journey following the death of his father does have appeal and attraction. Readers could not help extending sympathy to him.

Although all these critics and reviewers examined this novel from different points of view and then arrived at several findings and conclusions, none of them notice the issue of the projection of orientalist ethos in *The Prayer of the Bone*. The entire territory of Red Indians and their socio-cultural lives are inscrutable, exotic, free-floating and sterile to Bryers. That is why he represents Red Indians in this way. Red Indians seem to him as impulsive, eccentric, and unresponsive to even to the biggest changes and devastations. By applying the tool of orientalism, the researcher probes into the issue of the projection of orientalist ethos.

The researcher makes use of the theory postcolonialism and other insights of theorist who lay emphasis on the exploration of prejudice and ideological trace in any discourse and representation. *Orientalism* by Edward Said is a canonical text of cultural studies in which he has challenged the concept of orientalism. He puts an end to the

difference between east and west, as orientalists put in discourse of orientalism. Said makes the following remarks regarding to the inception of stereotypical thinking concerning orient:

With the start of European colonization the Europeans came in contact with the lesser developed countries of the east. They found their civilization and culture very exotic, and established the science of orientalism. Orientalism is the study of the orientals or the people from these exotic civilization. Edward Said argues that the Europeans divided the world into two parts; the east and the west or the occident and the orient or the civilized and the uncivilized. This was totally an artificial boundary. (32)

It is obviously clear that the process of orientalising the orient divides geography, culture and civilization. This process takes root in the discourses of orientalism. The Europeans see their advantage in drawing boundary between the culture of the west and the culture of the east. By so doing they intend to make their culture acceptable universal. On the strength of the universality of their culture, the westerner intends to take economic and political benefit.

The colonial subject can be both oppressor and oppressed with respect to the metropolitan colonizing culture whereas indigenous peoples can be either once or twice oppressed. Meenakshi Mukherjee rightly observes:

Post-colonialism is not merely a chronological label referring to the period after the demise of empires. It is ideologically a liberating concept particularly for the students of literature outside the Western world, because it makes us interrogate many concepts of the study of literature that we were made to take for granted, enabling us not only to read our

own texts in our own terms, but also to re-interpret some of the old canonical texts from Europe from the perspective of our specific historical and geographical location (34).

Meenakshi Mukherjee affirms that Postcolonial theory emerged from the colonized peoples' frustrations, their direct cultural clashes with the conquering culture. It also emerged from their fears, hopes and dreams about their future and their own identities.

This thesis is divided into three chapters. The first chapter introduces the topic, elaborates the hypothesis and then quotes views of different critics and reviewers. In addition, the first chapter makes the mention of writer, his style of writing, some of his works and then point of departure. The second chapter consists of the thorough analysis of text from the viewpoint of post-colonialism. The last chapter projects the conclusive findings of research.

II. Projection of Orientalistic Ethos in Bryers's *The Prayer of the Bone*

Bryers's *The Prayer of the Bone* represents Japanese society and culture as bizarre, exotic and inscrutable. The portrayal of the zone of red Indians, its cultural milieu and lives of indigenous people are questionable. Far from being an objective representation, the representation of the territory of Red Indians in this is biased and unpalatable. The entire region occupied by the indigenous people looms as the surreal, war torn and free-floating land which is incapable of achieving any form of durability and stability. Both the male and female characters of this novel are impulsive, irrational and unpractical.

Meddie Ross's complacency is one of the most vulnerable aspects. The geography of red Indians looms as a country where exploitation of resources is rampant.

Instead of establishing firm and stable administrative system on their own, the region of indigenous people prefers to be governed by outsiders and colonizers. The entire novel is the narration of Calhoun in the phase of his retirement. Calhoun recollects after his retired life how he used to be excited by the free-floating and baseless ideas. Ono recollects that he had used his artistic nuance and expertise as an instrument to spread the propaganda of jingoistic Indians. Indigenous people are involved in the mission of conquering its neighboring countries. Jingoistic sentiments flourished rapidly in the secluded and sequestered zone of red Indians prior to the outbreak of the open cultural confrontation. Ono used his artistic skill to exploit the jingoistic impulse. By so doing, he used to receive favor, accolade and position from the then government.

All the productive land of the indigenous people comes under the seizure of foreigners. The culture of the natives that appears in *The Prayer of the Bone* is overburdened with wretchedness, terror, pestilence, drought and countless examples of misery and misfortunes. The violence and instability are portrayed as the result of

indigenous people's fault of mismanagement and internal problem. But the real fact is that it is created intentionally by the external forces like the imperialistic policies of America.

Postcolonial critics allows for a wide-ranging investigation into power relations in various contexts. The postcolonial field includes various topics like the formation of empire, the impact of colonization on postcolonial history, economy, science, and culture, the cultural productions of colonized societies, agency for marginalized people. Literally, post-colonialism refers to the period following the decline of colonialism. Although the term post-colonialism generally refers to the period after colonialism, the distinction is not always made. In its use as a critical approach, post-colonialism refers to "a collection of theoretical and critical strategies used to examine the culture of former colonies of the European empires, and their relation to the rest of the world" (Bill Ashcroft 121). The postcolonial writers face numerous challenges like the attempt both to resurrect their culture and to combat preconceptions about their culture. Edward Said uses the word 'Orientalism' to describe the discourse about the East constructed by the West.

Postcolonial theory deals with the reading and writing of literature written in currently colonized countries. It focuses particularly on the way in which literature by the colonizing culture distorts the experience and realities. By so doing, it inscribes the inferiority of the colonized people. In addition, it concentrates on literature by colonized peoples which attempts to articulate their identity. It reclaims their past in the face of that past's inevitable otherness. It can also deal with the way in which literature in colonizing countries appropriates the language, images, scenes, and traditions of colonized countries.

