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DEPARTMENT OF ENGLISH

SUBJECT NAME: CONTEMPORARY LITERATURE

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Semester VI

Core Paper – XIII - Contemporary Literature

Background

Multiculturalism, diasporic writing, displacement and alienation and identity crisis, theme of acculturation, assimilation, globalisation, hybridity

Unit-1: Prose

1. Joseph Anton: A Memoir - Salman Rushdie (an extract)
2. The Bomb and I - Arundati Roy (an Extract)

Unit-2: Poetry

1. Black Berry Picking - Seamus Heaney
2. A Far Cry from Africa - Derek Walcott
3. Hamlet - Wole Soyinka
4. I know Why The Caged Bird Sings - Maya Angelou

Unit-3: Drama

1. Harvest - Manjula Padmanabhan

Unit-4: Short stories

1. Through the Tunnel - Doris Lessing
2. The Eye - Alice Munro
3. The Medicine Bag - Virginia Driving Hawk Sneve
4. The Handsomest Drowned Man in the World - Gabriel Garcia Marquez.
5. Unaccustomed Earth - Jhumpa Lahiri

Unit-5: Fiction

1. Life of Pi - Yann Martel

Prescribed Texts:

Joseph Anton: A Memoir - Salman Rushdie - Knopf Canada, 2012.

Harvest - Manjula Padmanabhan - Aurora Metro, 2003.

Life of Pi - Yann Martel - Houghton Mifflin Harcourt, 2003

Recommended Texts:

Diasporas. Stéphane Dufoix. Trans. William Rodarmor. University of California Press: London, 2008.

Seamus Heaney: The Crisis of Identity. Floyd Collins. University of Delaware Press, 2003.

Poetry of Seamus Heaney: A Critical Study. Narendra Kumar. Pinnacle Technology, 2009.

Caribbean Panorama: An Anthology from and about the English-speaking Caribbean with Introduction, Study Questions, Biographies, and Suggestions for Further Reading. ed. Kathleen Kelley Ferracane. La Editorial, UPR, 1999.

Perspectives on Wole Soyinka. Biodun Jeyifo. Univ. Press of Mississippi.

Relevant Videos on YouTube

S. No.	Video
1	What is multiculturalism?
2	Joseph Anton : A Memoir
3	Black berry picking
4	A Far Cry From Africa
5	I Know Why The Caged Bird Sings
6	Through the Tunnel - Doris Lessing
7	Life of Pi



UNIT 1

INTRODUCTION

Diaspora

Emigrants Leave Ireland depicting the emigration to America following the [Great Famine](#) in Ireland

A **diaspora** (/daɪˈæspərə/)^[1] is a scattered population whose origin lies in a separate geographic locale.^{[2][3]} In particular, diaspora has come to refer to involuntary mass dispersions of a population from its indigenous territories, most notably the [expulsion of Jews from Israel](#) (known as the Jewish diaspora) and the fleeing of [Greeks](#) after the fall of [Constantinople](#). Other examples are the African Trans-[Atlantic slave trade](#), the southern [Chinese](#) or [Indians](#) during the [coolie](#) trade, the [Irish](#) during and after the [Irish Famine](#), the [Romani](#) from India, the [Italian diaspora](#), the exile and deportation of [Circassians](#), and the emigration of [Anglo-Saxon](#) warriors and their families after the [Norman Conquest of England](#).^[4]

Recently, scholars have distinguished between different kinds of diaspora, based on its causes such as [imperialism](#), trade or labor migrations, or by the kind of social coherence within the diaspora community and its ties to the ancestral lands. Some diaspora communities maintain strong political ties with their homeland. Other qualities that may be typical of many diasporas are thoughts of return, relationships with other communities in the diaspora, and lack of full integration into the host countries. Diasporas often maintain ties to the country of their historical affiliation and influence the policies of the country where they are located^[5].

□

Origins and development of the term[[edit](#)]

The term is derived from the [Greek](#) verb διασπείρω (*diaspeirō*), "I scatter", "I spread about" and that from διά (*dia*), "between, through, across" and the verb σπείρω (*speirō*), "I sow, I scatter". In [Ancient Greece](#) the term διασπορά (*diaspora*) hence meant "scattering"^[6] and was inter alia used to refer to citizens of a dominant [city-state](#) who emigrated to a conquered land with the purpose of [colonization](#), to assimilate the territory into the empire.^[7] An example of a diaspora from classical antiquity is the century-long exile of the [Messenians](#) under [Spartan](#) rule and the Ageanites as described by Thucydides in his "history of the Peloponnesian wars."

Its use began to develop from this original sense when the [Hebrew Bible](#) was translated into Greek;^[8] the first mention of a diaspora created as a result of exile is found in the [Septuagint](#), first in

- [Deuteronomy](#) 28:25, in the phrase ἔση ἐν διασπορᾷ ἐν πάσαις ταῖς βασιλείαις τῆς γῆς, *esē en diaspora en pasais tais basileiais tēs gēs*, translated to mean "thou shalt be a dispersion in all kingdoms of the earth"

and secondly in

- [Psalms](#) 146(147).2, in the phrase οἰκοδομῶν Ἱερουσαλὴμ ὁ Κύριος καὶ τὰς διασπορὰς τοῦ Ἰσραὴλ ἐπισυνάξει, *oikodomōn Ierusalēm ho Kyrios kai tas diasporas tou Israēl episynaxē*,

translated to mean "The Lord doth build up Jerusalem: he gathereth together the outcasts of Israel".

So after the Bible's translation into Greek, the word *diaspora* would then have been used to refer to the Northern Kingdom exiled between 740–722 BC from Israel by the Assyrians,^[9] as well as Jews, Benjaminites, and Levites exiled from the Southern Kingdom in 587 BC by the [Babylonians](#), and from [Roman Judea](#) in 70 AD by the [Roman Empire](#).^[10] It subsequently came to be used to refer to the historical movements and settlement patterns of the dispersed indigenous population of Israel.^[11] In English when capitalized and without modifiers (that is simply, *the Diaspora*), the term refers specifically to the [Jewish diaspora](#);^[2] when uncapitalized the word *diaspora* may be used to refer to [refugee](#) or [immigrant](#) populations of other origins or ethnicities living "away from an established or ancestral homeland".^[2] The wider application of *diaspora* evolved from the Assyrian two-way mass deportation policy of conquered populations to deny future territorial claims on their part.^[12]

According to the [Oxford English Dictionary Online](#), the first known recorded usage of the word *diaspora* in the [English language](#) was in 1876 referring "extensive *diaspora* work (as it is termed) of evangelizing among the National Protestant Churches on the continent".^[13] The term became more widely assimilated into [English](#) by the mid 1950s, with long-term [expatriates](#) in significant numbers from other particular countries or regions also being referred to as a diaspora.^[citation needed] An academic field, [diaspora studies](#), has become established relating to this sense of the word.

In all cases, the term *diaspora* carries a sense of [displacement](#) the population so described finds itself for whatever reason separated from its national territory, and usually its people have a hope, or at least a desire, to return to their homeland at some point, if the "homeland" still exists in any meaningful sense. Some writers^[who?] have noted that diaspora may result in a loss of nostalgia for a single home as people "re-root" in a series of meaningful displacements. In this sense, individuals may have multiple homes throughout their diaspora, with different reasons for maintaining some form of attachment to each. Diasporic cultural development often assumes a different course from that of the population in the original place of settlement. Over time, remotely separated communities tend to vary in culture, traditions, language and other factors. The last vestiges of cultural affiliation in a diaspora is often found in community resistance to [language change](#) and in maintenance of traditional religious practice.^[citation needed]

Expanding definition^[edit]

[William Safran](#) in an article published in 1991,^[14] set out six rules to distinguish diasporas from migrant communities. These included criteria that the group maintains a myth or collective memory of their homeland; they regard their ancestral homeland as their true home, to which they will eventually return; being committed to the restoration or maintenance of that homeland; and they relate "personally or vicariously" to the homeland to a point where it shapes their identity.^{[15][16][17]} While Safran's definitions were influenced by the idea of the Jewish diaspora, he recognised the expanding use of the term.^[18]

[Rogers Brubaker](#) (2005) also notes that use of the term diaspora has been widening. He suggests that one element of this expansion in use "involves the application of the term diaspora to an ever-broadening set of cases: essentially to any and every nameable population category that is to some extent dispersed in space".^[19] Brubaker has used the [WorldCat](#) database to show that 17 out of the 18 books on diaspora published between 1900 and 1910 were on the Jewish diaspora. The majority of works in the 1960s were also about the Jewish diaspora, but in 2002 only two

out of 20 books sampled (out of a total of 253) were about the Jewish case, with a total of eight different diasporas covered.^[20]

Brubaker outlines the original use of the term diaspora as follows:

Most early discussions of diaspora were firmly rooted in a conceptual 'homeland'; they were concerned with a paradigmatic case, or a small number of core cases. The paradigmatic case was, of course, the Jewish diaspora; some dictionary definitions of diaspora, until recently, did not simply illustrate but defined the word with reference to that case.^[21]

Brubaker argues that the initial expansion of the use of the phrase extended it to other, similar cases, such as the [Armenian](#) and [Greek diasporas](#). More recently, it has been applied to emigrant groups that continue their involvement in their homeland from overseas, such as the category of long-distance nationalists identified by [Benedict Anderson](#). Brubaker notes that (as examples): Albanians, Basques, Hindu Indians, Irish, Japanese, Kashmiri, Koreans, Kurds, Palestinians, and Tamils have been conceptualised as diasporas in this sense. Furthermore, "labour migrants who maintain (to some degree) emotional and social ties with a homeland" have also been described as diasporas.^[21]

In further cases of the use of the term, "the reference to the conceptual homeland – to the 'classical' diasporas – has become more attenuated still, to the point of being lost altogether". Here, Brubaker cites "transethnic and transborder linguistic categories...such as [Francophone](#), [Anglophone](#) and [Lusophone](#) 'communities'", along with Hindu, Sikh, Buddhist, Confucian, Huguenot, Muslim and Catholic 'diasporas'.^[22] Brubaker notes that, as of 2005, there were also academic books or articles on the [Dixie](#), white, liberal, gay, queer and digital diasporas.^[20]

Some observers have labeled evacuation from [New Orleans](#) and the [Gulf Coast](#) in the wake of [Hurricane Katrina](#) the [New Orleans diaspora](#), since a significant number of evacuees have not been able to return, yet maintain aspirations to do so.^{[23][24]} Agnieszka Weinar (2010) notes the widening use of the term, arguing that recently, "a growing body of literature succeeded in reformulating the definition, framing diaspora as almost any *population* on the move and no longer referring to the specific *context* of their existence".^[16] It has even been noted that as charismatic Christianity becomes increasingly globalized, many Christians conceive of themselves as a diaspora, and form an imaginary that mimics salient features of ethnic diasporas.^[25]

Professional communities of individuals no longer in their homeland can also be considered diaspora. For example, science diasporas are communities of scientists who conduct their research away from their homeland.^[26] In an article published in 1996, Khachig Tölölyan^[27] argues that the media have used the term corporate diaspora in a rather arbitrary and inaccurate fashion, for example as applied to "mid-level, mid-career executives who have been forced to find new places at a time of corporate upheaval" (10) The use of [corporate diaspora](#) reflects the increasing popularity of the diaspora notion to describe a wide range of phenomena related to contemporary migration, displacement and transnational mobility. While corporate diaspora seems to avoid or contradict connotations of violence, coercion and unnatural uprooting historically associated to the notion of diaspora, its scholarly use may heuristically describe the ways in which corporations function alongside diasporas. In this way, corporate diaspora might foreground the racial histories of diasporic formations without losing sight of the cultural logic of [late capitalism](#) in which corporations orchestrate the transnational circulation of people, images, ideologies and capital.

[African diaspora](#)[\[edit\]](#)

Further information: [African diaspora](#)

One of the largest diaspora of modern times is that of Sub-Saharan Africans, which dates back several centuries. During the [Atlantic slave trade](#), 9.4 to 12 million people from [West Africa](#) survived transportation to arrive in the [Americas](#) as [slaves](#).^[28] This population and their descendants were major influences on the culture of [British](#), [French](#), [Portuguese](#), and [Spanish New World](#) colonies. Prior to the trans-Atlantic slave trade, millions of Africans had moved and settled as merchants, seamen and slaves in different parts of [Europe](#) and [Asia](#). From the 8th through the 19th centuries, an Arab-controlled slave trade dispersed millions of Africans to Asia and the islands of the [Indian Ocean](#).^[29]

In *Black Europe and the African Diaspora*, Alexander Weheliye writes a section and clearly explains diaspora this way: "Diaspora offers pathways that retrace layerings of difference in the aftermath of colonialism and slavery, as well as the effects of other forms of migration and displacement. Thus, diaspora enables the desedimentation of the nation from the 'interior' by taking into account the groups that fail to comply with the reigning definition of the people as a cohesive political subject due to sharing one culture, one race, one language, one religion, and so on, and from the 'exterior' by drawing attention to the movements that cannot be contained by the nation's administrative and ideological borders".^[30]

Currently, migrant Africans can only enter 13 African countries without advanced visas. In pursuing a unified future, the [African Union](#) (AU) will allow people to move freely between the 54 countries of the AU under a visa free passport and encourage migrants to return to Africa.^[31] [Asian diasporas](#)[\[edit\]](#)

[Bukharan Jews](#) in [Samarkand, Central Asia](#), c. 1910

The earliest known Asian diaspora of note is the [Jewish diaspora](#), the majority of which can be attributed to the Roman conquest, expulsion, and enslavement of the Jewish population of [Judea](#),^[32] and whose descendants became the [Ashkenazim](#), [Sephardim](#), and [Mizrahim](#) of today.^{[33][34][35][36][37][38][39][40][41][42][43]} Similarly, the [Romani](#) trace their origins to the [Indian subcontinent](#), and their presence in Europe is first attested to in the [Middle Ages](#).^{[44][45]}

[Chinese emigration](#) (also known as the Chinese Diaspora; see also [Overseas Chinese](#))^[46] first occurred thousands of years ago. The mass emigration that occurred from the 19th century to 1949 was caused mainly by wars and starvation in [mainland China](#), as well as political corruption. Most immigrants were illiterate or poorly educated peasants and [coolies](#) (Chinese: 苦力, literally "hard labor"), who immigrated to developing countries in need of labor, such as the [Americas](#), [Australia](#), [South Africa](#), [Southeast Asia](#), [Malaya](#) and other places.

The largest Asian diaspora outside of Southeast Asia is the [Indian diaspora](#). The overseas Indian community, estimated at over 25 million, is spread across many regions in the world, on every continent. It constitutes a diverse, heterogeneous and eclectic global community representing different regions, languages, cultures, and faiths (see *Desi*).

At least three waves of [Nepalese diaspora](#) can be identified. The earliest wave dates back to hundreds of years as early marriage and high birthrates propelled Hindu settlement eastward across Nepal, then into [Sikkim](#) and [Bhutan](#). A backlash developed in the 1980s as Bhutan's political elites realized that Bhutanese Buddhists were at risk of becoming a minority in their own country. At least 60,000 ethnic [Nepalese](#) from [Bhutan](#) have been resettled in the [United States](#).^[47] A second wave was driven by British recruitment of mercenary soldiers beginning around 1815 and resettlement after retirement in the British Isles and southeast Asia. The third wave began in the 1970s as land shortages intensified and the pool of educated labor greatly

exceeded job openings in Nepal. Job-related emigration created Nepalese enclaves in India, the wealthier countries of the Middle East, Europe and North America. Current estimates of the number of Nepalese living outside Nepal range well up into the millions.

In Siam, regional power struggles among several kingdoms in the region led to a large diaspora of ethnic Lao between the 1700s–1800s by Siamese rulers to settle large areas of the Siamese kingdom's northeast region, where Lao ethnicity is still a major factor in 2012. During this period, Siam decimated the Lao capital, capturing, torturing and killing the Lao king Anuwongse.

European diasporas[[edit](#)]

Further information: [European diaspora](#)

Greek Homeland and Diaspora 6th century BCE

European history contains numerous diaspora-like events. In ancient times, the trading and colonising activities of the [Greek](#) tribes from the [Balkans](#) and [Asia Minor](#) spread people of Greek culture, religion and language around the [Mediterranean](#) and [Black Sea](#) basins, establishing Greek [city-states](#) in [Magna Graecia](#) ([Sicily](#), [southern Italy](#)), northern [Libya](#), eastern [Spain](#), the [south of France](#), and the Black Sea coasts. Greeks founded more than 400 colonies.^[48] Tyre and Carthage also colonised the Mediterranean.

[Alexander the Great](#)'s conquest of the [Achaemenid Empire](#) marked the beginning of the [Hellenistic period](#), characterized by a new wave of Greek colonization in [Asia](#) and [Africa](#), with Greek ruling-classes established in [Egypt](#), [southwest Asia](#) and [northwest India](#).^[49] Subsequent waves of colonization and migration during the Middle Ages added to the older settlements, or created new ones, thus replenishing the [Greek diaspora](#) and making it one of the most long-standing and widespread in the world.

