

Political and Racial Representation of the Native American in Paul

Bryers's *The Prayer of the Bone*

The aim of the research is to probe into the aspects of the political representation made by Paul Bryers in *The Prayer of the Bone*. Plenty of orientalist stereotypes are commonly found in Paul Bryers's novel, *The Prayer of the Bone*. The theory of representation along with orientalism is used to make the research prove the hypothesis. In this novel, Bryer portrays the troubled relation between the Native Americans and American whites. The entire regional culture and geography of Native American appears to be an exotic land caught in the turmoil and tension created by the conflicting interest of various western countries. In *The Prayer of the Bone*, Bryers's portrayal of the culture of Native Americans is entirely problematical. Many Native American youths are represented as dull, impulsive, passive and unresponsive towards the state of social humiliation and social transition of their country. The culture of Native Americans 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 indigenous people defeated embarrassingly by western powers. To Bryer, free-floating Native American society is static, exotic, and unresponsive to the emerging phenomena and movement like liberalization, foreign trade and modernization. Bryer's portrayal of the ancestral geography and culture of Native Americans appear to be badly tarnished by his orientalist prejudices.

Bryer portrays how a Native American 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.

Laura Miller is the sharp 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 these 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.

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. Jil Jopore 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.... (287)

As claimed by Jopore, 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.

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 Native Americans and their socio-cultural lives are inscrutable, exotic, free-floating and sterile to Bryers. That is why he represents Native Americans in this way. Native Americans 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 orientalism that 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.

Representation of Native Americans in *The Prayer of the Bone*

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. Far from being an objective representation, the representation of the territory of Native Americans in Bryers's *The Prayer of the Bone* is biased and unpalatable. The entire region occupied by the indigenous people appear 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. All the productive land of the indigenous people comes under the seizure of foreigners.

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 Native American is concerned. Bryers hard-hitting satire on the embarrassing condition of Native Americans is tainted with the orientalist bias. But there is no trace of actuality and reality in the description of different conditions of America. The portrayal of Maine (the state closest to here) being deep in dark woods, buffeted by the harsh sea; Maine is actually fairly civilized but you wouldn't know if this book was your only window into the state. The following excerpts depicts the condition as it really is:

It is essential to recognize that geography plays central role in the American imagination. 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 Open Roads. The geographic monumentality of the New world inspired feelings of Wonder and terror. Paul Bryer's *The Prayer of Bones* pushes all these leitmotifs to the edge of interrogation. (36)

The orientalist attitude towards Native American people in this novel from the western perspective highlights the wretchedness wrinkles. Most of the Native American youths 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. Bryer portrays how a Native American 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 following text makes a significant viewpoint.

This use of trope of fragmented identity has been considered a regional alterNative and a protest to the Eurocentric categorization of the world. 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.... 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 the people as a whole. (85)

The representation of the Native Americans in Paul Bryer's *The prayer of Bones* is unpalatable on socio-political scenario. Violent socio-political upheaval leads to increase in the vulnerability of Native Americans. Due to growing insecurity and vulnerability, Native Americans women have to encounter innumerable harsh situations. *The Prayer of the Bones* 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 Bones* 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.

Impulsive and irrational temperaments of the Native Americans are the real obstacles on America's endeavor towards the accomplishment of the highest level security of the Native Americans in contrast to the level of social progress. Social order and principle of daily life should be respected and obeyed. Else human beings would have to face a great deal of troubles and setbacks. Temperamental spree and irrational passions are the distinguishing characteristics of the Native American. This trait, which was once surveyed and disclosed by the orientalist is still uppermost in the Native American manners and manifestations. Jessica is a jumble of different personality- she tries to play the poor student of the world for a while, then the world-weary traveler with too many old lovers to remember all their names, then she's the caring aunt wracked by guilt that she really doesn't want to raise her niece. At first she doesn't swear, but then has to omit the word (Elfin) from her conversation with Calhoun. For women with such a peppered sexual history, she seems unable to deal with Calhoun effectively. She seems mystified at his treatment by him.

Calhoun is still beating himself up over an affair with a colleague's wife. The affair ended when a car crash took the husband's life. Calhoun then retreated to northern Maine to lick his wounds. He screws one woman on the floor of her office, but cannot own up to the fact that he likes Jessica and it should have been her on the floor. The casual sex seems thrown in just for spice. As if to say that " I know how to make other people relate to Mainers, I'll show them having casual sex just like rest of the world." (111)

The entire region occupied by the indigenous people appear as the surreal, war torn and free-floating land which is incapable of achieving any form of durability and stability. It is further proved with the help of Cultural strategy of survival in both transnational and translational form. It is transnational because contemporary postcolonial discourses are rooted in specific histories of cultural displacement. Culture is translational because of 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, diasporas, 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.

Edward Said puts an end to the difference between east and west, as orientalist 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

oriental's weren't the occident's 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 oriental's, and started portraying these artificial characteristics associated with oriental's 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. (103)

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.

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.... (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 Native Americans 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, Meddie take 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 alter Native 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.

Anthony Brewer 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 have set their diasporic novels in big cities which are under political and social tension. They disclose 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 alter Native 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 got up and got the preserves out of the refrigerator and set them on the table and sat back down. He unscrewed the jar and ladled some onto his toast and spread 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 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 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 exercise its own constraints and contradictions. The expatriates or immigrants should have the 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 disaster can happen in the life of her husband. Before leaving her husband's house for Odessa to live with her mother. But her husband 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 excerpt 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 rouse 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 is 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.

Postcolonial critique allows for a wide-ranging investigation into power relations in various contexts.. 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.

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.

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.... 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.

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 orientalist put in discourse of orientalism. They found their civilization and culture very exotic, and established the science of orientalism. 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 west and the culture of the east. On the strength of the universality of their culture, the westerners intends to take economic and political benefit. The postcolonial critique celebrates globalism for the volatility of the cultural flows it brings about. Cultural practices could equally work to challenges, 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. Obsession with the fragmented heroic past is another orientalist trait that gets repeated in this novel. Diasporic texts are written in reaction to the totalitarian regimes. These remarks hint to the fact that dislocated identity is an

alter Native way of saying more than what can be said in a direct manner. The harshness of reality is questioned and challenged by the lightheartedness of magical and fantastic elements. Law has mainly focused upon the harm caused by white collar, corporate or conventional offenders.

Negative Portrayal of Native Americans

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 Native Americans 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 Native Americans. Manners and thoughts of most of the female as well as male characters seem to be irrational.

As a regional novelist, he has projected his orientalist attitude towards Native American people in this novel. In this novel, Bryer portrays the troubled relation between the Native Americans 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 Native American 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.

In the process of importing Westernized modernity, many nonwestern countries and regions welcome 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 frequented by the Native American 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 Native Americans 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. Native American 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.

Violent socio-political upheaval leads to increase in the vulnerability of Native Americans. Due to the growing insecurity and vulnerability, Native American 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.

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