Calhoun is odd, eccentric and idiosyncratic. He is far from being affected by modernist habits and norms. He is impulsive and averse to the temptation of new things. The administration Calhoun runs expressive of its own traditional norms and values. The totalitarian rule is indirectly favored and then glorified by Calhoun. Though he gets honor from the then imperialistic policy of America, he is highly mocked and then neglected by the rising young generation.

Neglectful of the probable consequence of his rapacious greed to accumulate money from the spot of disaster in which several drug smugglers lost their lives, runs away with the hope of achieving more prestige and social standing with the money. But things do not unfold the way he expects. Course of actions and turn of events proceed in an unexpected way, leading to the sharp disintegration of his family and even the stability of his private life. Smugglers possess the immediate prospect of accumulating truckload of money through the smuggling of weapons. That is why they betray the members of other gang.

Calhoun forgets the bliss of living a peaceful family life and inculcates the fantasy of enhancing social standing and economic status with the money of dead smugglers. As a result, not only he but those involved in his marital relation are haunted and then ultimately killed. The frantic and frenzied passion for the mass accumulation of money is the millstone on people's struggles to achieve economic prosperity and sound social standing. The following extract highlights the point:

It was level full of hundred dollar banknotes. They were in packets fastened with bank tape stamped each with the denomination \$ 10, 000. He did not know what it added up to but he had a pretty good idea. He sat there looking at it and then he closed the flap and sat with his head down. His whole life was sitting at it and then he closed the flap and sat with his

head down. His whole life was sitting there in front of him. Day after day from dawn till dark until he was dead, the trail of abstract thought continue to affect and offend him. All of it cooked down into forty pounds of paper in a satchel. (7)

On the spot where random shooting takes place, Calhoun comes across a bag of money. Amidst dead bodies of smugglers, he sees the bag of money. He is not only tempted by the huge amount of money. He instantly thinks about capturing the money. In the course of his contemplation, he thinks about boosting his economic strength in society with this money. In his mind, what is firmly implanted is the notion that plenty of money is instrumental in occupying a sound social standing, getting admirable pattern of consumption and partaking of the demonstrative spree in the society where he lives.

Postcolonial theory is also built around the concept of resistance. This resistance is characterized by subversion, or opposition, or mimicry. The concept of resistance carries with it or can carry with it ideas about human freedom, liberty, identity, individuality. The label “postcolonial” is applied to the literature of settler invader colonies such as Canada and Australia, countries where colonizer/colonized relationship can also be multiplied from colonialism within. In other words, the colonial subject can be both oppressor and oppressed with respect to the metropolitan colonizing culture whereas indigenous peoples can be either once or twice oppressed. Meenakshi Mukherjee rightly observes:

Post-colonialism is not merely a chronological label referring to the period after the demise of empires. It is ideologically a liberating concept particularly for the students of literature outside the Western world, because it makes us interrogate many concepts of the study of literature that we were made to take for granted, enabling us not only to read our

own texts in our own terms, but also to re-interpret some of the old canonical texts from Europe from the perspective of our specific historical and geographical location (34).

Meenakshi Mukherjee affirms that Postcolonial theory emerged from the colonized peoples' frustrations, their direct cultural clashes with the conquering culture. It also emerged from their fears, hopes and dreams about their future and their own identities.

To get access to the upper strata of society, it is imperative for Meddie Ross to boost economic strength. The purpose of having money rather than money is the root cause of the degradation of a sober and tranquil personality like Calhoun. By grabbing other's money, Calhoun hopes to climb social ladder. He is too confident to assume that he can use all the money without being chased by those whom this amount of money belong. Despite the fact that he is a married man with family and children, he does not ponder upon the vicissitudes and hazards associated with his plan and strategy of owning all the money. It is the strength of money, power accruing from it and the probability of accomplishing various things with the materialistic strength that tempt him tremendously. He is heedless of the outcome of his action.

Prior to encountering the site of violence and massacre, Ross did not have venturesome nature. After being tempted by the narcotic impact of money, he goes to the extent of being audacious, reckless, thoughtless and impulsive. It is puzzling to know how he happens to acquire such inhuman characteristics. The following extract is illustrative of how Calhoun's unconscious fascination with capitalistic creed pushes him to the hazardous path:

He raised his head and looked out across the bajada. A light wind from the north. Cool. Sunny. One o'clock in the afternoon. He looked at the man lying dead in the grass. His good crocodile boots that were filled

with blood and turning black. The end of his life. Here in this place. The distant mountains to the south. The wind in the grass. The quiet. He latched the case and fastened the straps and bucked them and rose and shouldered the rifle and then picked up the case and the machine pistol and took his bearings by his shadow and set out. (7)

Ross runs away with the entire money and the machine pistol. The thought about the probable outcomes of his present action does not arise in his mind. He is simply besieged by the greed. Several questions about who the dead people are, why they are killed, why a bag of money is left and why nobody is present to witness the entire tragic scenario. These questions should have come in Calhoun's mind. But he does not bother to think about all these questions. He is simply lured by money he happens to come across in the scene of violence.

The project of postcolonialism is not only applicable to the students of literature alone; indeed, it seeks to emancipate the oppressed, the deprived and the down-trodden all over the world. Bill Ashcroft puts forward his view regarding to what postcolonial theory:

Postcolonialism is an enterprise which seeks emancipation from all types of subjugation defined in terms of gender, race and class. Postcolonialism thus does not introduce a new world which is free from ills of colonialism; it rather suggests both continuity and change.