The [Migration-Period](#) relocations, which included several phases, are just one set of many in history. The first phase Migration-Period displacement (between CE 300 and 500) included relocation of the [Goths](#) ([Ostrogoths](#) and [Visigoths](#)), [Vandals](#), [Franks](#), various other [Germanic peoples](#) ([Burgundians](#), [Lombards](#), [Angles](#), [Saxons](#), [Jutes](#), [Suebi](#), [Alemanni](#), [Varangians](#) and [Normans](#)), [Alans](#) and numerous [Slavic tribes](#). The second phase, between CE 500 and 900, saw [Slavic](#), [Turkic](#), and other tribes on the move, resettling in [Eastern Europe](#) and gradually leaving it predominantly Slavic, and affecting [Anatolia](#) and the [Caucasus](#) as the first Turkic tribes ([Avars](#), [Huns](#), [Khazars](#), [Pechenegs](#)), as well as [Bulgars](#), and possibly [Magyars](#) arrived. The last phase of the [migrations](#) saw the coming of the Hungarian Magyars. The [Viking](#) expansion out of [Scandinavia](#) into southern and eastern Europe, [Iceland](#) and [Greenland](#). The recent application of the word "diaspora" to the Viking lexicon highlights their cultural profile distinct from their predatory reputation in the regions they settled, especially in the North Atlantic.^[50] The more positive connotations associated with the social science term helping to view the movement of the Scandinavian peoples in the Viking Age in a new way.^[51]

Such colonizing migrations cannot be considered indefinitely as diasporas; over very long periods, eventually the migrants assimilate into the settled area so completely that it becomes their new mental homeland. Thus the modern Magyars of Hungary do not feel that they belong in the Western [Siberia](#) that the Hungarian Magyars left 12 centuries ago; and the [English](#) descendants of the [Angles](#), [Saxons](#) and [Jutes](#) do not yearn to reoccupy the plains of Northwest Germany.

In 1492 a Spanish-financed expedition headed by [Christopher Columbus](#) arrived in the [Americas](#), after which European exploration and colonization rapidly expanded.

Historian [James Axtell](#) estimates that 240,000 people left Europe for the Americas in the 16th century.^[52] Emigration continued. In the 19th century alone over 50 million Europeans migrated to North and South America.^[53] Other Europeans moved to Siberia, Africa, and Australasia. A specific 19th-century example is the [Irish diaspora](#), beginning in the mid-19th century and brought about by *An Gorta Mór* or "the Great Hunger" of the [Irish Famine](#). An estimated 45% to 85% of Ireland's population emigrated to areas including Britain, the United States of America, Canada, Argentina, Australia and [New Zealand](#). The size of the Irish diaspora is demonstrated by the number of people around the world who claim Irish ancestry; some sources put the figure at 80 to 100 million.

From the 1860s the [Circassian](#) people, originally from Eastern Europe, [were dispersed](#) through Anatolia, Australia, the Balkans, the Levant, North America and West Europe, leaving less than 10% of their population in the homeland - parts of historical Circassia (in the modern-day [Russian](#) portion of the [Caucasus](#)).

Internal diasporas[[edit](#)]

In the United States, approximately 4.3 million people moved outside their home states in 2010, according to IRS tax exemption data.^[54] In a 2011 TEDx presentation, Detroit native Garlin Gilchrist referenced the formation of distinct "Detroit diaspora" communities in Seattle and Washington, D.C.,^[55] while layoffs in the auto industry also led to substantial blue-collar migration from Michigan to Wyoming in the mid 2000s.^[56] In response to a statewide exodus of talent, the State of Michigan continues to host "MichAGAIN" career recruiting events in places throughout the United States with significant Michigan diaspora populations.^[57]

In Mainland China, millions of migrant workers have sought greater opportunity in the country's booming coastal metropolises, though this trend has slowed with the further development of China's interior.^[58] Migrant social structures in these Chinese megacities are often based on place of origin, such as a shared hometown or province, and it is common for recruiters and foremen to select entire work crews from the same village.^[59] In two separate June 2011 incidents, Sichuanese migrant workers organized violent protests against alleged police misconduct and migrant labor abuse near the southern manufacturing hub of Guangzhou.^[60]

Twentieth century[[edit](#)]

The twentieth century saw huge population movements. Some involved large-scale transfers of people by government action. Some migrations occurred to avoid conflict and warfare. Other diasporas were created as a consequence of political decisions, such as the end of [colonialism](#).

World War II and the end of colonial rule[[edit](#)]

As [World War II](#) unfolded, Nazi Germany deported and killed millions of Jews and many millions of others were likewise enslaved or murdered, including Ukrainians, Russians and other Slavs. Some Jews fled from persecution to unoccupied parts of western Europe and the Americas before borders closed. Later, other eastern European refugees moved west, away from Soviet annexation,^[61] and the [Iron Curtain](#) regimes after World War II. Hundreds of thousands of these anti-Soviet political refugees and Displaced Persons ended up in western Europe, Australia, Canada and the United States of America.

After World War II, the Soviet Union and Communist-controlled [Poland](#), [Czechoslovakia](#), [Hungary](#) and [Yugoslavia](#) expelled millions of [ethnic Germans](#), most of whom were descendants of immigrants who had settled in those areas nearly two centuries before. This was allegedly in retaliation for the German Nazi invasion and their pan-German attempts at annexation. Most of the refugees moved to the West, including western Europe, and with tens of thousands seeking refuge in the United States.

[Spain](#) sent many political activists into exile during [Franco's](#) military regime from 1936 to his death in 1975.

Prior to [World War II](#) and the re-establishment of [Israel](#), a series of anti-Jewish pogroms broke out in the [Arab world](#) and caused many to flee, mostly to Israel. The 1948 War of Independence likewise saw several hundred thousand Jews expelled from the [West Bank](#), and at least 750,000 [Palestinians](#) expelled or forced to flee from Israel. Many Palestinians continue to live in refugee camps, while others have resettled in other countries.

The [1947 Partition](#) resulted in the migration of millions of people between [India](#) and [Pakistan](#). Millions were murdered in the religious violence of the period, with estimates of fatalities up to 2 million people. Thousands of former subjects of the [British Raj](#) went to the [UK](#) from the [Indian subcontinent](#) after India and Pakistan became independent in 1947.

From the late 19th century, and formally from 1910, Japan made Korea a colony. Millions of Chinese fled to western provinces not occupied by Japan (that is, in particular Ssuehuan/Szechwan and Yunnan in the Southwest and Shensi and Kansu in the Northwest) and to Southeast Asia. More than 100,000 Koreans moved across the Amur River into Eastern Russia (then the Soviet Union) away from the Japanese.^[62]

The Cold War and the formation of post-colonial states^[edit]

During and after the [Cold War](#)-era, huge populations of refugees migrated from conflict, especially from then-[developing countries](#).

Upheaval in the Middle East and Central Asia, some of which was related to power struggles between the [United States](#) and the [Soviet Union](#), created new refugee populations which developed into global diasporas.

In [Southeast Asia](#), many [Vietnamese people](#) emigrated to [France](#) and later millions to the United States, Australia and Canada after the Cold War-related [Vietnam War](#). Later, 30,000 [French colons](#) from [Cambodia](#) were displaced after being expelled by the [Khmer Rouge](#) regime under [Pol Pot](#).^[citation needed] A small, predominantly Muslim ethnic group, the [Cham people](#) long residing in Cambodia, were nearly eradicated.^[citation needed] The mass exodus of Vietnamese people from Vietnam coined the term '[Boat people](#)'.

In [Southwest China](#), many [Tibetan people](#) emigrated to India, following the [14th Dalai Lama](#) in 1959 after the failure of his [Tibetan uprising](#). This wave lasted until the 1960s, and another wave followed when Tibet was opened up to trade and tourism in the 1980s. It is estimated that about 200,000 Tibetans live now dispersed worldwide, half of whom in are [India](#), [Nepal](#) and [Bhutan](#). In lieu of lost citizenship papers, the [Central Tibetan Administration](#) offers [Green Book](#) identity documents to Tibetan refugees.

[Sri Lankan Tamils](#) have historically migrated to find work, notably during the British colonial period. Since the beginning of the civil war in 1983, more than 800,000 Tamils have been displaced within [Sri Lanka](#) as local diaspora, and over a half million [Tamils](#) living as the [Tamil diaspora](#) in destinations such as India, Australia, New Zealand, Canada, the UK and Europe.

The [Afghan](#) diaspora resulted from the 1979 invasion by the former Soviet Union; both official and unofficial records^[citation needed] indicate that the war displaced over 6 million people, resulting in the creation of the largest refugee population worldwide today.^[citation needed]

Many [Iranians](#) fled the 1979 [Iranian Revolution](#) which culminated in the fall of the [USA/British-ensconced Shah](#).

In [Africa](#), a new series of diasporas formed following the end of colonial rule. In some cases as countries became independent, numerous minority descendants of Europeans emigrated; others stayed in the lands which had been family homes for generations. [Uganda](#) expelled [80,000 South](#)

[Asians in 1972](#) and took over their businesses and properties. The 1990s Civil war in [Rwanda](#) between rival ethnic groups [Hutu](#) and [Tutsi](#) turned deadly and produced a mass efflux of refugees.

In [Latin America](#), following the 1959 [Cuban Revolution](#) and the introduction of [communism](#), over a million people have left [Cuba](#).^[63]

There was a [Jamaican diaspora](#) around the start of the 21st century. More than 1 million [Dominicans](#) live abroad a majority living in the US. "*Nearly 20 Percent of All Dominicans Live Abroad*". *Dominican Today*. Archived from *the original* on 8 December 2012 A million [Colombian](#) refugees have left Colombia since 1965 to escape the country's violence and civil wars.

In [Southern America](#), thousands of [Argentine](#) and [Uruguayan](#) refugees fled to Europe during periods of [military rule](#) in the 1970s and 1980s.

In [Central America](#), [Nicaraguans](#), [Salvadorans](#), [Guatemalans](#), and [Hondurans](#) fled conflict and poor economic conditions.

Hundreds of thousands of people fled from the [Rwandan Genocide](#) in 1994 into neighboring countries. Thousands of refugees from deteriorating conditions in [Zimbabwe](#) have gone to [South Africa](#). The long war in [Congo](#), in which numerous nations have been involved, has also created millions of refugees.

The South Korean diaspora during the 1990s caused the fertility rate to drop when a large amount of the middle class emigrated, as the rest of the population continued to age. To counteract the change in these demographics, the South Korean government initiated a diaspora engagement policy in 1997.^[64]

21st century[[edit](#)]



This section **needs expansion**. You can help by [adding to it](#). (April 2015)

Bosnian Conflict[[edit](#)]

Many [Bosnian Muslims](#), [Bosnian Serbs](#) and [Bosnian Croats](#) escaped persecution death and rape when fleeing.

Middle East conflicts[[edit](#)]

Following the [Iraq War](#), nearly 3 million Iraqis had been displaced as of 2011, with 1.3 million within Iraq and 1.6 million in neighboring countries, mainly Jordan and Syria.^[65] The [Syrian Civil War](#) has forced further migration, with at least 4 million displaced as per UN estimates.^[66]

Venezuela's Bolivarian diaspora[[edit](#)]

Main article: [Bolivarian diaspora](#)

Following the presidency of [Hugo Chávez](#) and the establishment of his [Bolivarian Revolution](#), over 1.6 million [Venezuelans](#) emigrated from Venezuela in what has been called the [Bolivarian diaspora](#).^{[67][68][69]} The analysis of a study by the [Central University of Venezuela](#) titled *Venezuelan Community Abroad. A New Method of Exile* by *El Universal* states that the Bolivarian diaspora in Venezuela has been caused by the "deterioration of both the economy and the social fabric, rampant crime, uncertainty and lack of hope for a change in leadership in the near future".^[67]

Diaspora populations on the Internet[[edit](#)]

There are numerous web-based news portals and forum sites dedicated to specific diaspora communities, often organized on the basis of an origin characteristic and a current location

characteristic.^[70] The location-based networking features of mobile applications such as China's [WeChat](#) have also created de facto online diaspora communities when used outside of their home markets.^[71] Now, large companies from the emerging countries are looking at leveraging diaspora communities to enter the more mature market.^[72]

Acculturation as a Literary Theme Summary

“Acculturation” is not a common term in literary studies; it has been used mainly in sociological and anthropological studies. The term did not find its way into *The Oxford English Dictionary* until 1989; it first appeared in the writings of an American geologist and ethnologist, John Wesley Powell, in 1880. Despite the fact that study of cultural modifications is international, the term is still primarily American. The study of acculturation has gone beyond the realm of cultural anthropology, and numerous studies have been conducted to define and conceptualize cultural adaptations between a subculture and the dominant culture. In a sense, acculturation is not a recent phenomenon in human history, nor is it a rare theme in literature. With the rise of the multidisciplinary approach to research and, particularly, the development of the concept of multiculturalism, acculturation has been a constant theme in scholarship. Scholars and critics differ in defining the types, levels, and aspects of acculturation, but agree that acculturation occurs on two levels, individual and group. There are also three types of operation. In the first type, people of different cultures voluntarily adopt culture traits from one another because of prolonged contact. In the second type, the dominant culture imposes its ideas and values upon the people of nondominant cultures. In the third type, people from different cultures respect and appreciate one another’s cultures. It is essential, however, to make a clarification between “acculturation” and “assimilation.” “Acculturation” means a voluntary or forced acquisition of the culture of the dominant group. “Assimilation” indicates the disappearance of group identity through such actions as friendship and marriage outside the subgroup; such actions require a mutual effort of the dominant group and the subgroup. Although the term “acculturation” is often thought to refer to cultural modification, it more specifically refers to a process of cultural adaptation by minority people toward the majority people’s culture.

It is true both in sociocultural studies and literary writings that acculturation is seldom, if ever, explored in reference to European American acculturation into a culture not their own. People of non-European American origin, however, are typically expected, in North America, to acculturate themselves to the American way of life. As a literary theme, therefore, acculturation has always been explored within the context of Americanization.

Assimilation

Assimilation is a gradual process by which a person or group belonging to one culture adopts the practices of another, thereby becoming a member of that culture. Sociologists commonly distinguish between forced and unforced assimilation. In forced assimilation, a person or group is compelled to take on the practices of another culture, such as by adopting that culture's language and religious traditions. In unforced assimilation, a person takes on the practices of another culture but is not forcibly compelled to do so. Sociologists use the concept of assimilation to describe one way a person or group of a particular culture (such as immigrants) might respond to or blend with another culture, or how a minority cultural group might relate to a dominant cultural group.

Globalization

Globalization or **globalisation** is the process of [interaction](#) and integration between people, companies, and governments [worldwide](#). Globalization has grown due to advances in [transportation](#) and [communication](#) technology. With increased global interactions comes the growth of international [trade](#), [ideas](#), and [culture](#). Globalization is primarily an economic process of interaction and integration that's associated with social and cultural aspects. However, [conflicts](#) and [diplomacy](#) are also large parts of the [history of globalization](#), and modern globalization.