Postcolonialism marks the end of colonialism by giving the indigenous people the necessary authority and political and cultural freedom to take their place and gain independence by overcoming political and cultural imperialism. (22)

Culture as a strategy of survival is both transnational and translational. It is transnational because contemporary postcolonial discourses are rooted in specific histories of cultural displacement. Culture is translational because such spatial histories of displacement. It becomes crucial to distinguish between the semblance and similitude of the symbols across diverse cultural experiences. The transnational dimension of cultural transformation migration, diaspora, displacement, and relocation jointly makes the process of cultural translation a complex form of signification. The unsettling advantage of this position is that it makes readers increasingly aware of the construction of culture and the invention of tradition. Postcolonial literature is a body of literary writings that reacts to the discourse of colonization.

While taking the leftover money-bag from the spot of catastrophe, Calhoun is unconsciously aware of the necessity of carrying a weapon. He keeps a pistol which he found on that spot. With one part of his mind, he thinks that he can strengthen his position in the society he lives in. Soon this line of thinking is disturbed by another equally line of reasoning. He feels unhappy and insecure. He is inwardly aware of the need to carry a weapon for his protection. With the bag of money he does not run away. He takes a pistol with the bag of money as well. When Calhoun comes back to his home, his wife is amazed at an unusual behavior of her husband. She is disturbed by his late arrival. "She looked at him over the back of the sofa and looked at the television again. What have you got in that satchel?"(8). Somehow his wife is anxious. He tends to mollify worries and anxieties of his wife. The following extract highlights how the harmonious conjugal life of Ross faces complication.

He left the beer on the counter and went out and got the two packs of cigarettes and the binoculars and the pistol and slung the .270 over his shoulder and shut the truck door and came back in. He handed her the

cigarettes and went on back to the bedroom. Where do you get that pistol? She called. At the getting place. Did you buy that thing? No. I found it. She sat up on the sofa. Llewellyn? He came back in. What? He said. Quit hollerin. What did you give for that thing? You do not need to know everything. How much? I told you. I found it. No you never did such a thing. (9)

Ross is increasingly aware of the fact that there is something wrong behind her husband's unusual activities. At first, she had the impression that her husband bought the pistol. But when he informs her that he found it, she is inwardly frightened. She begins to ask him several questions. Actually, she wants to be familiar with her husband's dark inner motive. To survive on the daily basis of life, it is not necessary for Ross to engage in such a dreadful task of robbing smuggler's money. But his greed knows no bound. He yields to the temptation of money. So he dares to commit fatal flaw like running away with the leftover money of smugglers.

Ella Shohat observes if the postcolonial denotes the closure of a previous condition. The postcolonial critique celebrates globalism for the volatility of the cultural flows it brings about. The problem can be located even further, in the failure to engage with the prior terms, colonialism and imperialism. Shohat makes the following observations:

The postcolonial is said to displace or supersede. Associated with a casual approach to historical specificities is an indifference to overseas empire's capitalist trajectory. It is because imperialism lives on in new forms and perpetuates the exploitation of the Third World. The addition of postcolonial to the critical vocabulary remains controversial. The formal independence won by colonial populations does not automatically

imply decolonization and independence, since an active colonialism continues to operate in the form of transnational corporatism. (19)

Shohat laments that postcolonial preoccupation is with the representational systems of colonialism and imperialism. Those pursuing a postcolonial critique are able to hail the vigorous contestation of ideologically contrived knowledge. This knowledge is tantamount to sounding the death-knell of the West's continuing power. It also marks the end of the need to examine the political economy and international social relationships of neo-colonialism.

Majority of characters do not have any pragmatic sense and common vision. They are driven by their inclination. They do not like to undertake responsibility boldly. They are escapists. One finally yields to the need of modern youths to live in big apartment, visit pubs and dance bar and follow swiftly western life style. The true possibility of the renovation of lost mythic background lies in the blending of both the native and western culture. Everyone realizes this fact and phenomenon. That is why Calhoun also adds himself to the tide of socio-cultural dynamism.

Unchanged geography is the most crucial stereotype that gets repeated in this work. Sometime Calhoun feels inwardly disturbed to accept the origin of new socio-cultural reality. But he rationalizes and says "I am sure it is not simply because I am accustomed to my more spacious, traditional house that even after a short lime I begin to find the place claustrophobic. Her close ally, however, seems very proud of her apartment, and is forever extolling its 'modern' qualities"(94). It is, apparently, very easy to keep clean, and the ventilation most effective.

Calm and contented marital life of Ross faces a series of doubts and skepticism. One after the other his wife continues to ask various questions concerning his disordered

and increasingly peculiar life. The following extract throws light on the increasingly troubled life of Moss and his wife:

She woke while he was getting dressed and turned in the bed to watch him. Something I forgot to do. I will be back. What are you going to do? He opened the drawer and took the .45 out and ejected the clip and checked it and put it back and put the pistol in his belt. He turned and looked at her. I am fixing to go do something dumb hell but I am going anyways. If I do not come back tell Mother I love her. Well, I will tell her myself then. (10)

Due to his involvement in the smuggling related disaster, Ross is psychologically disturbed. He tells his wife to inform his mother that he loves her. His wife has to remind him that his mother is long dead. He is inwardly intimidated. The moment he gets involved in the smuggling related events and the case of robbery, he begins to show several symptoms of latent insanity. He talks about fixing things, requesting his wife to inform his dead mother that he loves her. Gradually, symptoms of abnormality arise in Ross's mind.

Anthony Brewer points out some of the important clues as to how representation of culture takes place in a discourse and how the process of interpreting culture turns out to be problematical. Brewer works out some sorts of plan to narrow down the gap between cultures as such and the textually represented culture. Brewer's ideas are reflected below:

As people who belong to same culture must share a broadly similar conceptual map, so they must also share the same way of interpreting the signs of a language. In order to interpret them, we must have access to the two systems of representation: to a conceptual map which correlates the

sheep in the field with the concept of a sheep: and a language system which is visual language, bear some resemblance to the real thing of which it looks like in some way. The relationship in the system of representation between sign, the concept and the object to which they might be used to refer is entirely arbitrary. (72)

As claimed by Brewer, the meaning is constructed by the system of representation. It is constructed and fixed by the code, which sets up the correlation between our conceptual system and our language system. One way of thinking about culture is in terms of these shared conceptual maps, shared language systems and the codes which govern the relationships of translation between them. Not because such knowledge is imprinted in their genes, but because they learn its conventions and so gradually become culture persons. They unconsciously internalize the codes which allow them to express certain concepts and ideas through their systems of representation. But of our social, cultural and linguistic conventions, then meaning can never be finally fixed.

Instead of getting accustomed to the shifting locale of society, majority of characters tend to follow their own free-floating culture and tradition. Calhoun goes on to add that he is broad-minded to display his approval to the onset of cultural modernity. He says “in particular, the kitchens and bathrooms throughout the block are of Western design and are, so my daughter assures me, infinitely more practical than, say, the arrangements in my own house” (94). Calhoun ultimately becomes ready to use his art as a passage to the evolution of indigenous culture which incorporates both the qualities of native culture and the essences of American culture.

No commitment to reality but only the escape from reality, which is the orientalist ethos, is commonly found in the text. When Calhoun was in the prime of his youths, he used to create arts in which he gives importance to images, style, form and

other abstract details. He did not bother to address realism. His works were devoid of realism. Calhoun is awake to the horrifying truth that if he has to survive and receive accolades, he has to alter the course of his artistic pursuits. He always used to blow the trumpet of cultural past, historical tradition and the unalterable substance of native culture.

Edward Said puts an end to the difference between east and west, as orientalists put in discourse of orientalism. He says that with the start of European colonization the Europeans came in contact with the lesser developed countries of the east. They found their civilization and culture very exotic, and established the science of orientalism. Orientalism is the study of the orientals or the people from these exotic civilization. Edward Said argues that the Europeans divided the world into two parts; the east and the west or the occident and the orient or the civilized and the uncivilized. This was totally an artificial boundary. And it was laid on the basis of the concept of them and us or theirs and ours. Said's ideas, which constitute the theoretical framework, are presented below:

The Europeans used orientalism to define themselves. Some particular attributes were associated with the orientals, and whatever the orientals weren't the occidentals were. The Europeans defined themselves as the superior race compared to the orientals; and they justified their colonization by this concept. They said that it was their duty towards the world to civilize the uncivilized world. The main problem, however, arose when the Europeans started generalizing the attributes they associated with orientals, and started portraying these artificial characteristics associated with orientals in their western world through their scientific reports, literary work, and other media sources. (87)

The trend to divide geography, culture and civilization takes root in the discourses of orientalism. The Europeans see their advantage in drawing boundary between the culture of the west and the culture of the east. By so doing they intend to make their culture acceptable universal. On the strength of the universality of their culture, the westerner intends to take economic and political benefit. As claimed by Said, orientalism generates those truths regarding to the cultures and history of orient. Those truths are political truths. The truths and knowledge that arise from the discourse of orientalism are politically charged. They are unable to give exact reality regarding how the oriental culture really is. The truths that are commonly found in the discourses of orientalism favour the colonial interest.

Calhoun is intolerant of his friend's advice. The rigidity to pragmatic advice and temptation to the ethereal world are twin orientalist features. He forsakes gradually his trust in the power of cultural past and historical tradition. The following extract highlights the point:

Old people sat in some of the doorways, and as we went past gave interested, though never hostile, stares; small children appeared to be coming and going in all directions, while cats too seemed forever to be scurrying away from around our feet. We walked on, dodging blankets and washing hung out along coarse pieces of string; past crying babies, barking dogs and neighbors chatting amiably across the alleyway to each other, seemingly from behind closed curtains.(113)

To Calhoun, the past, be it cultural or historical does not seem to be fascinating. He holds the view that the willingness to accept and assimilate the new tide and truth, fresh need and necessity is pivotal in the enhancement and enrichment of human experiences

and understanding. That is why Ono comes to welcome the phenomenon of cultural synthesis.

John MacCleod observes if the postcolonial denotes the closure of a previous condition. The postcolonial critique celebrates globalism for the volatility of the cultural flows it brings about. The problem can be located even further, in the failure to engage with the prior terms, colonialism and imperialism. Leod says “the postcolonial is said to displace or supersede. Associated with a casual approach to historical specificities is an indifference to overseas empire's capitalist trajectory. It is because imperialism lives on in new forms and perpetuates the exploitation of the Third World”. The addition of postcolonial to the critical vocabulary remains controversial. The formal independence won by colonial populations does not automatically imply decolonization and independence, since an active colonialism continues to operate in the form of transnational corporatism. Postcolonial preoccupation is with the representational systems of colonialism and imperialism. Those pursuing a postcolonial critique are able to hail the vigorous contestation of ideologically contrived knowledge. This knowledge is tantamount to sounding the death-knell of the West's continuing power. It also marks the end of the need to examine the political economy and international social relationships of neo-colonialism.