Economically, globalization involves goods and services, and the economic resources of capital, technology, and data.^{[1][2]} The [steam locomotive](#), [steamship](#), [jet engine](#), and [container ships](#) are some of the advances in the means of [transport](#) while the rise of the [telegraph](#) and its modern offspring, the [Internet](#) and [mobile phones](#) show development in [telecommunications](#) infrastructure. All of these improvements have been major factors in globalization and have generated further [interdependence](#) of [economic](#) and cultural activities around the globe.^{[3][4][5]}

Though many scholars place the [origins of globalization](#) in [modern times](#), others trace its history long before the [European Age of Discovery](#) and voyages to the [New World](#), some even to the third millennium BC.^{[6][7]} Large-scale globalization began in the 1820s.^[8] In the late 19th century and early 20th century, the connectivity of the world's economies and cultures grew very quickly. The term *globalization* is recent, only establishing its current meaning in the 1970s.^[9] In 2000, the [International Monetary Fund](#) (IMF) identified four basic aspects of globalization: [trade](#) and [transactions](#), [capital](#) and [investment](#) movements, [migration](#) and movement of people, and the dissemination of knowledge.^[10] Further, environmental challenges such as [global warming](#), cross-boundary [water](#), [air pollution](#), and [over-fishing](#) of the ocean are linked with globalization.^[11] Globalizing processes affect and are affected by [business](#) and [work](#) organization, economics, socio-cultural resources, and the [natural environment](#). Academic literature commonly subdivides globalization into three major areas: [economic globalization](#), [cultural globalization](#), and [political globalization](#).^[12]



Etymology and usage[[edit](#)]

The term *globalization* derives from the word *globalize*, which refers to the emergence of an international network of economic systems.^[13] One of the earliest known usages of the term as a noun was in a 1930 publication entitled *Towards New Education*, where it denoted a holistic view of human experience in education.^[14] The term 'globalization' had been used in its economic sense at least as early as 1981, and in other senses since at least as early as 1944.^[15] Theodore Levitt is credited with popularizing the term and bringing it into the mainstream business audience in the later half of the 1980s. Since its inception, the concept of globalization has inspired competing definitions and interpretations. Its antecedents date back to the great movements of trade and [empire](#) across [Asia](#) and the [Indian Ocean](#) from the 15th century onward.^{[16][17]} Due to the complexity of the concept, various research projects, articles, and discussions often stay focused on a single aspect of globalization.^[18]

Sociologists Martin Albrow and Elizabeth King define globalization as "all those processes by which the people of the world are incorporated into a single world society."^[1] In *The Consequences of Modernity*, Anthony Giddens writes: "Globalization can thus be defined as the intensification of worldwide social relations which link distant localities in such a way that local happenings are shaped by events occurring many miles away and vice versa."^[19] In 1992, Roland Robertson, professor of sociology at the University of Aberdeen and an early writer in the field, described globalization as "the compression of the world and the intensification of the consciousness of the world as a whole."^[20]

In *Global Transformations*, David Held and his co-writers state:

Although in its simplistic sense globalization refers to the widening, deepening and speeding up of global interconnection, such a definition begs further elaboration. ... Globalization can be on a continuum with the local, national and regional. At one end of the continuum lie social and economic relations and networks which are organized on a local and/or national basis; at the other end lie social and economic relations and networks which crystallize on the wider scale of regional and global interactions. Globalization can refer to those spatial-temporal processes of change which underpin a transformation in the organization of human affairs by linking together and expanding human activity across regions and continents. Without reference to such expansive spatial connections, there can be no clear or coherent formulation of this term. ... A satisfactory definition of globalization must capture each of these elements: extensity (stretching), intensity, velocity and impact.^[21]

Held and his co-writers' definition of globalization in that same book as "transformation in the spatial organization of social relations and transactions—assessed in terms of their extensity, intensity, velocity and impact—generating transcontinental or inter-regional flows" was called "probably the most widely-cited definition" in the 2014 DHL Global Connectiveness Index.^[22] Swedish journalist Thomas Larsson, in his book *The Race to the Top: The Real Story of Globalization*, states that globalization:

is the process of world shrinkage, of distances getting shorter, things moving closer. It pertains to the increasing ease with which somebody on one side of the world can interact, to mutual benefit, with somebody on the other side of the world.^[23]

Paul James defines globalization with a more direct and historically contextualized emphasis: Globalization is the extension of social relations across world-space, defining that world-space in terms of the historically variable ways that it has been practiced and socially understood through changing world-time.^[24]

Manfred Steger, professor of global studies and research leader in the Global Cities Institute at RMIT University, identifies four main empirical dimensions of globalization: economic, political, cultural, and ecological. A fifth dimension—the ideological—cutting across the other four. The ideological dimension, according to Steger, is filled with a range of norms, claims, beliefs, and narratives about the phenomenon itself.^[25]

James and Steger stated that the concept of globalization "emerged from the intersection of four interrelated sets of 'communities of practice' (Wenger, 1998): academics, journalists, publishers/editors, and librarians."^{[9]:424} They note the term was used "in education to describe the global life of the mind"; in international relations to describe the extension of the European Common Market; and in journalism to describe how the "American Negro and his problem are taking on a global significance".^[9] They have also argued that four different forms of globalization can be distinguished that complement and cut across the solely empirical dimensions.^{[24][26]} According to James, the oldest dominant form of globalization is embodied

globalization, the movement of people. A second form is agency-extended globalization, the circulation of agents of different institutions, organizations, and [polities](#), including [imperial](#) agents. Object-extended globalization, a third form, is the movement of [commodities](#) and other objects of exchange. He calls the transmission of ideas, images, knowledge, and information across world-space disembodied globalization, maintaining that it is currently the dominant form of globalization. James holds that this series of distinctions allows for an understanding of how, today, the most embodied forms of globalization such as the movement of [refugees](#) and [migrants](#) are increasingly restricted, while the most disembodied forms such as the circulation of financial instruments and codes are the most [deregulated](#).^[27] The journalist [Thomas L. Friedman](#) popularized the term "[flat world](#)", arguing that [globalized trade](#), [outsourcing](#), [supply-chaining](#), and political forces had permanently changed the world, for better and worse. He asserted that the pace of globalization was quickening and that its impact on business organization and practice would continue to grow.^[28] Economist [Takis Fotopoulos](#) defined "economic globalization" as the opening and deregulation of [commodity](#), [capital](#), and [labor markets](#) that led toward present [neoliberal](#) globalization. He used "political globalization" to refer to the emergence of a transnational [élite](#) and a phasing out of the [nation-state](#). Meanwhile, he used "cultural globalization" to reference the worldwide homogenization of culture. Other of his usages included "[ideological](#) globalization", "[technological](#) globalization", and "social globalization".^[29] Lechner and Boli (2012) define globalization as more people across large distances becoming connected in more and different ways.^[30]

[Globophobia](#) is used to refer to the fear of globalization, though it can also mean the fear of balloons.^{[31][32][33]}

History[[edit](#)]

Main article: [History of globalization](#)

See also: [Timeline of international trade](#)

There are both [distal and proximate causes](#) which can be traced in the historical factors affecting globalization. Large-scale globalization began in the 19th century.^[34]

Archaic[[edit](#)]

The 13th century world-system, as described by [Janet Abu-Lughod](#)

Main article: [Archaic globalization](#)

Archaic globalization conventionally refers to a phase in the history of globalization including globalizing events and developments from the time of the earliest [civilizations](#) until roughly the 1600s. This term is used to describe the relationships between communities and [states](#) and how they were created by the geographical spread of ideas and social norms at both local and regional levels.^[35]

In this schema, three main prerequisites are posited for globalization to occur. The first is the idea of Eastern Origins, which shows how [Western states](#) have adapted and implemented learned principles from the [East](#).^[35] Without the spread of traditional ideas from the East, Western globalization would not have emerged the way it did. The second is distance. The interactions of states were not on a global scale and most often were confined to Asia, [North Africa](#), the [Middle East](#), and certain parts of Europe.^[35] With early globalization, it was difficult for states to interact with others that were not within a close proximity. Eventually, technological advances allowed states to learn of others' existence and thus another phase of globalization can occur. The third has to do with inter-dependency, stability, and regularity. If a state is not dependent on another,

then there is no way for either state to be mutually affected by the other. This is one of the driving forces behind global connections and trade; without either, globalization would not have emerged the way it did and states would still be dependent on their own [production](#) and resources to work. This is one of the arguments surrounding the idea of early globalization. It is argued that archaic globalization did not function in a similar manner to modern globalization because states were not as interdependent on others as they are today.^[35]

Also posited is a "multi-polar" nature to archaic globalization, which involved the active participation of non-Europeans. Because it predated the [Great Divergence](#) of the nineteenth century, where [Western Europe](#) pulled ahead of the rest of the world in terms of [industrial production](#) and [economic output](#), archaic globalization was a phenomenon that was driven not only by Europe but also by other economically developed [Old World](#) centers such as [Gujarat](#), [Bengal](#), coastal [China](#), and [Japan](#).^[36]

Portuguese [carrack](#) in [Nagasaki](#), 17th-century Japanese [Nanban art](#)

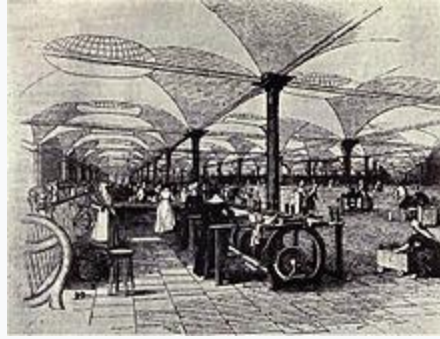
The German [historical economist](#) and sociologist [Andre Gunder Frank](#) argues that a form of globalization began with the rise of trade links between [Sumer](#) and the [Indus Valley Civilization](#) in the third millennium [B.C.E.](#) This archaic globalization existed during the [Hellenistic Age](#), when commercialized urban centers enveloped the axis of [Greek](#) culture that reached from [India](#) to [Spain](#), including [Alexandria](#) and the other [Alexandrine](#) cities. Early on, the geographic position of Greece and the necessity of [importing](#) wheat forced the Greeks to engage in maritime trade. Trade in ancient Greece was largely unrestricted: the state controlled only the supply of grain.^[6]

Early modern[\[edit\]](#)

Main article: [Proto-globalization](#)

"[Early modern](#)-" or "proto-globalization" covers a period of the history of globalization roughly spanning the years between 1600 and 1800. The concept of "proto-globalization" was first introduced by [historians](#) [A. G. Hopkins](#) and [Christopher Bayly](#). The term describes the phase of increasing trade links and cultural exchange that characterized the period immediately preceding the advent of high "modern globalization" in the late 19th century.^[40] This phase of globalization was characterized by the rise of maritime European empires, in the 16th and 17th centuries, first the [Portuguese](#) and [Spanish Empires](#), and later the [Dutch](#) and [British Empires](#). In the 17th century, world trade developed further when [chartered companies](#) like the [British East India Company](#) (founded in 1600) and the [Dutch East India Company](#) (founded in 1602, often described as the first [multinational corporation](#) in which [stock](#) was offered) were established.^[41]

Early modern globalization is distinguished from modern globalization on the basis of [expansionism](#), the method of managing global trade, and the level of information exchange. The period is marked by such trade arrangements as the [East India Company](#), the shift of [hegemony](#) to Western Europe, the rise of larger-scale conflicts between powerful nations such as the [Thirty Years' War](#), and the rise of newfound commodities—most particularly [slave trade](#). [The Triangular Trade](#) made it possible for Europe to take advantage of resources within the [Western Hemisphere](#). The transfer of animal stocks, plant crops, and epidemic diseases associated with [Alfred W. Crosby's](#) concept of the [Columbian Exchange](#) also played a central role in this process. European, [Muslim](#), Indian, [Southeast Asian](#), and Chinese merchants were all involved in early modern trade and communications, particularly in the Indian Ocean region.



During the early 19th century the [United Kingdom](#) was a global superpower.

Modern[edit]

According to economic historians Kevin H. O'Rourke, Leandro Prados de la Escosura, and Guillaume Daudin, several factors promoted globalization in the period 1815-1870:^[42]

- The conclusion of the Napoleonic Wars brought in an era of relative peace in Europe.
- Innovations in transportation technology reduced trade costs substantially.
- New industrial military technologies increased the power of European states and the United States, and allowed these powers to forcibly open up markets across the world and extend their empires.
- A gradual move towards greater liberalization in European countries.

During the 19th century, globalization approached its form as a direct result of the [Industrial Revolution](#). [Industrialization](#) allowed [standardized](#) production of household items using [economies of scale](#) while rapid [population growth](#) created sustained [demand](#) for commodities. In the 19th century, steamships reduced the cost of international transport significantly and [railroads](#) made inland transportation cheaper. The transport revolution occurred some time between 1820 and 1850.^[34] More nations embraced [international trade](#).^[34] Globalization in this period was decisively shaped by nineteenth-century [imperialism](#) such as in [Africa](#) and [Asia](#). The invention of [shipping containers](#) in 1956 helped advance the globalization of commerce.^{[43][44]}

After [World War II](#), work by politicians led to the agreements of the [Bretton Woods Conference](#), in which major governments laid down the framework for [international monetary policy](#), commerce, and finance, and the founding of several [international institutions](#) intended to facilitate economic growth by lowering [trade barriers](#). Initially, the [General Agreement on Tariffs and Trade](#) (GATT) led to a series of agreements to remove trade restrictions. GATT's successor was the [World Trade Organization](#) (WTO), which provided a framework for negotiating and formalizing trade agreements and a dispute resolution process. Exports nearly doubled from 8.5% of total gross world product in 1970 to 16.2% in 2001.^[45] The approach of using global agreements to advance trade stumbled with the failure of the [Doha Development Round](#) of trade negotiation. Many countries then shifted to bilateral or smaller multilateral agreements, such as the 2011 [South Korea–United States Free Trade Agreement](#). Since the 1970s, aviation has become increasingly affordable to [middle classes in developed countries](#). [Open skies](#) policies and [low-cost carriers](#) have helped to bring [competition](#) to the [market](#). In the 1990s, the growth of low-cost communication networks cut the cost of

communicating between different countries. More work can be performed using a computer without regard to location. This included accounting, software development, and engineering design.

[Student exchange programs](#) became popular after [World War II](#), and are intended to increase the participants' understanding and tolerance of other cultures, as well as improving their language skills and broadening their social horizons. Between 1963 and 2006 the number of students studying in a foreign country increased 9 times.^[46]

With a population of 1.3 billion, [China](#) is the world's second largest economy. In the late 19th and early 20th century, the connectedness of the world's economies and cultures grew very quickly. This slowed down from the 1910s onward due to the World Wars and the [Cold War](#),^[47] but picked up again in the 1980s and 1990s.^[48] The [revolutions of 1989](#) and subsequent [liberalization](#) in many parts of the world resulted in a significant expansion of global interconnectedness. The migration and movement of people can also be highlighted as a prominent feature of the globalization process. In the period between 1965 and 1990, the proportion of the labor force migrating approximately doubled. Most migration occurred between the [developing countries](#) and [least developed countries](#) (LDCs).^[49] As economic integration intensified workers moved to areas with higher wages and most of the developing world oriented toward the international market economy. The collapse of the Soviet Union not only ended the Cold War's division of the world- it also left the United States its sole policeman and an unfettered advocate of free market. It also resulted in the growing prominence of attention focused on the movement of diseases, the proliferation of popular culture and consumer values, the growing prominence of international institutions like the UN, and concerted international action on such issues as the environment and human rights.^[50] Other developments as dramatic were the Internet has become influential in connecting people across the world. As of June 2012, more than 2.4 billion people—over a third of the world's human population—have used the services of the Internet.^{[51][52]} Growth of globalization has never been smooth. One influential event was the [late 2000s recession](#), which was associated with lower growth (in areas such as [cross-border phone calls](#) and [Skype](#) usage) or even temporarily negative growth (in areas such as trade) of global interconnectedness.^{[53][54]} The DHL Global Connectedness Index studies four main types of cross-border flow: trade (in both goods and services), information, people (including tourists, students, and migrants), and capital. It shows that the depth of global integration fell by about one-tenth after 2008, but by 2013 had recovered well above its pre-crash peak.^{[22][53]} The report also found a shift of economic activity to [emerging economies](#).^[22] Globalized society offers a complex web of forces and factors that bring people, cultures, markets, beliefs, and practices into increasingly greater proximity to one another.^[55]

Economic globalization[[edit](#)]

Main article: [Economic globalization](#)



[Singapore](#) is the top country in the [Enabling Trade Index](#) as of 2016.

U.S. Trade Balance and Trade Policy (1895–2015)

Real GDP, Real Wages and Trade Policy in the U.S. (1947–2014)

Number of countries having a banking crisis in each year since 1800. This is based on *This Time is Different: Eight Centuries of Financial Folly*^[56] which covers only 70 countries. The general upward trend might be attributed to many factors. One of these is a gradual increase in the percent of people who receive money for their labor. The dramatic feature of this graph is the virtual absence of banking crises during the period of the [Bretton Woods agreement](#), 1945 to 1971. This analysis is similar to Figure 10.1 in Reinhart and Rogoff (2009). For more details see the help file for "bankingCrises" in the Ecdat package available from the [Comprehensive R Archive Network \(CRAN\)](#).

Dividends worth CZK 289 billion were paid to the [foreign owners](#) of [Czech](#) companies in 2016.^[57]

Economic globalization is the increasing economic interdependence of national economies across the world through a rapid increase in cross-[border](#) movement of goods, services, technology, and capital.^[58] Whereas the globalization of business is centered around the diminution of international trade regulations as well as [tariffs](#), taxes, and other impediments that suppresses global trade, economic globalization is the process of increasing [economic integration](#) between countries, leading to the emergence of a global marketplace or a single world market.^[59] Depending on the paradigm, economic globalization can be viewed as either a positive or a negative phenomenon. Economic globalization comprises: Globalization of production; which refers to the obtention of goods and services from a particular source from different locations around the globe to benefit from difference in cost and quality. Likewise, it also comprises globalization of markets; which is defined as the union of different and separate markets into a massive global marketplace. Economic globalization also includes^[60] competition, technology, and corporations and industries.^[58]

Current globalization trends can be largely accounted for by developed economies integrating with less developed economies by means of [foreign direct investment](#), the reduction of trade barriers as well as other economic reforms, and, in many cases, [immigration](#).

[International standards](#) have made trade in goods and services more efficient. An example of such standard is the [intermodal container](#). [Containerization](#) dramatically reduced transport of its costs, supported the post-war boom in [international trade](#), and was a major element in globalization.^[43] [International Organization for Standardization](#) is an international standard-setting body composed of representatives from various national [standards organizations](#).