The exotic atmosphere for the expansion of indigenous culture buttressed by American cultural importation is conducive and unbelievably favorable. The following extract is illustrative of the above-mentioned view:

But Matsuda pointed to a gap between two of the huts through which was visible an open piece of waste ground. ‘If we cut across there,’ he said, ‘we’ll come up behind Kogane Street.’ Near the entrance of the passage Matsuda had indicated, I noticed three small boys bowed over something

on the ground, prodding at it with sticks. As we approached, they spun round with scowls on their faces and although I saw nothing, something in their manner told me they were torturing some animal. Matsuda must have drawn the same conclusion, for he said to me as we walked past:

‘Well, they have little else to amuse themselves with around here. (113)

Only when the situation changes and he feels handicapped by the shifting scenario of artistic trade, he comes to reexamine his ideals. After his retirement, when Matsuda comes to meet Ono, he is pleased to know that Calhoun has compromised with his fatal ideals. He says that he is happy at the transmogrification of his disciple.

Cultural practices could equally work to challenge, question, and critique and condemn colonialist ways of seeing; but the crucial point to grasp is that the act of representation itself is also securely hinged to the business of empire. Bart Moore Gilbert makes the following view in this regard:

In order to assess the justice of some of the charges brought against postcolonial theory, it is necessary to begin with a comparison between its critical focuses, practices and assumptions and those which were traditionally involved in the study of the relations between culture and imperialism in the Western academy. As will be demonstrated later, a number of earlier non-Western critics anticipated the argument of Said *Orientalism*, in asserting a direct and material relation between the political processes and structures of (neo-) colonialism on the one hand and, on the other, Western regimes of knowledge and modes of cultural representation. (27)

Within Europe and America, however, these interconnections were almost completely ignored throughout the period from 1945 to the early 1980s. This provides the first

context, then, in which postcolonial theory must be placed in order to determine whether it is indeed complicit with dominant ideologies in the more recent history of the post-war era.

Obsession with the fragmented heroic past is another orientalist trait that gets repeated in the novel. Heroic soldiers brandishing their swords are juxtaposed with some vulgar and drunken boys rushing to the pub for drinks. Calhoun himself narrates “I gave those boys little further thought at the time. Then some days later, that image of the three of them, turning towards us with scowls on their faces, brandishing their sticks, standing there amidst all that squalor, returned to me with some vividness, and I used it as the central image” (110). When the Tortoise stole a look at my unfinished painting that morning, the three boys he saw would have differed from their models in one or two important respects.

Ono begins to poke fun at politicians. Before the aggressive American policy, he used to idealize the short-sighted rulers for the sake of his selfish gain. Now Calhoun has achieved substantial level of moral maturity. He does not dither about making his artistic pieces increasingly realistic. When he makes his art works increasingly realistic, hybrid elements come into the orbit of his artistic observation. Subject matters become increasingly dialectical. The following extract puts forwards the view that Calhoun looks into the reality from each and every available angle:

When I remember those brightly-lit bars and all those people gathered beneath the lamps, laughing a little more boisterously perhaps than those young men yesterday, but with much the same good-heartedness, I feel certain nostalgia for the past and the district as it used to be. But to see how our city has been rebuilt, how things have recovered so rapidly over these years, fills me with genuine gladness. Our nation, it seems,

whatever mistakes it may have made in the past, has now another chance to make a better go of things. One can only wish these young people well.

(123)

The entire region and geography of the red Indians is the fallen and sterile country that has no scope in future. This too is the projection of orientalist bias. With the passage of time, Ono undergoes remarkable change. He is surprisingly aware of his role as the responsible artist in a society which is on the verge of rapid renovation and rebuilding. When the nation is bent upon undergoing rapid socio-economic change, he cannot withdraw from this process. Instead of criticizing the fresh social development on the basis of moral concern and ethical line of reasoning, it would be reasonable to welcome the trends and tides of social modernization and cultural cosmopolitanism.

Past does not carry serious value for Meddie. Meddie is keenly optimistic of the emerging trends and currents of hope. He associates future with hope. The following extract presents the point in a crystal clear way:

But I find so much to admire in Meddie's ways, I can hardly help mimicking him. It's no bad thing to mimic one's teacher for a while. One learns a lot that way. But all in good time, you'll develop your own ideas and techniques, for you are undoubtedly a young man of much talent. Yes, I'm sure you have a most promising future. It's no wonder Meddie takes an interest in you. I cannot begin to tell you, sir, what I owe to Meddie. Why, as you can see, I am now even lodging, here in his apartment. (68)

In affirming the power of hybrid culture, artists of superior skill and higher recognition have to make constructive intervention into the historical turmoil and socio-cultural

uncertainty. Society demands their constructive role in shaping the course of historical evolution and cultural stabilization. Sooner or later, Meddiate initiative constructively.

The mixture of the fantastic and the normal is an important aspect of diasporic realism. The protagonist is a wonderful example of blending the cultural and the real elements. In a diasporic text, readers find the conflict between the world of fantasy and the reality, and each world works for creating a fictional world from the other.

Concerning this sort of function of magic realism, Edward Said says:

Through the magical, the realistic creates its voice and makes it heard.

Rushdie has used magical realist elements by mixing the real and the fantastic, twisting time, and by including myth and folklore. His magic realism has its origin more in the inner and psychological worlds, inner conflicts, moment of uncertainty, the style of storytelling of the unreliable narrator, and less in the beliefs, rituals and illusions of people as a whole.