A [multinational corporation](#) or worldwide enterprise^[61] is an organization that owns or controls production of goods or services in one or more countries other than their home country.^[62] It can also be referred as an international corporation, a transnational corporation, or a stateless corporation.^[63]

A [free-trade area](#) is the region encompassing a [trade bloc](#) whose member countries have signed a [free-trade](#) agreement (FTA). Such agreements involve cooperation between at least two countries to reduce trade barriers – [import quotas](#) and [tariffs](#) – and to increase trade of [goods](#) and services with each other.^[64] If people are also free to move between the countries, in addition to a

free-trade agreement, it would also be considered an [open border](#). Arguably the most significant free-trade area in the world is the [European Union](#), a [politico-economic union](#) of [28 member states](#) that are primarily located in [Europe](#). The EU has developed [European Single Market](#) through a standardised system of laws that apply in all member states. EU policies aim to ensure the [free movement of people, goods, services, and capital](#) within the internal market,^[65] [Trade facilitation](#) looks at how procedures and controls governing the movement of goods across national borders can be improved to reduce associated cost burdens and maximise efficiency while safeguarding legitimate regulatory objectives.

Global trade in services is also significant. For example, in [India](#), [business process outsourcing](#) has been described as the "primary engine of the country's development over the next few decades, contributing broadly to [GDP](#) growth, employment growth, and poverty alleviation".^{[66][67]}

[William I. Robinson](#)'s theoretical approach to globalization is a critique of Wallerstein's World Systems Theory. He believes that the global capital experienced today is due to a new and distinct form of globalization which began in the 1980s. Robinson argues not only are economic activities expanded across national boundaries but also there is a transnational fragmentation of these activities.^[68] One important aspect of Robinson's globalization theory is that production of goods are increasingly global. This means that one pair of shoes can be produced by six different countries, each contributing to a part of the production process.

Cultural globalization[[edit](#)]



[Shakira](#), a Colombian multilingual singer-songwriter, playing outside her home country

Main article: [Cultural globalization](#)

Cultural globalization refers to the transmission of ideas, meanings, and values around the world in such a way as to extend and intensify social relations.^[69] This process is marked by the common consumption of cultures that have been diffused by the Internet, [popular culture](#) media, and international travel. This has added to processes of commodity exchange and colonization which have a longer history of carrying cultural meaning around the globe. The circulation of cultures enables individuals to partake in extended social relations that cross national and regional borders. The creation and expansion of such social relations is not merely observed on a material level. Cultural globalization involves the formation of shared norms and knowledge with which people associate their individual and collective cultural identities. It brings increasing interconnectedness among different populations and cultures.^[70]

[Cross-cultural communication](#) is a field of study that looks at how people from differing cultural backgrounds communicate, in similar and different ways among themselves, and how they

endeavour to communicate across cultures. [Intercultural communication](#) is a related field of study.

[Cultural diffusion](#) is the spread of [cultural](#) items—such as [ideas](#), [styles](#), [religions](#), [technologies](#), [languages](#) etc. Cultural globalization has increased cross-cultural contacts, but may be accompanied by a decrease in the uniqueness of once-isolated communities. For example, [sushi](#) is available in Germany as well as Japan, but [Euro-Disney](#) outdraws the city of Paris, potentially reducing demand for "authentic" French pastry.^{[71][72][73]} Globalization's contribution to the alienation of individuals from their traditions may be modest compared to the impact of modernity itself, as alleged by [existentialists](#) such as [Jean-Paul Sartre](#) and [Albert Camus](#). Globalization has expanded recreational opportunities by spreading pop culture, particularly via the Internet and satellite television. Religions were among the earliest cultural elements to globalize, being spread by force, migration, [evangelists](#), imperialists, and traders. [Christianity](#), [Islam](#), [Buddhism](#), and more recently sects such as [Mormonism](#) are among those religions which have taken root and influenced endemic cultures in places far from their origins.^[74]



McDonald's is commonly seen as a symbol of Globalization, often called [McDonaldization](#) of global society

Globalization has strongly influenced [sports](#).^[75] For example, the modern [Olympic Games](#) has [athletes](#) from more than 200 nations participating in a [variety of competitions](#).^[76] The [FIFA World Cup](#) is the most widely viewed and followed sporting event in the world, exceeding even the Olympic Games; a ninth of the entire population of the planet watched the [2006 FIFA World Cup Final](#).^{[77][78][79][80]}

The term globalization implies transformation. Cultural practices including traditional music can be lost or turned into a fusion of traditions. Globalization can trigger a state of emergency for the preservation of musical heritage. Archivists may attempt to collect, record, or transcribe repertoires before melodies are assimilated or modified, while local musicians may struggle for [authenticity](#) and to preserve local musical traditions. Globalization can lead performers to discard traditional instruments. Fusion genres can become interesting fields of analysis.^[81] Music has an important role in economic and cultural development during globalization. Music genres such as [jazz](#) and [reggae](#) began locally and later became international phenomena. Globalization gave support to the [world music](#) phenomenon by allowing music from developing countries to reach broader audiences.^[82] Though the term "World Music" was originally intended for ethnic-specific music, globalization is now expanding its scope such that the term often includes hybrid subgenres such as "world fusion", "global fusion", "ethnic fusion",^[83] and [worldbeat](#).^{[84][85]}



Use of [chili pepper](#) has spread from the Americas to cuisines around the world, including [Thailand](#), [Korea](#), [China](#), and [Italy](#).^[86]

[Bourdieu](#) claimed that the perception of consumption can be seen as self-identification and the formation of identity. Musically, this translates into each individual having their own musical identity based on likes and tastes. These likes and tastes are greatly influenced by culture, as this is the most basic cause for a person's wants and behavior. The concept of one's own culture is now in a period of change due to globalization. Also, globalization has increased the interdependency of political, personal, cultural, and economic factors.^[87]

A 2005 [UNESCO](#) report^[88] showed that cultural exchange is becoming more frequent from Eastern Asia, but that Western countries are still the main exporters of cultural goods. In 2002, China was the third largest exporter of cultural goods, after the UK and US. Between 1994 and 2002, both North America's and the [European Union](#)'s shares of cultural exports declined while Asia's cultural exports grew to surpass North America. Related factors are the fact that Asia's population and area are several times that of North America. Americanization is related to a period of high political American clout and of significant growth of America's shops, markets and objects being brought into other countries.

Some critics of globalization argue that it harms the diversity of cultures. As a dominating country's culture is introduced into a receiving country through globalization, it can become a threat to the diversity of local culture. Some argue that globalization may ultimately lead to [Westernization](#) or Americanization of culture, where the dominating cultural concepts of economically and politically powerful Western countries spread and cause harm to local cultures.^[89]

Globalization is a diverse phenomenon which relates to a multilateral political world and to the increase of cultural objects and markets between countries. The Indian experience particularly reveals the [plurality](#) of the impact of cultural globalization.^[90]

[Transculturalism](#) is defined as "seeing oneself in the other".^[91] Transcultural^[92] is in turn described as "extending through all [human cultures](#)"^[92] or "involving, encompassing, or combining elements of more than one [culture](#)".^[93]

Political globalization[[edit](#)]

Main article: [Political globalization](#)

The [United Nations Headquarters](#) in [New York City](#)

In general, globalization may ultimately reduce the importance of [nation states](#). [Supranational](#) institutions such as the [European Union](#), the [WTO](#), the [G8](#) or the [International Criminal Court](#) replace or extend national functions to facilitate international agreement.^[94] This could ultimately lead to a [global union](#), based on the [European Union](#) model.^[95]

[Intergovernmentalism](#) is a term in [political science](#) with two meanings. The first refers to a theory of regional integration originally proposed by [Stanley Hoffmann](#); the second treats states and the national government as the primary factors for integration.^[96] [Multi-level governance](#) is an approach in [political science](#) and [public administration theory](#) that originated from studies on [European integration](#). Multi-level governance gives expression to the idea that there are many interacting authority structures at work in the emergent global political economy. It illuminates the intimate entanglement between the domestic and international levels of authority. Some people are citizens of multiple nation-states. [Multiple citizenship](#), also called dual citizenship or multiple nationality or dual nationality, is a person's [citizenship](#) status, in which a person is concurrently regarded as a citizen of more than one [state](#) under the laws of those states. Increasingly, [non-governmental organizations](#) influence public policy across national boundaries, including [humanitarian aid](#) and [developmental efforts](#).^[97] Philanthropic organizations with global missions are also coming to the forefront of humanitarian efforts; charities such as the [Bill and Melinda Gates Foundation](#), [Accion International](#), the Acumen Fund (now [Acumen](#)) and the [Echoing Green](#) have combined the [business model](#) with [philanthropy](#), giving rise to business organizations such as the [Global Philanthropy Group](#) and new associations of philanthropists such as the [Global Philanthropy Forum](#). The Bill and Melinda Gates Foundation projects include a current multibillion-dollar commitment to funding immunizations in some of the world's more impoverished but rapidly growing countries.^[98] The [Hudson Institute](#) estimates total private philanthropic flows to developing countries at [US\\$59 billion](#) in 2010.^[99] As a response to globalization, some countries have embraced [isolationist](#) policies. For example, the [North Korean](#) government makes it very difficult for foreigners to enter the country and strictly monitors their activities when they do. Aid workers are subject to considerable scrutiny and excluded from places and regions the government does not wish them to enter. Citizens cannot freely leave the country.^{[100][101]}

Other dimensions[[edit](#)]

Scholars also occasionally discuss other, less common dimensions of globalization, such as [environmental globalization](#) (the internationally coordinated practices and regulations, often in the form of international treaties, regarding environmental protection)^[102] or [military globalization](#) (growth in global extent and scope of security relationships).^[103] Those dimensions, however, receive much less attention than the three described above, as academic literature commonly subdivides globalization into three major areas: [economic globalization](#), [cultural globalization](#) and [political globalization](#).^[12]

Movement of people[[edit](#)]



Scheduled [airline](#) traffic in 2009

An essential aspect of globalization is movement of people, and state-boundary limits on that movement have changed across history.^[104] The movement of tourists and business people opened up over the last century. As transportation technology improved, travel time and costs decreased dramatically between the 18th and early 20th century. For example, travel across the [Atlantic ocean](#) used to take up to 5 weeks in the 18th century, but around the time of the 20th

century it took a mere 8 days.^[105] Today, modern aviation has made long-distance transportation quick and affordable.

Tourism is travel for pleasure. The developments in technology and transport infrastructure, such as jumbo jets, low-cost airlines, and more accessible airports have made many types of tourism more affordable. International tourist arrivals surpassed the milestone of 1 billion tourists globally for the first time in 2012.^[106] A visa is a conditional authorization granted by a country to a foreigner, allowing them to enter and temporarily remain within, or to leave that country. Some countries – such as those in the Schengen Area – have agreements with other countries allowing each other's citizens to travel between them without visas. The World Tourism Organization announced that the number of tourists who require a visa before traveling was at its lowest level ever in 2015.^{[107][108]}

Immigration is the international movement of people into a destination country of which they are not natives or where they do not possess citizenship in order to settle or reside there, especially as permanent residents or naturalized citizens, or to take-up employment as a migrant worker or temporarily as a foreign worker.^{[109][110][111]} According to the International Labour Organization, as of 2014 there were an estimated 232 million international migrants in the world (defined as persons outside their country of origin for 12 months or more) and approximately half of them were estimated to be economically active (i.e. being employed or seeking employment).^[112] International movement of labor is often seen as important to economic development. For example, freedom of movement for workers in the European Union means that people can move freely between member states to live, work, study or retire in another country.

2010 London Youth Games opening ceremony. About 69% of children born in London in 2015 had at least one parent who was born abroad.^[113]

Globalization is associated with a dramatic rise in international education. More and more students are seeking higher education in foreign countries and many international students now consider overseas study a stepping-stone to permanent residency within a country.^[114] The contributions that foreign students make to host nation economies, both culturally and financially has encouraged major players to implement further initiatives to facilitate the arrival and integration of overseas students, including substantial amendments to immigration and visa policies and procedures.^[146]

A transnational marriage is a marriage between two people from different countries. A variety of special issues arise in marriages between people from different countries, including those related to citizenship and culture, which add complexity and challenges to these kinds of relationships. In an age of increasing globalization, where a growing number of people have ties to networks of people and places across the globe, rather than to a current geographic location, people are increasingly marrying across national boundaries. Transnational marriage is a by-product of the movement and migration of people.

Movement of information^[edit]

Before electronic communications, long-distance communications relied on mail. Speed of global communications was limited by the maximum speed of courier services (especially horses and ships) until the mid-19th century. The electric telegraph was the first method of instant long-distance communication. For example, before the first transatlantic cable, communications between Europe and the Americas took weeks because ships had to carry mail across the ocean. The first transatlantic cable reduced communication time considerably, allowing a message and a

response in the same day. Lasting transatlantic telegraph connections were achieved in the 1865–1866. The first wireless telegraphy transmitters were developed in 1895.

The [Internet](#) has been instrumental in connecting people across geographical boundaries. For example, [Facebook](#) is a [social networking service](#) which has more than [1.65 billion monthly active users](#) as of 31 March 2016.^[116]

Globalization can be spread by Global journalism which provides massive information and relies on the internet to interact, "makes it into an everyday routine to investigate how people and their actions, practices, problems, life conditions etc. in different parts of the world are interrelated. possible to assume that global threats such as climate change precipitate the further establishment of global journalism."^[117]

Measurement[[edit](#)]

See also: [List of globalization-related indices](#)

One index of globalization is the *KOF Index of Globalization*, which measures three important dimensions of globalization: economic, social, and political.^[118] Another is the [A.T. Kearney / Foreign Policy Magazine Globalization Index](#).^[119]

2014 KOF Index of Globalization		2006 A.T. Kearney / Foreign Policy Magazine Globalization Index	
Rank	Country	Rank	Country
1	Ireland	1	Singapore
2	Belgium	2	Switzerland
3	Netherlands	3	United States
4	Austria	4	Ireland
5	Singapore	5	Denmark
6	Denmark	6	Canada
7	Sweden	7	Netherlands
8	Portugal	8	Australia
9	Hungary	9	Austria
10	Finland	10	Sweden

Measurements of economic globalization typically focus on variables such as [trade](#), [Foreign Direct Investment](#) (FDI), [Gross Domestic Product](#) (GDP), [portfolio investment](#), and [income](#). However, newer indices attempt to measure globalization in more general terms, including variables related to political, social, cultural, and even environmental aspects of globalization.^{[120][121]}

Support and criticism[[edit](#)]

See also: [Criticisms of globalization](#)

Reactions to processes contributing to globalization have varied widely with a history as long as extraterritorial contact and trade. [Philosophical](#) differences regarding the costs and benefits of

such processes give rise to a broad-range of [ideologies](#) and [social movements](#). Proponents of [economic growth](#), [expansion](#) and [development](#), in general, view globalizing processes as desirable or necessary to the well-being of human [society](#).^[122]

Antagonists view one or more globalizing processes as detrimental to social well-being on a global or local scale;^[122] this includes those who social or [natural sustainability](#) of long-term and continuous economic expansion, the social [structural inequality](#) caused by these processes, and the [colonial](#), [imperialistic](#), or [hegemonic ethnocentrism](#), [cultural assimilation](#) and [cultural appropriation](#) that underlie such processes.

Globalization tends to bring people into contact with foreign people and cultures. [Xenophobia](#) is the fear of that which is perceived to be foreign or strange.^{[123][124]} Xenophobia can manifest itself in many ways involving the relations and [perceptions](#) of an [ingroup](#) towards an [outgroup](#), including a fear of losing identity, suspicion of its activities, aggression, and desire to eliminate its presence to secure a presumed purity.^[125]

Critiques of globalization generally stem from discussions surrounding the impact of such processes on the planet as well as the human costs. They challenge directly traditional metrics, such as GDP, and look to other measures, such as the [Gini coefficient](#)^[126] or the [Happy Planet Index](#),^[127] and point to a "multitude of interconnected fatal consequences—social disintegration, a breakdown of democracy, more rapid and extensive deterioration of the environment, the spread of new diseases, increasing poverty and alienation"^[128] which they claim are the [unintended consequences](#) of globalization. Others point out that, while the forces of globalization have led to the spread of western-style democracy, this has been accompanied by an increase in inter-ethnic tension and violence as free market economic policies combine with democratic processes of universal suffrage as well as an escalation in militarization to impose democratic principles and as a means to conflict resolution.^[129]

Economics

[Hu Jintao](#) of China and [George W. Bush](#) meet while attending an [APEC](#) summit in Santiago de Chile, 2004

The literature analysing the economics of free trade is extremely rich with extensive work having been done on the theoretical and empirical effects. Though it creates winners and losers, the broad consensus among economists is that free trade is a large and unambiguous net gain for society.^{[140][141]} In a 2006 survey of American economists (83 responders), "87.5% agree that the U.S. should eliminate remaining tariffs and other barriers to trade" and "90.1% disagree with the suggestion that the U.S. should restrict employers from outsourcing work to foreign countries."^[142]

Quoting Harvard economics professor [N. Gregory Mankiw](#), "Few propositions command as much consensus among professional economists as that open world trade increases economic growth and raises living standards."^[143] In a survey of leading economists, none disagreed with the notion that "freer trade improves productive efficiency and offers consumers better choices, and in the long run these gains are much larger than any effects on employment."^[144] Most economists would agree that although increasing returns to scale might mean that certain industry could settle in a geographical area without any strong economic reason derived from comparative advantage, this is not a reason to argue against free trade because the absolute level of output enjoyed by both "winner" and "loser" will increase with the "winner" gaining more than the "loser" but both gaining more than before in an absolute level.

In the book *The End of Poverty*, Jeffrey Sachs discusses how many factors can affect a country's ability to enter the world market, including government [corruption](#); legal and social disparities based on gender, ethnicity, or caste; diseases such as [AIDS](#) and [malaria](#); lack of infrastructure (including transportation, communications, health, and trade); unstable political landscapes; [protectionism](#); and geographic barriers.^[145] [Jagdish Bhagwati](#), a former adviser to the U.N. on globalization, holds that, although there are obvious problems with overly rapid development, globalization is a very positive force that lifts countries out of poverty by causing a virtuous economic cycle associated with faster economic growth.^[137] However, economic growth does not necessarily mean a reduction in poverty; in fact, the two can coexist. Economic growth is conventionally measured using indicators such as [GDP](#) and [GNI](#) that do not accurately reflect the growing disparities in wealth.^[146] Additionally, [Oxfam International](#) argues that poor people are often excluded from globalization-induced opportunities "by a lack of productive assets, weak infrastructure, poor education and ill-health;"^[147] effectively leaving these marginalized groups in a [poverty trap](#). Economist [Paul Krugman](#) is another staunch supporter of globalization and free trade with a record of disagreeing with many critics of globalization. He argues that many of them lack a basic understanding of [comparative advantage](#) and its importance in today's world.^[148]

As of 2017, there were 2,754 U.S. dollar [billionaires](#) worldwide, with a combined wealth of over US\$9.2 trillion.^[149]

The flow of migrants to advanced economic countries has been claimed to provide a means through which global wages converge. An IMF study noted a potential for skills to be transferred back to developing countries as wages in those countries rise.^[10] Lastly, the dissemination of knowledge has been an integral aspect of globalization. Technological innovations (or technological transfer) is conjectured to benefit most the developing and least developing countries (LDCs), as for example in the adoption of [mobile phones](#).^[49]

There has been a rapid economic growth in Asia after embracing [market orientation](#)-based economic policies that encourage private [property rights](#), free enterprise and competition. In particular, in East Asian developing countries, [GDP](#) per head rose at 5.9% a year from 1975 to 2001 (according to 2003 [Human Development Report](#)^[150] of UNDP). Like this, the British economic journalist [Martin Wolf](#) says that incomes of poor developing countries, with more than half the world's population, grew substantially faster than those of the world's richest countries that remained relatively stable in its growth, leading to reduced international inequality and the incidence of poverty.

Certain demographic changes in the developing world after active [economic liberalization](#) and international integration resulted in rising general welfare and, hence, reduced inequality. According to Wolf, in the developing world as a whole, life expectancy rose by four months each year after 1970 and infant mortality rate declined from 107 per thousand in 1970 to 58 in 2000 due to improvements in [standards of living](#) and health conditions. Also, adult literacy in developing countries rose from 53% in 1970 to 74% in 1998 and much lower illiteracy rate among the young guarantees that rates will continue to fall as time passes. Furthermore, the reduction in [fertility rate](#) in the developing world as a whole from 4.1 births per woman in 1980 to 2.8 in 2000 indicates improved education level of women on fertility, and control of fewer children with more parental attention and investment.^[151] Consequently, more prosperous and educated parents with fewer children have chosen to withdraw their children from the labor force to give them opportunities to be educated at school improving the issue of [child labor](#). Thus,

despite seemingly unequal [distribution of income](#) within these developing countries, their economic growth and development have brought about improved standards of living and welfare for the population as a whole.

Of the factors influencing the duration of [economic growth](#) in both developed and developing countries, [income equality](#) has a more beneficial impact than trade openness, sound political institutions, and foreign investment.^[152]

Per capita [gross domestic product](#) (GDP) growth among post-1980 globalizing countries accelerated from 1.4 percent a year in the 1960s and 2.9 percent a year in the 1970s to 3.5 percent in the 1980s and 5.0 percent in the 1990s. This acceleration in growth seems even more remarkable given that the rich countries saw steady declines in growth from a high of 4.7 percent in the 1960s to 2.2 percent in the 1990s. Also, the non-globalizing developing countries seem to fare worse than the globalizers, with the former's annual growth rates falling from highs of 3.3 percent during the 1970s to only 1.4 percent during the 1990s. This rapid growth among the globalizers is not simply due to the strong performances of China and India in the 1980s and 1990s—18 out of the 24 globalizers experienced increases in growth, many of them quite substantial.^[153]

The globalization of the late 20th and early 21st centuries has led to the resurfacing of the idea that the growth of economic [interdependence](#) promotes peace.^[154] This idea had been very powerful during the globalization of the late 19th and early 20th centuries, and was a central doctrine of [classical liberals](#) of that era, such as the young [John Maynard Keynes](#) (1883–1946).^[155]

Some opponents of globalization see the phenomenon as a promotion of corporate interests.^[156] They also claim that the increasing autonomy and strength of [corporate entities](#) shapes the political policy of countries.^{[157][158]} They advocate global institutions and policies that they believe better address the moral claims of poor and working classes as well as environmental concerns.^[159] Economic arguments by [fair trade](#) theorists claim that unrestricted free trade benefits those with more [financial leverage](#) (i.e. the rich) at the expense of the poor.^[160] Globalization allows corporations to [outsource](#) manufacturing and service jobs from high cost locations, creating economic opportunities with the most competitive wages and worker benefits.^[161] Critics of globalization say that it disadvantages poorer countries. While it is true that free trade encourages globalization among countries, some countries try to protect their domestic suppliers. The main export of poorer countries is usually [agricultural productions](#). Larger countries often subsidize their [farmers](#) (e.g., the EU's [Common Agricultural Policy](#)), which lowers the market price for foreign crops.^[161]

Global democracy^[edit]

Main article: [Democratic globalization](#)

Democratic globalization is a movement towards an institutional system of global [democracy](#) that would give world citizens a say in political organizations. This would, in their view, bypass nation-states, corporate oligopolies, ideological [Non-governmental organizations](#) (NGO), political cults and mafias. One of its most prolific proponents is the British political thinker [David Held](#). Advocates of [democratic globalization](#) argue that economic expansion and development should be the first phase of democratic globalization, which is to be followed by a phase of building [global political institutions](#). Dr. [Francesco Stipo](#), Director of the United States Association of the [Club of Rome](#), advocates unifying nations under a [world government](#), suggesting that it "should reflect the political and economic balances of world

nations. A world confederation would not supersede the authority of the State governments but rather complement it, as both the States and the world authority would have power within their sphere of competence".^[162] Former [Canadian Senator Douglas Roche, O.C.](#), viewed globalization as inevitable and advocated creating institutions such as a [directly elected United Nations Parliamentary Assembly](#) to exercise oversight over unelected international bodies.^[163]

Global civics[\[edit\]](#)

Main articles: [Global civics](#) and [Multiculturalism](#)

See also: [Global citizenship](#)

Global civics suggests that [civics](#) can be understood, in a global sense, as a [social contract](#) between [global citizens](#) in the age of interdependence and interaction. The disseminators of the concept define it as the notion that we have certain rights and responsibilities towards each other by the mere fact of being human on Earth.^[164] [World citizen](#) has a variety of similar meanings, often referring to a person who disapproves of traditional [geopolitical](#) divisions derived from national [citizenship](#). An early incarnation of this sentiment can be found in [Socrates](#), whom [Plutarch](#) quoted as saying: "I am not an Athenian, or a Greek, but a citizen of the world."^[165] In an increasingly interdependent world, world citizens need a compass to frame their mindsets and create a shared consciousness and sense of global responsibility in world issues such as environmental problems and [nuclear proliferation](#).^[166]

Baha'i-inspired author Meyjes, while favoring the single world community and emergent global consciousness, warns of globalization^[167] as a cloak for an expeditious economic, social, and cultural Anglo-dominance that is insufficiently inclusive to inform the emergence of an optimal world civilization. He proposes a process of "[universalization](#)" as an alternative.

[Cosmopolitanism](#) is the proposal that all human ethnic groups belong to a single [community](#) based on a shared [morality](#). A person who adheres to the idea of cosmopolitanism in any of its forms is called a cosmopolitan or cosmopolite.^[168] A cosmopolitan community might be based on an inclusive morality, a shared economic relationship, or a political structure that encompasses different nations. The cosmopolitan community is one in which individuals from different places (e.g. nation-states) form relationships based on mutual respect. For instance, [Kwame Anthony Appiah](#) suggests the possibility of a cosmopolitan community in which individuals from varying locations (physical, economic, etc.) enter relationships of mutual respect despite their differing beliefs (religious, political, etc.).^[169] Canadian philosopher [Marshall McLuhan](#) popularized the term [Global Village](#) beginning in 1962.^[170] His view suggested that globalization would lead to a world where people from all countries will become more integrated and aware of common interests and shared humanity.^[171]

International cooperation[\[edit\]](#)

Military cooperation – Past examples of international cooperation exist. One example is the security cooperation between the United States and the former Soviet Union after the end of the Cold War, which astonished international society. Arms control and disarmament agreements, including the Strategic Arms Reduction Treaty (see [START I](#), [START II](#), [START III](#), and [New START](#)) and the establishment of [NATO](#)'s Partnership for Peace, the Russia NATO Council, and the [G8](#) Global Partnership against the Spread of Weapons and Materials of Mass Destruction, constitute concrete initiatives of arms control and de-nuclearization. The US–Russian cooperation was further strengthened by anti-terrorism agreements enacted in the wake of 9/11.^[172]

Environmental cooperation – One of the biggest successes of environmental cooperation has been the agreement to reduce chlorofluorocarbon (CFC) emissions, as specified in the [Montreal](#)

[Protocol](#), in order to stop ozone depletion. The most recent debate around nuclear energy and the non-alternative coal-burning power plants constitutes one more consensus on what not to do. Thirdly, significant achievements in IC can be observed through development studies.^[172]

Anti-globalization movement[\[edit\]](#)

Main article: [Anti-globalization movement](#)

Anti-[TTIP](#) demonstration in [Hannover](#), Germany, 2016

Anti-globalization, or counter-globalization,^[173] consists of a number of criticisms of globalization but, in general, is critical of the globalization of [corporate capitalism](#).^[174] The movement is also commonly referred to as the [alter-globalization](#) movement, anti-globalist movement, [anti-corporate](#) globalization movement,^[175] or movement against [neoliberal](#) globalization. Opponents of globalization argue that there is unequal power and respect in terms of international trade between the developed and underdeveloped countries of the world.^[176] The diverse subgroups that make up this movement include some of the following: trade unionists, environmentalists, anarchists, land rights and indigenous rights activists, organizations promoting human rights and sustainable development, opponents of privatization, and [anti-sweatshop](#) campaigners.^[177]

In *The Revolt of the Elites and the Betrayal of Democracy*, [Christopher Lasch](#) analyzes^[178] the widening gap between the top and bottom of the social composition in the United States. For him, our epoch is determined by a social phenomenon: the revolt of the elites, in reference to *The revolt of the masses* (1929) of the Spanish philosopher José Ortega y Gasset. According to Lasch, the new elites, i.e. those who are in the top 20% in terms of income, through globalization which allows total mobility of capital, no longer live in the same world as their fellow-citizens. In this, they oppose the old bourgeoisie of the nineteenth and twentieth centuries, which was constrained by its spatial stability to a minimum of rooting and civic obligations. Globalization, according to the sociologist, has turned elites into tourists in their own countries. The de-nationalisation of business enterprise tends to produce a class who see themselves as "world citizens, but without accepting ... any of the obligations that citizenship in a polity normally implies". Their ties to an international culture of work, leisure, information – make many of them deeply indifferent to the prospect of national decline. Instead of financing public services and the public treasury, new elites are investing their money in improving their voluntary ghettos: private schools in their residential neighborhoods, private police, garbage collection systems. They have "withdrawn from common life". Composed of those who control the international flows of capital and information, who preside over philanthropic foundations and institutions of higher education, manage the instruments of cultural production and thus fix the terms of public debate. So, the political debate is limited mainly to the dominant classes and political ideologies lose all contact with the concerns of the ordinary citizen. The result of this is that no one has a likely solution to these problems and that there are furious ideological battles on related issues. However, they remain protected from the problems affecting the working classes: the decline of industrial activity, the resulting loss of employment, the decline of the middle class, increasing the number of the poor, the rising crime rate, growing drug trafficking, the urban crisis. D.A. Snow et al. contend that the [anti-globalization movement](#) is an example of a [new social movement](#), which uses tactics that are unique and use different resources than previously used before in other social movements.^[179]

One of the most infamous tactics of the movement is the [Battle of Seattle](#) in 1999, where there were protests against the World Trade Organization's Third Ministerial Meeting. All over the

world, the movement has held protests outside meetings of institutions such as the WTO, the International Monetary Fund (IMF), the World Bank, the World Economic Forum, and the Group of Eight (G8).^[177] Within the Seattle demonstrations the protesters that participated used both creative and violent tactics to gain the attention towards the issue of globalization.

Opposition to capital market integration^[edit]

Main article: [Anti-capitalist movements](#)

World Bank Protester, [Jakarta](#), Indonesia

Capital markets have to do with raising and investing money in various human enterprises. Increasing integration of these [financial markets](#) between countries leads to the emergence of a global capital marketplace or a single world market. In the long run, increased movement of capital between countries tends to favor owners of capital more than any other group; in the short run, owners and workers in specific sectors in capital-exporting countries bear much of the burden of adjusting to increased movement of capital.^[180]

Those opposed to capital market integration on the basis of [human rights](#) issues are especially disturbed by the various abuses which they think are perpetuated by global and international institutions that, they say, promote [neoliberalism](#) without regard to ethical standards. Common targets include the [World Bank](#) (WB), [International Monetary Fund](#) (IMF), the [Organisation for Economic Co-operation and Development](#) (OECD) and the [World Trade Organization](#) (WTO) and [free trade](#) treaties like the [North American Free Trade Agreement](#) (NAFTA), [Free Trade Area of the Americas](#) (FTAA), the [Multilateral Agreement on Investment](#) (MAI) and the [General Agreement on Trade in Services](#) (GATS). In light of the economic gap between rich and poor countries, movement adherents claim free trade without measures in place to protect the under-capitalized will contribute only to the strengthening the power of industrialized nations (often termed the "North" in opposition to the developing world's "South").^[citation needed]

Anti-corporatism and anti-consumerism^[edit]

Main articles: [Anti-corporatism](#) and [Anti-consumerism](#)

[Corporatist](#) ideology, which privileges the rights of corporations ([artificial or juridical persons](#)) over those of [natural persons](#), is an underlying factor in the recent rapid expansion of global commerce.^[181] In recent years, there have been an increasing number of books ([Naomi Klein](#)'s 2000 [No Logo](#), for example) and films (e.g. [The Corporation](#) & [Surplus](#)) popularizing an [anti-corporate ideology](#) to the public.

A related contemporary ideology, [consumerism](#), which encourages the personal acquisition of goods and services, also drives globalization.^[182] Anti-consumerism is a social movement against equating personal happiness with consumption and the purchase of material possessions. Concern over the treatment of consumers by large corporations has spawned substantial activism, and the incorporation of [consumer education](#) into school [curricula](#). Social activists hold materialism is connected to [global retail merchandizing](#) and [supplier convergence](#), [war](#), greed, [anomie](#), [crime](#), environmental degradation, and general social [malaise](#) and discontent. One variation on this topic is activism by *postconsumers*, with the strategic emphasis on moving *beyond* addictive consumerism.^[183]

Global justice and inequality^[edit]

Global justice^[edit]

Main article: [Global justice movement](#)

Differences in national income equality around the world as measured by the national [Gini coefficient](#), 2014

The global justice movement is the loose collection of individuals and groups—often referred to as a "[movement of movements](#)"—who advocate [fair trade](#) rules and perceive current institutions of global economic integration as problems.^[184] The movement is often labeled an anti-globalization movement by the mainstream media. Those involved, however, frequently deny that they are [anti-globalization](#), insisting that they support the globalization of communication and people and oppose only the global expansion of corporate power.^[185] The movement is based in the idea of [social justice](#), desiring the creation of a society or institution based on the principles of [equality](#) and [solidarity](#), the values of human rights, and the dignity of every human being.^{[186][187][188]} [Social inequality](#) within and between nations, including a growing [global digital divide](#), is a focal point of the movement. Many nongovernmental organizations have now arisen to fight these inequalities that many in Latin America, Africa and Asia face. A few very popular and well known [non-governmental organizations](#) (NGOs) include: [War Child](#), [Red Cross](#), [Free The Children](#) and [CARE International](#). They often create partnerships where they work towards improving the lives of those who live in developing countries by building schools, fixing infrastructure, cleaning water supplies, purchasing equipment and supplies for hospitals, and other aid efforts.