(57)

Diasporic texts are written in reaction to the totalitarian regimes. These remarks hint to the fact that dislocated identity is an alternative way of saying more than what can be said in a direct manner. Through fragmented and coherent identity one can discuss reality without actually discussing it and what the author cannot say directly can be said by an unreliable narrator. The harshness of reality is questioned and challenged by the lightheartedness of magical and fantastic elements.

Haphazard sense of freedom and aggressive approach are the defining features revival. Their activities belong to the mould of orientalist mould. Along with their freedom, many attributes of western modernity come into native land. Superstitions practice like using images from the floating world vanishes along with the process of

rebuilding indigenous culture. Hybridization is the sole and whole means of renewing Japan and its strength as the powerful country of the globe.

Increasing commitment to market freedom has created a situation in which ethics, education and the invisible mechanisms of the economy itself are seen as the only regulatory tools. States are expected to rely on those tools. Legal control cannot be discarded, and that strategies require legal embeddedness if they are to succeed. Nigel South makes the following observation in this regard:

The environment needs good law if it is to avoid suffering further serious harm. More specifically, laws are faced with the challenges posed by the following three categories of conduct, legal persons discharging substances in accordance with the conditions established by a license; legal persons discharging substances in breach of their license; legal persons discharging substances without holding a license. Environmental law is evolving to the stage that it has developed a coherent basis of applicable theory and principles. (47)

Law has mainly focused upon the harm caused by white collar, corporate or conventional offenders. The damage caused by industrial development itself has remained largely unaddressed. The reach of business law could potentially introduce into legal discourse long unasked questions as to the ecosystem and biodiversity protection, as well as appropriate conditions for access and use of natural resources.

It is a common perception that diasporic fictions are often set in rural areas but some politically motivated writers like Salman Rushdie have set their diasporic novels in big cities which are under political and social tension. Rushdie discloses the following viewpoint:

Diasporic identity is associated with non-western cultures which could not be approached with a typical western mentality because magic realist works are full of exotic magic, myth, and grotesque elements. This use of trope of fragmented identity has been considered a regional alternative and a protest to the Eurocentric categorization of the world. The direct allusions to history and the history of the margins have strengthened the postcolonial identity for magic realism. (87)

Rushdie has contributed largely to the connection between plural identity and post-colonialism by presenting magical realism as an instrument to undermine western concept of stability. He emphasizes the function of magic realism as the weapon of the silenced, marginalized, disposed voices in their fight against inherited notions of imperial history.

Of all the social consequences of the drug trade, the attendant violence and the threat to public safety in certain areas are certainly the two serious outcomes that draw the attention of government as well as the public. They are particularly acute in large cities but the situation varies from place to place. Regarding drug trafficking, Christian Geffray gives expression to his responses in the following citation:

City has reached a similar high level of violence. Criminal groups also make use of force in precise circumstances. At restricted places and times, observers do not report a high level of general violence. Despite the existence there of major criminal groups whose internal organization is regarded as militarized. The differences in the level of violence seem instead to be a sign of a certain capacity among the various active criminal groups. (46)

They also arise from differences in the ways in which official repressive institutions intervene. However, the extreme violence and insecurity linked with the drug trade may bear more diffusely on the regions of transit.

The confounding manner and uncalled for instruction from her husband put her in the state of constant confusion. She tends to look at everything Ross brings with a penetrating gaze and insight. The following extract throws light on this aspect of growing tumult in the conjugal bond between Clahoun and his wife:

She gotup and got the preserves out of the refrigerator and set them on the table andsat back down. He unscrewed the jar and ladled some onto his toast andspread it with his knife. What is in that satchel you brought in? I told you what was in that satchel. You said it was full of money. Well then I reckon that is what is in it. Where is it at? Under the bed in the back room.Under the bed.Yes mam. Can I go back there and look? You are free white and twenty-one so I reckon you can do whatever you want. (23)

Besides the war on drugs, further global interests like carbon-dioxide reduction and protection of indigenous people are impacting on national and local power negotiations. As asserted by Michle Schiray “The acceleration of global interdependence often leads to the evasion of existing regulatory frameworks, the gradual disappearance of formal and informal institutions which made social control possible and consequently, to increasing corruption” (147). Whether the adaptation of forms of representation and procedures to the new demands succeed or fail depends on the regulatory capacities of the state and the integrative potential of the respective social environment.

Having enumerated these kinds of textual evidences, the researcher now turns towards the theoretical part. Tom Nairn is the noted critic of culture and hybridity.

Hybridity reverses the formal process of disavowal so that the violent dislocation of the act of colonization becomes the conditionality of discourse. Tom Nairn has defined hybridity as follows:

It is from this instability of cultural signification that national culture comes to be articulated as a dialectic of various temporalities—modern, colonial, postcolonial, native—that cannot be a knowledge that is stabilized in its enunciation. It is always contemporaneous with the act of recitation. (212)

Tom Nairn is of the view that the question of identity and coherence of self are undeniably involved in the lives of those who only want to reshape the future at the cost of the cultural past. What would be the psyche of a person who is torn between the alien cultural practices and the assimilated cultural formation? This is the question which the critics of culture try to raise. The culture of the metropolis exercises its own constraints and contradictions. The expatriates or immigrants should have a clear understanding about their own position in the midst of cultural chaos and amorphous metropolitan life.

Calhoun's wife has the sinister premonition that something disastrous can happen in the life of her husband. Before leaving her husband's house for Odessa to live with her mother, she is highly dismissive of her fear and anxiety. The following extract presents the case in a simplistic manner:

Do not get on an airplane with that thing, she said. They will put you under the jail. My mama did not raise any ignorant children. When are you going to call me? I call you in a few days. All right. You take care. I got a bad feeling, Llewellyn. Well, I got a good one. So they ought to balance out. I hope so. I cannot call you except from a payphone. I know it. Call me. I will. Quit worrying about everything. Llewellyn?