The [global digital divide](#): Computers per 100 people

Social inequality[\[edit\]](#)

Main articles: [Social inequality](#) and [International inequality](#)

The economies of the world have [developed](#) unevenly, historically, such that entire geographical regions were left mired in poverty and disease while others began to reduce poverty and disease on a wholesale basis. From around 1980 through at least 2011, the GDP gap, while still wide, appeared to be closing and, in some more rapidly [developing countries](#), [life expectancies](#) began to rise.^[189] If we look at the Gini coefficient for world income, since the late 1980s, the gap between some regions has markedly narrowed—between Asia and the advanced economies of the West, for example—but huge gaps remain globally. Overall equality across humanity, considered as individuals, has improved very little. Within the decade between 2003 and 2013, income inequality grew even in traditionally egalitarian countries like Germany, Sweden and Denmark. With a few exceptions—France, Japan, Spain—the top 10 percent of earners in most advanced economies raced ahead, while the bottom 10 percent fell further behind.^[190] By 2013, a tiny elite of multibillionaires, 85 to be exact, had amassed wealth equivalent to all the wealth owned by the poorest half (3.5 billion) of the world's total population of 7 billion.^[191]

Critics of globalization argue that globalization results in weak [labor unions](#): the surplus in cheap labor coupled with an ever-growing number of companies in transition weakened labor unions in high-cost areas. Unions become less effective and workers their enthusiasm for unions when membership begins to decline.^[161] They also cite an increase in the exploitation of [child labor](#): countries with weak protections for children are vulnerable to infestation by rogue companies and criminal gangs who exploit them. Examples include [quarrying](#), salvage, and farm work as well as trafficking, bondage, forced labor, prostitution and pornography.^[192]

Immigrant rights march for amnesty, [Los Angeles](#), on [May Day](#), 2006

Women often participate in the workforce in [precarious work](#), including [export-oriented employment](#). Evidence suggests that while globalization has expanded women's access to

employment, the long-term goal of transforming [gender inequalities](#) remains unmet and appears unattainable without regulation of capital and a reorientation and expansion of the state's role in funding public goods and providing a social safety net.^[193] Furthermore, the intersectionality of gender, race, class, and more remain overlooked when assessing the impact of globalization.^[194] In 2016, a study published by the IMF posited that [neoliberalism](#), the ideological backbone of contemporary globalized capitalism, has been "oversold", with the benefits of neoliberal policies being "fairly difficult to establish when looking at a broad group of countries" and the costs, most significantly higher income inequality within nations, "hurt the level and sustainability of growth."^[195]

Anti-global governance[\[edit\]](#)

Main article: [Global governance](#)

Beginning in the 1930s, opposition arose to the idea of a world government, as advocated by organizations such as the [World Federalist Movement](#) (WFM). Those who oppose global governance typically do so on objections that the idea is unfeasible, inevitably oppressive, or simply unnecessary.^[196] In general, these opponents are wary of the concentration of power or wealth that such governance might represent. Such reasoning dates back to the founding of the [League of Nations](#) and, later, the [United Nations](#).

Environmentalist opposition[\[edit\]](#)

[Deforestation](#) of the [Madagascar Highland Plateau](#) has led to extensive [siltation](#) and unstable flows of western [rivers](#).

Main article: [Environmentalism](#)

See also: [Global warming](#), [Climate change](#), and [Deforestation](#)

[Environmentalism](#) is a broad philosophy, ideology^{[197][198][199]} and social movement regarding concerns for environmental [conservation](#) and improvement of the health of the [environment](#). Environmentalist concerns with globalization include issues such as [global warming](#), [climate change](#), global [water supply](#) and [water crises](#), inequity in [energy consumption](#) and [energy conservation](#), transnational [air pollution](#) and pollution of the [world ocean](#), [overpopulation](#), world [habitat sustainability](#), [deforestation](#), [biodiversity](#) and [species extinction](#).

One critique of globalization is that natural resources of the poor have been systematically taken over by the rich and the pollution promulgated by the rich is systematically dumped on the poor.^[200] Some argue that Northern corporations are increasingly exploiting resources of less wealthy countries for their global activities while it is the South that is disproportionately bearing the environmental burden of the globalized economy. Globalization is thus leading to a type of "environmental [apartheid](#)".^[201]

[Helena Norberg-Hodge](#), the director and founder of Local Futures/[International Society for Ecology and Culture](#), criticizes globalization in many ways. In her book [Ancient Futures](#), Norberg-Hodge claims that "centuries of ecological balance and social harmony are under threat from the pressures of development and globalization." She also criticizes the standardization and rationalization of globalization, as it does not always yield the expected growth outcomes. Although globalization takes similar steps in most countries, scholars such as Hodge claim that it might not be effective to certain countries and that globalization has actually moved some countries backward instead of developing them.^[202]

A related area of concern is the [pollution haven hypothesis](#), which posits that, when large industrialized nations seek to set up factories or offices abroad, they will often look for the cheapest option in terms of resources and labor that offers the land and material access they

require (see [Race to the bottom](#)).^[203] This often comes at the cost of environmentally sound practices. Developing countries with cheap resources and labor tend to have less stringent [environmental regulations](#), and conversely, nations with stricter environmental regulations become more expensive for companies as a result of the costs associated with meeting these standards. Thus, companies that choose to physically invest in foreign countries tend to (re)locate to the countries with the lowest [environmental standards](#) or weakest enforcement.

Food security[[edit](#)]

Main article: [Food security](#)

The globalization of food production is associated with a more efficient system of food production. This is because crops are grown in countries with optimum growing conditions. This improvement causes an increase in the world's food supply which encourages improved food security.^[204]

Norway[[edit](#)]

Norway's limited crop range advocates globalization of food production and availability. The northern-most country in Europe requires trade with other countries to ensure population food demands are met. The degree of self-sufficiency in food production is around 50% in Norway.^[205]

There are three main classifications of globalisation for the A-level politics student: political, social and economic.

Political globalisation

Political globalisation refers to the amount of political co-operation that exists between different countries.

This ties in with the belief that “umbrella” global organisations are better placed than individual states to prevent conflict. The League of Nations established after WW1 was certainly one of the pioneers in this. Since then, global organisations such as the World Trade Organisation (WTO), United Nations (UN), and more regional organisations such as the EU have helped to increase the degree of political globalisation.

Social globalisation

Social globalisation refers to the sharing of ideas and information between and through different countries.

In today’s world, the Internet and social media is at the heart of this. Good examples of social globalisation could include internationally popular films, books and TV series. The Harry Potter/ Twilight films and books have been successful all over the world, making the characters featured globally recognisable. However, this cultural flow tends to flow from the centre (i.e. from developed countries such as the USA to less developed countries). Social globalisation is often criticised for eroding cultural differences.

Economic globalisation

Economic globalisation refers to the interconnectedness of economies through trade and the exchange of resources.

Effectively, therefore, no national economy really operates in isolation, which means national economies influence each other. This is clearly evidenced by global recession from 2007 onwards. Economic globalisation also means that there is a two-way structure for technologies and resources. For example countries like the USA will sell their technologies to countries, which lack these, and natural resources from developing countries are sold to the developed countries that need them.

Hybridity

Hybridity is a cross between two separate races, plants or cultures. A hybrid is something that is mixed, and **hybridity** is simply mixture. **Hybridity** is not a new cultural or historical phenomenon.

Hybridity

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Hybridity, in its most basic sense, refers to mixture. The term originates from [biology](#)^[1] and was subsequently employed in [linguistics](#) and in racial theory in the nineteenth century.^[2] Its contemporary uses are scattered across numerous academic disciplines and is salient in [popular culture](#).^[3] Hybridity is used in discourses about race, [postcolonialism](#), [identity](#), [anti-racism](#) and [multiculturalism](#), and [globalization](#), developed from its roots as a biological term.



Hybridity in biology[\[edit\]](#)

Hybridity as racial mixing[\[edit\]](#)

Main article: [Multiracial](#)

Hybridity is a cross between two separate races, plants or cultures.^[4] A hybrid is something that is mixed, and hybridity is simply mixture. Hybridity is not a new cultural or historical phenomenon. It has been a feature of all civilizations since time immemorial, from the Sumerians through the Egyptians, Greeks and Romans to the present. Both ancient and modern civilizations have, through trade and conquests, borrowed foreign ideas, philosophies, and sciences, thus producing hybrid cultures and societies. The term hybridity itself is not a modern coinage. It was common among the Greeks and Romans.^{[5][6]} In Latin *hybrida* or *ibrida* refers to "the offspring of a tame sow and a wild boar,"^[7] and by extension to the progeny of a Roman man and a non-Roman woman. The word hybridity was in use in English since the early 17th century and gained popular currency in the 19th century. [Charles Darwin](#) used this term in 1837 in reference to his experiments in cross-fertilization in plants. The concept of hybridity was fraught with negative connotations from its incipience. The Greeks and Romans borrowed extensively from other civilizations, the Egyptians and Persians in particular, and creating *ipso facto* hybridized cultures, but regarded unfavourably biological hybridity. [Aristotle](#), [Plato](#) and [Pericles](#) were all opposed to racial mixing between Greeks and "barbarians" and viewed biological hybridity as a source of racial degeneration and social disorder. Similarly, within the Roman Empire, which is considered as one of the most multi-ethnic empires, cultural difference was usually integrated into the predominant culture, whereas biological hybridity was condemned.^[8] The Romans' attitudes to racial mixing hardened from the 4th century AD when Rome embraced the Christian faith. This is manifest in the [Codex Theodosianus](#) (AD365) which prohibited marriages between Christians and non-Christians, the Jews in particular, and inflicted death penalty on those who did not obey this law.^[9] Contempt for biological hybridity did not end with the fall the Roman Empire, but continued throughout the Middle Ages and well into modern times, reaching a peak in the nineteenth century with the rise of Europe into an unrivalled imperial power. Hybridity and fear of racial degeneration caused by the mixing of Europeans and non-Europeans were major concerns in 19th century

colonialist discourse prompted by racist pseudo-scientific discourses found in such works as [Joseph Arthur de Gobineau's *Essai sur l'inégalité des races*](#) and [Joseph-Ernest Renan's *L'Education culturelle et morale*](#).^[10]

As an explicative term, hybridity became a useful tool in forming a fearful discourse of racial mixing that arose toward the end of the 18th century.^[11] Pseudo-scientific models of anatomy and [craniometry](#) were used to argue that Africans, Asians, Native Americans, and Pacific Islanders were racially inferior to Europeans. The fear of [miscegenation](#) that followed responds to the concern that the offspring of racial interbreeding would result in the dilution of the European race. Hybrids were seen as an aberration, worse than the inferior races, a weak and diseased mutation. Hybridity as a concern for racial purity responds clearly to the zeitgeist of colonialism where, despite the backdrop of the humanitarian [age of enlightenment](#), social hierarchy was beyond contention as was the position of Europeans at its summit. The social transformations that followed the ending of colonial mandates, rising immigration, and economic liberalization profoundly altered the use and understanding of the term hybridity.^[2]

Hybridity in post-colonial discourse[[edit](#)]

Hybrid talk, the rhetoric of hybridity, is fundamentally associated with the emergence of [post-colonial](#) discourse and its critiques of [cultural imperialism](#). It is the second stage in the history of hybridity, characterized by literature and theory that study the effects of mixture (hybridity) upon identity and culture. The principal theorists of hybridity are [Homi Bhabha](#), [Néstor García Canclini](#), [Stuart Hall](#), [Gayatri Spivak](#), and [Paul Gilroy](#), whose works respond to the multi-cultural awareness that emerged in the early 1990s.^[12]

In the theoretic development of hybridity, the key text is *The Location of Culture* (1994), by Homi Bhabha, wherein the [liminality](#) of hybridity is presented as a paradigm of colonial anxiety.^[13] The principal proposition is the hybridity of colonial identity, which, as a cultural form, made the colonial masters ambivalent, and, as such, altered the [authority of power](#); as such, Bhabha's arguments are important to the conceptual discussion of *hybridity*. Hybridity demonstrates how cultures come to be represented by processes of iteration and translation through which their meanings are vicariously addressed to—through—an Other. This contrasts any "essentialist claims for the inherent authenticity or purity of cultures which, when inscribed in the naturalistic sign of symbolic consciousness frequently become political arguments for the hierarchy and ascendancy of powerful cultures."^[13] This also means that the colonial subject takes place, its subaltern position inscribed in that space of iteration. The colonial subject is located in a place of hybridity, its identity formed in a space of iteration and translation by the colonizer. Bhabha emphasizes that "the discriminatory effects of the discourse of cultural colonialism, for instance, do not simply or singly refer to a 'person'... or to a discrimination between mother culture and alien culture... the reference of discrimination is always to a process of splitting as the condition of subjection: a discrimination between the mother and its bastards, the self and its doubles, where the trace of what is disavowed is not repressed but repeated as something different—a mutation."^[13] Like mimicry, hybridity is a metonymy of presence. Hybridity opens up a space, figuratively speaking, where the construction of a political object that is new, neither the colonizer nor the Other, properly defies our political expectations. However, like Bhabha's concept of mimicry, hybridity is a doubling, dissembling image of being in at least two places at once. This turn in the effect of hybridity makes the presence of colonist authority no longer immediately visible.

Bhabha includes interpretations of hybridity in postcolonial discourse. One is that he sees hybridity as a strategic reversal of the process domination through disavowal. Hybridity

reevaluates the assumption of colonial identity through the repetition of discriminatory identity effects. In this way, hybridity can unsettle the narcissist demands of colonial power, but reforms its identifications in strategies of subversion that turn the gaze of the discriminated back upon the colonist. Therefore, with this interpretation, hybridity represents that ambivalent 'turn' of the subject into the anxiety-causing object of "paranoid classification—a disturbing questioning of the images and presences of authority". The hybrid retains the actual semblance of the authoritative symbol but reforms its presence by denying it as the signifier of disfigurement—after the intervention of difference. In turn, mimicry is the effect of hybridity. First, the metonymy of presence supports the authoritarian voyeurism, but then as discrimination turns into the assertion of the hybrid, the sign of authority becomes a mask, a mockery.^[13]

Although the original, theoretic development of hybridity addressed the narratives of cultural imperialism, Bhabha's work also comprehends the cultural politics of the condition of being "a migrant" in the contemporary metropolis. Yet hybridity no longer is solely associated with migrant populations and with border towns, it also applies contextually to the flow of cultures and their interactions.

That critique of cultural imperialist hybridity meant that the rhetoric of hybridity progressed to challenging [essentialism](#), and is applied to sociological theories of [identity](#), [multiculturalism](#), and [racism](#). Moreover, *polyphony* is another important element of hybridity theory, by [Mikhail Bakhtin](#), which is applied to hybrid discourses presented in [folklore](#) and [anthropology](#).^[14]

Criticism of hybridity theory[\[edit\]](#)

The development of hybridity theory as a discourse of anti-essentialism marked the height of the popularity of academic "hybridity talk". However the usage of hybridity in theory to eliminate essentialist thinking and practices (namely racism) failed as hybridity itself is prone to the same essentialist framework and thus requires definition and placement. A number of arguments have followed in which promoters and detractors argue the uses of hybridity theory. Much of this debate can be criticized as being excessively bogged down in theory and pertaining to some unhelpful quarrels on the direction hybridity should progress e.g. attached to racial theory, post-colonialism, cultural studies, or globalization. Sociologist [Jan Nederveen Pieterse](#) highlights these core arguments in a debate that promotes hybridity.^[15]

Some on the left, such as cultural theorist John Hutnyk, have criticized hybridity as politically void.^[3] Others like Aijaz Ahmad, Arif Dirlik, and Benita Parry blame Homi Bhabha for recycling obscure psychoanalytic and postmodern theories of culture and identity. Ahmad criticizes Bhabha for establishing a postcolonial theory which overlooks the material colonial context and post-independence realities of the former colonies. He writes: "Between postcoloniality as it exists in a former colony like India, and postcoloniality as the condition of discourse by such critics as Bhabha, there would appear to be a considerable gap".^[16] Dirlik follows in a similar vein, stressing the postcolonial theorists' propensity to flatten out cultural difference under the umbrella term of hybridity: "Africa, Caribbean, South-Asian literatures come from different places and different histories, and not merely different from France, but different from each other. It is this real sort of difference that disappears in postcolonial studies".^[17] In "Signs of our Time" Benita Parry discusses *The Location of Culture* and criticizes the "linguistic turn" in cultural studies,^[18] more particularly, Bhabha's dependence on fuzzy psychoanalytical and linguistic explanations of cultural identities, or what she calls the "autarchy of the signifier".^[18] In *Postcolonial Studies: a materialist critique*, she further rails against the "linguistic turn" and recommends a materialist postcolonial critique that addresses colonialism's

epistemic violence within the wider context of the economic exploitation of the colonized masses by imperial capitalism.^[19]

More recently, Amar Acheraïou in *Questioning Hybridity, Postcolonialism and Globalization* challenges Bhabha's theory of hybridity on theoretical as well as ideological and historical grounds. He criticizes Bhabha for examining hybridity from a narrow, "synchronic" perspective confined to the 19th century, instead of adopting a "diachronic" view which renders better this concept's historical depth.^[5] He also reproaches this theorist for stripping the notion of hybridity off its constitutive racial connotations and considers this as an essentialist gesture. According to him, by clearing this concept of its negative biological associations, Bhabha evades the discussion of the problematic issue of race and racism, which should, paradoxically, be a central concern in hybridity theory. He further argues that Bhabha overlooks the fact that there are still today several places across the world where for many biologically hybrids, hybridity or "the third space" often proves "the space of the impossible"^[5] rather than a site of cultural and racial emancipation. The new theory of hybridity that Acheraïou develops in this book departs from the strictly "cultural and spatial paradigm" of postcolonial theory, or what he calls "angelic hybridism."^[5] It is a broadly historical and multi-layered form of hybridity focused on the nebulous political, economic, and ideological power structures, emancipatory as well as oppressive, which have presided over the discourse and practice of hybridity since the dawn of civilization. He calls this alternative mode of rethinking postcoloniality "a radical ethics of hybridity," which is "global in scope and planetary in aspiration". Furthermore, he stresses that this "resistive planetary hybridity" is not "confined to the migrant, diasporic condition," and has "as many centres of consciousness as geographical points of origin".^[5]

The next phase in the use of the term has been to see hybridity as a cultural effect of globalization. For example, hybridity is presented by Kraïdy as the 'cultural logic' of globalization as it "entails that traces of other cultures exist in every culture, thus offering foreign media and marketers transcultural wedges for forging affective links between their commodities and local communities."^[20] Another promoter of hybridity as globalization is [Jan Nederveen Pieterse](#), who asserts hybridity as the [rhizome](#) of culture.^[15] He argues that globalization as hybridization opposes views which see the process as homogenizing, modernizing, and westernizing, and that it broadens the empirical history of the concept. However neither of these scholars have reinvigorated the hybridity theory debate in terms of solving its inherent problematics. The term hybridity remains contested precisely because it has resisted the appropriations of numerous discourses despite the fact that it is radically malleable. For example, young Muslims in Indonesia are followers of Islam but have "synthesized" trends from global culture in ways that respect religious tradition. These include drinking [non-alcoholic beer](#), using [Koranic](#) apps on their iPhones, and buying [halal](#) cosmetics. In anti-Western countries, youth who try to create cultural hybridity through clothing conflict with the traditional views of modesty in their religion. Conflict occurs across generations when older adults clash with youth over youth attempts to change traditions.^{[21][22]}

Hybridity in linguistics[[edit](#)]

Linguistic hybridity and colonialism[[edit](#)]

Languages are all hybrid, in varying degrees. For centuries people borrowed from foreign languages, creating thus hybrid linguistic idioms. They did so for commercial, aesthetic, ideological and technological reasons (to facilitate trade transactions, express philosophical or scientific ideas unavailable in their original idioms, enrich and adapt their languages to new realities, subvert a dominant colonial literary canon by deliberately introducing words from the

colonized peoples' idiom). Trade and colonization have been the main vehicles of linguistic hybridization across history. Since the classical conquests, both the colonizers and colonized tapped into each other's languages. The Greeks soaked up many mathematical and astronomical concepts from the Egyptians. The Romans, too, absorbed much of Greek culture and ideas. They also drew abundantly from the "barbarians". In *Taktika*, [Arrian](#) (92–175 AD), a Greek historian and philosopher of the Roman period, drew attention to the Romans' indebtedness to their colonial subjects, arguing that "the Romans have many foreign (Iberian, Celtic) terms for formations, for they used Celtic cavalry".^[8] In modern times, the French and British resorted to similar linguistic appropriations throughout their conquests. The French language, for example, contains over 200 Arabic and Berber words, most of which were taken up during France's colonization of Algeria. Similarly, hundreds of Indian words entered the English idiom from the seventeenth to the nineteenth century. According to *The Oxford English Dictionary*, 900 English words are of Indian origin. Linguistic hybridity was manifest in these colonial contexts, but was acknowledged by neither the colonizers nor the colonized. More still, while these linguistic borrowings had, de facto, rendered colonial languages hybrid and therefore impure, the myth of linguistic purity and superiority, inherited from the ancient Greeks' "linguistic racialism",^{[5][8]} held firmly among the European colonizers. The Greek word 'barbarian,' which was used to refer to non-Greek languages' inferiority, backwardness and inarticulacy, was adopted by the French since the 16th century. It was often applied to the Basque, Breton and Occitan languages and to their speakers. [Abbé Grégoire](#) recommended wiping out these "crude idioms" and forcing French on the Basques, Bretons and Occitans to "spread enlightened ideas (...), well-being and political tranquillity".^[23] According to him, this would "banish superstition" and "simplify the mechanism of the political machine." It would, above all, "mould the citizens into a national whole"^[24] In Britain, this Aristotelian view of language was revitalized by authors like [Jonathan Swift](#), [Samuel Johnson](#), and [Matthew Arnold](#), who cast respectively the Irish, Scots and Welsh as "rude" and "backward", attributing these peoples' intellectual and economic "backwardness" to their "inferior" languages.^[25]

Linguistic Hybridity: a dual dynamics[\[edit\]](#)

Linguistic and cultural hybridity is a "dual dynamics" which operates "passively" as well as "actively".^[5] [Mikhail Bakhtin](#) distinguished two types of hybridity: "organic" or "unconscious" hybridity and "intentional" hybridity. He defines organic hybridity as an "unintentional, unconscious hybridization" and regards it as "the most important mode in the historical life and evolution of all languages".^[26] "Intentional hybridization" consists of juxtaposing deliberately different idioms, discourses, and perspectives within the same semiotic space without merging them. Bakhtin states that the language of the novel is "a system of languages that mutually and ideologically interanimate each other".^[27] He adds: "the novelistic hybrid is an artistically organized system for bringing different languages in contact with one another, a system having as its goal the illumination of one language by another, the carving-out of a living image of another language".^[26] Further down, yet, he cautions against drawing clear-cut boundaries between these two forms of hybridity, arguing that the "centripetal" forces inherent in "organic hybridity" are also present in "intentional hybridity," in the same way as the "centrifugal" features of "intentional hybridity" may be at play in "organic hybridity."

^{[26][27]}

UNIT 2 PROSE

Joseph Anton: A Memoir

Joseph Anton: A Memoir is an [autobiographical](#) book by the British Indian writer, [Salman Rushdie](#). It was published in September 2012 by [Random House](#).^[1]

Rushdie used "Joseph Anton" as a pseudonym while in hiding following the [fatwa](#) that had been issued by [Ayatollah Khomeini](#), the spiritual and political leader of the [Islamic Republic of Iran](#), in the midst of criticism by some Muslims and a widespread [controversy](#) over Rushdie's

novel [The Satanic Verses](#) (1988). He chose the name to honor the writers [Joseph Conrad](#) and [Anton Chekhov](#).^[2] Rushdie was annoyed when police officers called him by the more casual nickname, "Joe."^[3] The memoir is an account of his life under the [ongoing fatwa](#).

It also discusses other aspects of his personal life, such as his friendship with other writers such as [Bruce Chatwin](#), [Paul Theroux](#), [Bill Buford](#) and [Martin Amis](#) and other public figures such as [Alan Yentob](#). It also includes the story of the break-up of his relationship with his second wife, [Marianne Wiggins](#), and the acrimonious nature of their split, and his third and fourth marriages (and break-ups) to Elizabeth West and [Padma Lakshmi](#).^[4]

The memoir is unusual in the sense that Rushdie writes about his life as 'Joseph Anton' in the third person rather than the first person.

The book was announced as one of the 14 titles in the longlist for the 2012 [Samuel Johnson Prize](#) on 18 September 2012.^[5]

Book Summary

How do a writer and his family live with the threat of murder for more than nine years? How does he go on working? How does he fall in and out of love? How does despair shape his thoughts and actions, how and why does he stumble, how does he learn to fight back? In this remarkable memoir Rushdie tells that story for the first time; the story of one of the crucial battles, in our time, for freedom of speech.

On February 14, 1989, Valentine's Day, Salman Rushdie was telephoned by a BBC journalist and told that he had been "sentenced to death" by the Ayatollah Khomeini. For the first time he heard the word fatwa. His crime? To have written a novel called *The Satanic Verses*, which was accused of being "against Islam, the Prophet and the Quran."

So begins the extraordinary story of how a writer was forced underground, moving from house to house, with the constant presence of an armed police protection team. He was asked to choose an alias that the police could call him by. He thought of writers he loved and combinations of their names; then it came to him: Conrad and Chekhov - Joseph Anton.

How do a writer and his family live with the threat of murder for more than nine years? How does he go on working? How does he fall in and out of love? How does despair shape his thoughts and actions, how and why does he stumble, how does he learn to fight back? In this remarkable memoir Rushdie tells that story for the first time; the story of one of the crucial battles, in our time, for freedom of speech. He talks about the sometimes grim, sometimes comic realities of living with armed policemen, and of the close bonds he formed with his protectors; of his struggle for support and understanding from governments, intelligence chiefs, publishers, journalists, and fellow writers; and of how he regained his freedom.

It is a book of exceptional frankness and honesty, compelling, provocative, moving, and of vital importance. Because what happened to Salman Rushdie was the first act of a drama that is still unfolding somewhere in the world every day.

Plot Summary

Plot Summary

Joseph Anton: A Memoir is the autobiographical account of Salman Rushdie after a fatwa is issued against him for his authorship of *The Satanic Verses*.

Salman Rushdie, a native of British India, is educated in England at Exeter University, and goes on to become a writer. His first hit is a book called *Midnight's Children*, which brings him success and fame. His next book, *The Satanic Verses*, incorporates Islamic theology, and is roundly criticized by many Muslims around the world. The book is condemned, and a fatwa is issued against Rushdie, calling for his death. The book is burned, and lives of everyone associated with publication are threatened, and some are even killed. Rushdie and his second wife, Marianne, are taken into protective custody, and spend the next year moving around from one safe house to another.

Rushdie's life is threatened again and again, and each year, the fatwa against him is renewed. Nevertheless, Rushdie continues writing, and his friends rally around him. Many in the literary world do the same, but many others, under fear, abandon and condemn Rushdie. For the next decade, Rushdie lives under protection, divorcing, marrying, divorcing again, and falling in love once more. Rushdie also manages to raise his son, Zafar, into a competent young man, and begins raising his new baby, Milan. The autobiography ends with the threat against Rushdie minimized, and Rushdie ends his protection. He then goes to hail a cab to see about an apartment.

Prologue - Chapter 5 Summary and Analysis

Summary:

Prologue - It is a bad day for Salman Rushdie. In addition to the realization that his marriage to novelist Marianne Wiggins is over, Rushdie has a memorial service for his friend, Bruce Chatwin, who has died of AIDS. Things get even worse when he receives a call from a BBC reporter, who informs Rushdie that the Ayatollah Khomeini has issued a fatwa, a decree in the Islamic faith popularly known as a death sentence, against him. Instantly, Rushdie knows he is in trouble. He rushes to the CBS station, where he has an interview. There, he reads the fatwa, which encourages Muslims to kill all the people associated with printing the book *The Satanic Verses*, including the author himself. Muslim demonstrators refer to Rushdie as "Satan Rushdie." On air, Rushdie says he wishes he had been more critical of Islam, especially given the way the Muslim world is responding. Rushdie then meets his wife at his literary agency, who brings him a packed bag. As Rushdie is enroute to the memorial service for Chatwin, he wonders about the safety of his family overseas and in England. Reporters are everywhere. Rushdie realizes that the Iranian revolution has grown unpopular with its supporters, especially in the war against Iraq. Khomeini seizes on Rushdie's book to unite Iran.

Rushdie races over to see his first wife and his son, Zafar. The police are already protecting the house. Rushdie promises Zafar he will call him every night at seven. The police are outside of Rushdie's own house, and he returns home for the night, but he does not sleep. He wonders what awaits him.

Chapter 1, "A Faustian Contract in Reverse" - When Salman Rushdie is a little boy, his father, Anis, tells him stories of the East, such as those from "Thousand and One Nights." Negin,

Rushdie's mother, also tells him stories. Rushdie is born in British-India. Anis inherits his family's textile fortune, but then wastes it, dying broke. Nevertheless, Anis cares deeply for his family, and takes Rushdie to England in 1961, where Rushdie will be educated at Rugby School. Years later, before Anis dies, he writes to Rushdie, telling him how much he loves Rushdie's books, and always looks forward to the next. "Rushdie" is an invented last name constructed by Anis, in honor of Ibn Rushid, Averroes, the Spanish-Arab philosopher. Though Anis is without belief in God, the rise of Islam fascinates him, because it occurs inside recorded history, and because he finds much contradiction and inconsistency in the religion itself. Rushdie, as a younger man, is unsure about God's existence, though he later comes to discover he does not believe in God.

At school, Rushdie does his best to fit in, doing his best not to act foreign or too clever, but is not an athlete, and this causes him concern. At school, Rushdie is required to participate in paramilitary activities, but he rebels against this, saying that only recently had India gained independence from Great Britain, and he is excused. Rather than study during paramilitary exercises, Rushdie reads science fiction novels, from Asimov to Arthur C. Clarke. Rushdie later attends Cambridge. Anis demands Rushdie study economics, or he will stop paying for college. Rushdie does not want to return home, for India is at war with Pakistan. Rushdie wants to study history, and a professor, Dr. John Broadbent, argues the case to Anis, who concedes. Among the courses offered by Cambridge is one about the rise of Islam, and of Mohammad. Mohammad, in some disputed verses of the hadith, is apparently fooled by Satan into writing down incorrect verses, only to be given correct verses from God by the angel Gabriel. The wrong verses recognize the divinity of three winged goddesses. Mohammad has been tempted, according to tradition, and Rushdie finds it to be a good story. Rushdie decides he wants to write, and spends the next thirteen years writing nothing important, until 1981, when *Midnight's Children* is published. Combining history with fiction, Rushdie realizes he is on to something. He wants to give a voice to India in the novel, and when it is published, Indians all over thank Rushdie for giving them a voice. Rushdie becomes a full-time writer with *Midnight's Children*. Rushdie recounts the next seven years as being good ones. In the United States, *Midnight's Children* sells exceptionally well, and it surprises everyone. It is in 1984 that Rushdie's marriage to Clarissa ends. Rushdie is unable to have more children, and his wife wants a country rather than a city life. Rushdie goes on to have an affair, and begins dreaming up a new book about an interrelated world, about new things entering the world- and the idea for *The Satanic Verses* is born. Rushdie goes on to become a speaker and a member of the International PEN Society. When Rushdie turns forty, he feels as if he has finally gotten to a place where he can be happy. While working on a film called "The Riddle of Midnight," Rushdie learns that his father has cancer, and goes to visit him. Anis later dies in the hospital, and Rushdie must pay his bills using an American Express card before the body can be released to them. He later marries Marianne, on January 23, 1988. Shortly thereafter, *The Satanic Verses* is finished. The result is a reverse Faustian contract- to gain immortality, you ruin your daily life.

Chapter 2, "Manuscripts Don't Burn" - The morning after Valentine's Day (the day after Rushdie discovers the fatwa has been issued against him), he is visited by a senior officer from the Special Branch of the Metropolitan Police, and by an intelligence officer. Rushdie reflects on the publishing process, as the right publisher is selected for the book. At the same time, Bruce Chatwin is dying of AIDS. A proof copy of *The Satanic Verses* is read by a supposed friend, Madhu Jain of the paper *India Today*. She begins the controversy over the book. Muslims in India's Parliament respond angrily to Rushdie's book. Rushdie's character is demonized,

including by the English press. The British edition is published on September 26, 1988. The book is later banned in a dozen countries. Rushdie comes to question the idea of freedom, imagining he always had the right to write as he wanted. Soon after, death threats begin pouring in, causing Rushdie to cancel a reading at Cambridge. More death threats pour in, speaking of bombings and killing those who invite Rushdie to speak. Muslim leaders around the world, in particular in the Middle East, are coming after Rushdie with a vengeance, condemning him. In England, Muslim demonstrations against Rushdie and the book occur in Bradford. Bomb scares are had at the Viking Penguin publishing offices.

In Bradford, over a thousand people attend the protest, all of them men, and Rushdie and Marianne see the event on the news. The book is burned while Bradford city councilor tells people that Islam is all about peace. Rushdie begins to grow angry over everything that is happening. However, there are many who come out in defense of Rushdie as well. Among them are Syrian professor of Islamic Studies at Exeter University, Aziz al-Azmeh. Counter-demonstrators organize in London. The U.S. edition of the novel is published, and while there is some push back, most editorial commentary in America supports Rushdie. The book receives excellent reviews in the United States. Protests in Pakistan flare up, but they are small. Several people are killed. American interests are also targeted.