What. Nothing. What is it.Nothing. I just wanted to say it. You take care.

Llewellyn? What. Do not hurt anybody. You hear? (31)

Thereafter, he commits another biggest blunder by running away from the drug smuggler who is none other than a psychopathic killer. One after the other, his greed gallops. The impact of the chance to have truckload of money corrodes him, corrupts him and then morally cripples him. In comparison to him, his wife is immune to the corroding effect of rouge greed for money. But he calmly dismisses her admonition by saying that he is in the good spirit. Her sadness is compensated by his increasing gladness and glee. Obviously very few people in western society today accept this second set of ideas.

Mimicry generates hybridity which is the root condition of cultural dislocation. Hence, it becomes relevant to discuss about mimicry. Once again the researcher quotes Homi K. Bhabha. Bhabha has given the precise essence of hybridity. His view makes the following revelation about mimicry:

In mimicry, the representation of identity and meaning is rearticulated along the axis of metonymy. It is like camouflage, not a harmonization of repression of differences, but a form of resemblance, that differs from or defends presence by displaying it in part metonymically. Its threat, comes from the prodigious and strategic production of conflicting, fantastic, discriminatory identity effects in the play of a power that is illusive because it had no essence, no itself. And that a form of resemblance is the most terrifying thing to behold. (90)

Identity can be blurred in a state of mimicry. In the condition of mimicry, what is imitated wont completely erased and displaced the experiences and values native to the imitators self. The state of mimicry involves the inherent possibility of conflict. One

cultural norm, which is overpowered and delimited by the powerful force of different culture, always poses threat. The outer harmony and resemblance of unity can break at any time. The socially semblance of cultural harmony is a camouflage, according to Bhabha whatever solace and satisfaction they achieve, its durability cannot stay long. It is subject to disintegration.

Indigenous society is not completely helpless against the potential destruction of land, labor, and money caused by liberal forces. The historical transformation of western societies into market systems is complete. He also claims that the concept of a self-regulating market was utopian, and its progress was stopped by the realistic self-protection of society. Two forces were clashing. The one opting for marketization in the form of economic liberalism is the same one trying to protect society against the market. “For a better tomorrow Polanyi was betting on the protective movement formed against the forces of liberalism, fighting for the preservation of the social interests imperiled by the market” (169). In a capitalist society, capitalists own and control the productive resources, workers own only their labor and work for capitalists, who then own the product and sell it at a profit.

The key to understand a society at any point in history is to focus first on the mode of production. In a feudal society, land was the crucial productive factor and the feudal lords owned and controlled it. In capitalist society capital, machinery, mines, factories etc. are the key productive factors and these are owned and controlled by capitalists. The unique and distinct ethical-cultural values of America has shaped and sustained the mercantile doctrine of Americans. The historical roots of some of our current preoccupations with the ethics of business are traceable. Its central arguments are that many of contemporary criteria that we use to evaluate the ethics of business are not new, rather, and they date back, several centuries. Vogel says that “What are

comparable is the historical and contemporary discussions of three sets of issue: the relationship between ethics and profits, the relationship between private gain and the public good and the tension between the results of capitalism and the intentions of businessmen”(162). The fact that these tensions are inherent in the nature of capitalism, if not in human nature itself, does not make our contemporary concerns or standards any less valid. On the contrary, it underlies their significance.

Contemporary discussions of business ethics constitute part of an ongoing moral dialogue with both deep secular and religious roots. While both public and scholarly interest in business ethics has increased significantly over the last decade, subject of business ethics is not a new one.

To gratify his instant greed to become rich and prosperous he steals smuggler’s money. As a result, he is trapped in the indestructible cycle of fear, alienation, insecurity, frozen conjugal bliss, disintegration of family and disgrace in the public. The following extract highlights the predicament of a Meddie who excels in the process of being a victim of rogue capitalism:

He got the shotgun out of the bag and laid it on the bed and turned on the bedside lamp. He went to the door and turned off the overhead light and came back and stretched out on the bed and stared at the ceiling. He knew what was coming. He just did not know when. He got up and went into the bathroom and pulled the chain on the light over the sink and looked at himself in the mirror. He took a washcloth from the glass towel bar and turned on the hot water and wet the cloth and wrung it out and wiped his face and the back of his neck. (55)

Calhoun is beset with countless problems which he is hardly able to master. He unconsciously longs to hold things of huge monetary values with himself, no matter how

precarious the situation. He goes to the extent of bribing a clerk to get his challenge-infested way clear.

The issue of divided identity and the phenomenon of mimicry are extensively examined and theorized in *The Location of Culture* by Bhabha. In this work, Homi K. Bhabha has dwelt upon the notion of hybridity at length. The following citation taken out from that book illustrates the concept of hybridity:

To see the cultural not as the source of conflict—different cultures—but as the effect of discriminatory practices—the production of cultural differentiation as signs out authority—changes its value and its rules of recognition. Hybridity intervenes in the exercise of authority not merely to indicate the impossibility of its identity but to represent the unpredictability of its presence. It reverses the formal process of disavowal so that the violent dislocation of the act of colonization becomes the conditionality of colonial discourse. (114)

According to Bhabha, when two different cultural norms stand face to face with each other, conflict is bound to happen. One dominant cultural value dominates the other. The least practiced and acknowledged cultural value can be gradually replaced by the overwhelming and overpowering culture. Thus, sense of conflict can naturally arise. Those who pass through this phase of cultural conflict are bound to suffer. This is exactly what usually happens to the immigrants, the exiled and the expatriates. Bhabha sees the possibility of transformation inherent in the state of cultural turmoil and dislocation.

The social relations of production involve different classes. The basic determinant of one's class is one's relationship to the means of production. In late capitalist society the two basic classes remaining are the owners of the means of

production and those who own only their labor. So in any historical period dominant and subservient classes can be identified. The old people have the orientalist bend of mind. The following lines describe how Matsuda's life serves as the standing example of individual's power to adapt oneself to the shifting cultural locale:

While we ate lunch, we showed each other our enrolment cards and found that we had enrolled for two of the same courses. So I would be seeing her twice a week at least. With that out of the way, Matsuda told me about her living arrangements. For a while, neither she nor her sister could get used to living in a flat- because it was too easy, she said. They had always been used to running around like mad every day, taking care of sick people, helping out at the bookshop, and thing or another. (329)

Matsuda is imbued with the playful sense of being receptive to the new things and trends. She is no longer glued to the old and defunct idea. The sense of change has been pushing her constantly to the unexplored and unknown territory. She is fully turned towards the future. However glamorous and appealing the cultural and historical past might be she won't feel nostalgic over it. The cultural present tainted with modernity and exclusive sense of nationalism is Matsuda's chief preoccupation.

To sum up, every culture in every countries and societies are evolved either through the greatest protests and revolutions or through the cultural anarchy, confusion and other many factors. Paul Bryers shows lots of orientalist ethos in his novel *The Prayer of the Bone* using many characters. The researcher wants to advocate about the consequences before Cultural blending in geography of red Indians by showing the factual textual evidences.

III. Bryers's Vision of Cultural Pluralism

Hybrid culture is defined by the preferences and equilibrium behaviors of its members. Contacts among communities alter individual cultures through two interrelated mechanisms. They are behavioral adaptations driven by payoffs to coordination and preference changes shaped by socialization and self-persuasion. This research explores the workings of these mechanisms through a model of cultural integration in which preferences and behaviors vary continuously. It identifies a broad set of conditions under which cross-cultural contacts promote cultural hybridization. The analysis suggests that policies to support social integration serve to homogenize preferences across communities. It aims at undermining a key objective of multiculturalism. Yielding fresh insights into strategies pursued to influence cultural trends, it also shows that communities benefit from having other communities adjust their behaviors.

The biased perspective of the author has gained an upper hand in the novel so far as the representation of the region and geography of red Indians and its culture is concerned. Due to the growing insecurity and vulnerability, women have to encounter innumerable traumatizing situations. Bryers' *The Prayer of the Bone* dramatizes the how western perspective is imposed in the representation of the culture of red Indians. Manners and thoughts of most of the female as well as male characters seem to be irrational.

In the process of importing Westernized modernity, many nonwestern countries and regions welcomes Western liberal culture. In this novel, Bryers gives the readers hints about this by giving lots of illustration about the hotels and restaurants which are fulfilled by the red Indians youths, who are enrolling in alcohol. Matsuda has a homosexual student. In another example, Ono with other friends daily goes to the hotel

for alcoholism. These all bad impacts are the results of Western cultural importation which is openly welcomed by red Indians for its own benefit.

The loss of one's culture is the loss of identity. It is also the loss of the sense of belonging to fixed geographical locale and cultural boundary. Indian youths take their culture as the source of their pride and passion. When anti-west sentiment arose to the peak, different kinds of student's movements occurred. The culture of individualism is nicely followed by certain coterie of youths having advanced and modernized mentality.

An immigrant with dislocated identity, Calhoun is torn between nostalgia and exuberance, pain and pride, arrogance and humbleness. Uprooted from her typical indigenous culture, she neither develops American identity nor abandons Indian self. Hope and despair, exile and assimilation, divided identity and loneliness in a crowd are some of the traits related to the plight of Meddie.

Mood and atmosphere of the novel is mysterious. The process keeps the reader on edge until a final climactic revelation. Even then, however, pieces of the central mystery remain left to the reader to put together. Throughout his literary work, Bryers has created a wide range of characters, settings, and plots and has worked in many genres. He has been equally successful in creating female and male central characters. One important recurring theme has been the role that traumatic memory plays in shaping characters' understanding of themselves.

Violent socio-political upheaval leads to increase in the vulnerability of red Indians. Due to the growing insecurity and vulnerability, Red Indian women have to encounter innumerable harsh situations. *The Prayer of the Bone* dramatizes the traumatic experiences of a woman who passes through several harsh and horrendous situations. The protagonist of this novel suffers from traumatic jolts and lacerations. Troubled voices dominate the forefront of *The Prayer of the Bone* is rather unreliable in

their accounts of past reactions to crises. For each character, there lurks in the past an experience that may invalidate the narrator's projected sense of self. It destroys the vestiges of the individual's human dignity.

As a regional novelist, he has projected his orientalist attitude towards Japan and Japanese people in this novel. In this novel, Bryer portrays the troubled relation between the red Indians and American whites. Most of the Indian youths are found, in this novel, as the humiliated, defeated and resigned to their lives. Their communal pride is humbled to dust. They act illogically and irrationally. They act as though their lives have lost direction and destination. Brayer portrays how a Red Indian man's stable psyche is adversely affected by the oppressive trade, colonial politics of defeat and monotonous phenomena like betrayal by husband, brutal lust of a lecherous man, economic constraints and territorial limitations. The imposition of impractical ideals, adherence to indigenous culture and betrayal of the new generation by the old one are likely to generate shock and painful silence.

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