Chapter 3, "Year Zero" - The Special Branch officer, Will Wilson, and the intelligence officer, Will Wilton, discuss the situation with Rushdie. He is given two cars, two drivers, and two security agents, Ben Winters and Stanley Doll. It is believed everything will blow over in a few days. He will be staying at the Lygon Arms hotel. Everywhere Rushdie and Marianne go, they are stared at. One woman even wishes Rushdie good luck. The second day there, Stan and Benny explain that Khomeini has hinted that if Rushdie apologizes, he could be spared from his fate. The approved apology is craven, and Rushdie reworks it so that he apologizes for offending people, not for the book itself. It is a weak move, Rushdie asserts, and results in the rejection of the apology. He writes that he should have made a stand against intolerance instead. Rushdie goes to stay at the Thames, Oxfordshire cottage of Hilary Rubenstein at the A. P. Watt Agency. Rushdie and Marianne instead go to the Middle Pitts farm of friend and composer, Michael and Deb Berkeley, on the Welsh Border. He is given the farm as long as he needs it, but he and Marianne agree they need to find their own place to live.

In the world, Muslim rage against the book continues, spearheaded by Khomeini and Rafsanjani. Support of Rushdie also appears to be wavering in Britain, India, and the United States. Publishing offices are receiving threatening phone calls. But PEN America vociferously defends the novel, and Germany and Italy also move ahead to publish the novel. In Britain, though, Foreign Secretary Sir Geoffrey How condemns the book. The literary front in defense of Rushdie also breaks. The West Berlin Academy of Arts, for example, refuses to allow a pro-Rushdie event. At the same time, a new place to live is found, called Tyn-y-Coed, or "house in the woods," a white-walled cottage with a slate roof in Pentrefelin. A new protection team is brought in, including Dev Stonehouse, Gerry Fitt, Tom King, and Ulsterman Ian Paisley, as well as two drivers, Alex and Phil. They go for a walk in the nearby Black Mountains, and caution Rushdie against visiting his son in London too often. Rushdie later learns that the entire incident will not blow over in a few days, but may go on indefinitely. Regular police may have to take up watch, and Rushdie will not be allowed to return to his normal life. Yet every night, Rushdie continues to call his son at seven, as promised. Stan and Benny return, and Rushdie is concerned when his son doesn't answer the phone at seven. He tries again a few times, and the police are sent to the house, and observe the wrong house. They report the door is open and all the lights are on, and

Rushdie fears his family is dead. But fortunately, they are just late getting home, and the mistake of the wrong house is quickly discovered. Rushdie describes it as the worst day of his life. Rushdie then moves on to a house called Porlock Weir near the village of Porlock. Marianne, who has no restrictions on her movement, comes and goes, and begins telling lies about Rushdie. But Rushdie doesn't want to live alone, and so he stays with her. He is also encouraged to change his name, and Rushdie chooses Joseph Anton, after his favorite authors, Joseph Conrad and Anton Chekhov. Rushdie knows he must continue writing, and so begins doing reviews of books. After speaking with his son, and reflecting on the bath time stories he told Zafar, Rushdie begins to write once more. Meanwhile, Islamic hatred heats up, and Muslims who do not hate Rushdie are themselves killed. Rushdie, meanwhile, manages to see movies and see his son, even when superiors say he should not. Rushdie is offered shooting lessons, but he declines. Watching a documentary on the failed assassination of Ronald Reagan, Rushdie comes to realize there is no such thing as absolute security. The security team for Rushdie enjoys his literary circle of friends, who feed them and treat them well on visits. Yet at the same time, rumors of specially-trained gunmen being brought in specifically to kill Rushdie, abound.

As Rushdie moves around, he comes into possession of the new cell phone, which he describes as a brick with an antenna on it. Rushdie is taken to a place in Talybont while Marianne returns to visit America for a graduation from Dartmouth. As time goes on, Rushdie's good friends solidify around him, and are happy to be seen in his company. When Marianne returns, they are moved to Dyke House in Gladestry. He and Marianne then separate. The publishers begin questioning a paperback edition of *The Satanic Verses*. Bill Buford, American boyfriend of Jane Wellesey, secures a house for Rushdie in Essex, allowing his name to be used on the rental agreement. Rushdie also works on an essay to be published around the one year-anniversary of the fatwa. As 1989 ends, the Brandenburg Gate is thrown open in Berlin, and the city is reunited. Chapter 4, "The Trap of Wanting to Be Loved" - Rushdie dreams of being vindicated, in which people would understand what he had done. Surveys taken reveal that most booksellers want the paperback version of the "Verses" to come out. Rushdie's essays are published, and Khomeini renews the calls for Rushdie's death. Rushdie gets into video games because of his son, and Marianne, who comes around, tells him to read books instead. Rushdie continues working on his new novel into the spring of 1990, which will become *Haroun and the Sea of Stories*. Rushdie's friends and agents discover as well that Penguin has been underpaying Rushdie's royalties, and correct the issue. Rushdie considers going to America, and speaks with Ambassador Maurice Busby, head of America's counter-terrorism operations. Rushdie will be allowed to come to the U.S., but in three or four months, after hostages in Lebanon are released. Meanwhile, Marianne makes sure Rushdie finds her journal, in which she eviscerates him, forcing him to seek a divorce. Arabs are arrested time and again for seeking to carry out the fatwa. Attempts through the UN to settle the issue fail. All of the early potential publishers for "Haroun" have rejected the story for various reasons.

A Pakistani film comes out, about a group of jihadi terrorists who hunt down and kill Rushdie. It is refused licensing by the British Board of Film, being censored to protect Rushdie's freedom. Rushdie finds it ironic. The same year, Saddam Hussein invades Kuwait, and war breaks out. Rushdie later meets Elizabeth West, and they hit it off. They continue their relationship, one that is mostly kept quiet, because Elizabeth has no police protection. *Haroun and the Sea of Stories* is published, finally, and early readings receive good reviews. A concession is made from the Iranian government, that they would do nothing to implement the fatwa, but could not lift it, for it had already been set in motion. The divorce with Marianne is finalized, and she goes to live

and write in Washington, D.C. Salman goes on to finalize a collection of essays he is assembling. It is an attempt to make peace, to find common ground. A meeting is arranged with Muslim leaders for Rushdie, where he signs a document attesting to his belief in Islam. Despite this show of weakness, the Muslims do not reach out to Rushdie, but increase their threats against him. Chapter 5, "Been Down So Long It Looks Up to Me" - Through the winter, Rushdie comes down with a fever, and is confined to bed. The increased threats against him further restrict his freedom. Page proofs for his collection of essays, *Imaginary Homelands*, arrives. Rushdie comes to the realization that, no matter what he does, not everyone is going to love him. He comes to understand he is fighting against censorship, hatred, and the idea that people could be killed for their beliefs and ideas. He also realizes he is fighting for freedom. A team of professionals, meanwhile, has accepted the task to kill Rushdie, and new precautions are taken, and new restrictions are made. Despite this, Elizabeth, working at Bloomsbury, continues to see Rushdie, bravely. Paperback editions of the "Verses" are now being published elsewhere in Europe. Elsewhere in the world, radical Muslims begin taking out targets in conjunction with the "Verses," and in opposition to radical Islam. Rushdie moves into a house on Hampstead Lane at the northern part of Hampstead Heath. Rushdie has finally found a permanent home, and will remain there for the next seven or eight years.

Rushdie wins a Writer's Guild Award, and is allowed to make an appearance to claim it. Helen Hammington, the new manager of Rushdie's case, relaxes his restrictions a bit to be able to do these sorts of things. He is later cleared to go to the United States for a visit to the Low Library, where he is warmly received. Zafar is meanwhile accepted into the Highgate School, and Rushdie's protection is planned to be withdrawn, facing cost issues. Writer Scott Armstrong invites Rushdie to speak at the Freedom Forum, and Rushdie is escorted by a private security firm hired by the Freedom Foundation. The American team is friendly and kind, and they all ask for copies of the "Verses." In the United States, Rushdie meets other writers and supporters, from Christopher Hitchens to Bob Woodward to Katherine Graham, owner of the *Washington Post*. The Americans see to it that Rushdie's protection detail is not withdrawn.

Analysis:

Salman Rushdie begins his autobiography, "Joseph Anton: A Memoir", by describing the first day of knowing a death sentence has been pronounced for him. It is alarming for the reader to learn that a member of the Western world, living in the confines of Western civilization and culture, can be a target for radical Islamists thousands of miles away. What is even more terrifying to the reader -especially to the American reader- is that the exercise of free speech through the written word can bring a death sentence. At first, Rushdie is terrified, as anyone would be in such a situation. Rushdie is confused, though, because he has not attacked Islam in the book "The Satanic Verses", but has been indifferent to it. Scenes eerily reminiscent of Nazism and Communism in Europe are repeated by the rate at which nations ban the books, and the burning of the novel in Bradford. Even many in the Western nations seek quickly to distance or condemn Rushdie and the book, out of fear for their own lives, and hoping to appease the radicals -a similar reaction to Hitler, and later Stalin.

Rushdie, however, quickly recovers, and despite his protection detail, determines that he is not going to stop living his life. Interestingly, Rushdie, an Indian by birth, despite having grown up under British influence, falls in love with the Western tradition, especially with freedom. From an early age, Rushdie is taught stories and develops an appetite for novels, and prizes the freedom that allow such books and stories to exist. He realizes he is in a fight for freedom against terrorism, against hate, and so he resolves to keep writing and to keep speaking out

whenever and wherever he can. He understands a war of ideas is being waged, and it is not a war he intends to lose, even if it costs him his life. His heroic acts of defiance against radical Islam certainly resonate with the West today, living in a post-9/11 world. Unfortunately, hatred of Rushdie flares up, and Rushdie is denied his freedoms in order to protect him -something which he reluctantly accepts, but nevertheless rails against.

Chapters 6 - 10 Summary and Analysis

Summary:

Chapter 6, "Why It's Impossible to Photograph the Pampas" - Rushdie wonders if, one day, he will write about his experiences in conjunction with the fatwa. Rushdie reveals that it is Islam that has changed, that it has become phobic of newness. Over the next few years, Rushdie travels around under heavy security, speaking about his book and in defense of freedom, from Scandinavia to Spain to the United States. But elsewhere in the world, including in the Middle East, moderates and Muslims who refuse to condemn the "Verses" are murdered. Back in England, Zafar begins attending Highgate, and stays with his father. He is very happy to do so. Elizabeth continues standing by Rushdie, and she and Zafar get along well. Meanwhile, Bono of U2 speaks out in defense of Rushdie and The Satanic Verses, and Bono and Rushdie become friends. In Stockholm, Rushdie receives the Kurt Tucholsky Prize, awarded to persecuted writers. Rushdie and Elizabeth later go to Ireland to stay with Bono in Killiney. There, Bono and Rushdie sneak out and go to a bar for half an hour. In February, 1993, the World Trade Center in New York is bombed by Muslim terrorists. Radical Islam is not going away.

Rushdie meets with Prime Minister John Major. Rushdie thanks Major for the protection he has enjoyed. Major, facing an economic decline, needs to rally the country- and does so by condemning the fatwa against Rushdie. Clarissa is meanwhile diagnosed with cancer, undetected for eighteen months. Meanwhile, Rushdie's divorce with Marianne is still pending. U2 holds a concert in Wembley Stadium, and Rushdie, Aafar, and Elizabeth attend. Bono brings Rushdie out on stage, for solidarity. William Nygaard, a Norwegian publisher, is shot three times in October 1993 by a radical Muslim sniper, but William lives. Christopher Hitchens pulls strings with George Stephanopoulos to get President Bill Clinton to meet with Rushdie. Clinton brings the United States fully behind Rushdie. It becomes front page news.

Chapter 7, "A Truckload of Dung" - 1994 begins with the New York Times withdrawing its offer for a syndicated column to Rushdie. Outside of Great Britain, Rushdie is known as a likable figure, and inside Great Britain, writers like Christopher Hitchens are attempting to defend him. The International Parliament of Writers is founded in Strasbourg and, among its duties, seeks to help persecuted writers when their own governments will not. Rushdie becomes its first president. He also learns that he has won the Austrian State Prize for European Literature, two years after it has been awarded to him. Meanwhile, Zafar has secretly been stealing money from Rushdie to buy a boat. When Rushdie finds out, Zafar is punished. When gold jewelry goes missing from Elizabeth, she has Rushdie awaken Zafar in the middle of the night to find it, only to discover Zafar has not taken it, that it has been elsewhere. This causes an irreparable rift between Rushdie and Elizabeth. Rushdie also begins writing once more. He finishes his story collection "East, West," and the first part of his novel, *The Moor's Last Sigh*. Rushdie, Zafar, and Elizabeth go to Scotland and then to the United States, and Rushdie is excited to be able to drive again, on the interstate through New York State. Rushdie finishes up *The Moor's Last Sigh*, and an American summer tour is planned. Clarissa beats her cancer, much to the happiness of everyone.

It is further revealed to Rushdie that when *The Moor's Last Sigh* is published, Rushdie will be

permitted to do public readings and signings. These could even be publicized. But soon after, Scotland Yard begins to worry that it is not a good idea, but later relents to Rushdie. Globally, the G7 has come down in line to condemn and call for an end to the fatwa against Rushdie. Rushdie and Elizabeth try to have a baby, but continue to fail at it. She recommends Rushdie have a sperm test done. Rushdie, meanwhile, reads an excerpt from *The Moor's Last Sigh* at the Writer's Forum in Central Hall Westminster. There are no protests. Rushdie decides he wants to travel to Australia and New Zealand from his South American tour. He visits Chile, where he is taken into custody but walks away without incident, continuing on to Argentina and Mexico. In Australia, Rushdie and Elizabeth listen to Homer's *Iliad* on tape as they drive. They get into an accident with a truck, which Zafar sleeps through. They later learn the truck is full of dung.

Chapter 8, "Mr. Morning and Mr. Afternoon" - As Rushdie gets into his late forties, he begins to wonder if the rest of his life will be the way it currently is. He feels as if the past seven years of his life have gone by entirely too fast. Meanwhile, *The Moor's Last Sigh* sells well, though it causes some trouble in India, and the book's importation is stopped. It is also during this time that Rushdie has an affair with the young, beautiful daughter of a friend, Caroline Lang. Rushdie later rents a house on Long Island, New York for two months hoping to keep his freedom. Soon after, Elizabeth becomes pregnant with Rushdie's second child, a son. Zafar, meanwhile, has been skipping school since he has gotten his driver's license. His grades have also slipped, and Rushdie demands Zafar do better.

One day, one of the guards in the house accidentally fires off his gun while cleaning it, which leads Rushdie to press to have the weapons taken out of his home. A counteroffer is made, of having one officer be responsible for private movements, and the rest of the officers withdrawn. Frank Bishop is given the job as the main man, and Dennis the Horse as his backup.

Parliamentary elections are held, and Tony Blair becomes prime minister. Rushdie attends the celebration. On Tuesday, May 27, Elizabeth gives birth to Milan Luca West Rushdie. Word breaks out in the press of the birth, but Elizabeth is unhappy that Milan's last name is not hyphenated to be West-Rushdie. Zafar turns eighteen, and the family vacations for the summer in America. While there, Rushdie and Elizabeth formally marry. Thereafter, Great Britain's Random House takes on the paperback edition of *The Satanic Verses*. Meanwhile, a miniseries adaptation of *Midnight's Children* for the BBC is being produced. By the time Milan is seven months old, cracks begin appearing in the Rushdie marriage. A second attempt to have another baby ends in a miscarriage, and Elizabeth turns away from Rushdie to busy herself with Milan. They grow distant, and it is noticed by friends.

Word comes that India, which has banned Rushdie from visiting, may soon be lifting those travel restrictions. During summer vacation in America, Rushdie works on *The Ground Beneath Her Feet*. The night of September 22, 1998, CNN breaks the story that President Khatami of Iran has declared the death threat against Rushdie to be over. There is much excitement and happiness. Though the fatwa would remain, the government of Iran would dissociate itself from the fatwa. Rushdie now has his freedom back. That Sunday, Rushdie and Clarissa take Zafar to Exeter for college. In Iran, meanwhile, outrage erupts, and many call for the renewal of the fatwa. Iranian students, especially, protest the decision, and chant that they are ready to kill themselves in order to kill Rushdie. Rushdie's mother tells him to write a nice book for his next project.

Chapter 9, "His Millenarian Illusion" - The tenth anniversary of the Bradford book burning rolls around, and many in Iran still declare the fatwa to be on. Rushdie suffers from droopy eyelid syndrome, ptosis, which is treated with an operation. Khatami later takes a hard stance against Rushdie, stating that European nations who support Rushdie also support intolerance and war.

The release of *The Ground Beneath Her Feet* occurs in conjunction with an eight-city U.S. tour. As the year 2000 approaches, Rushdie falls under the sway of the idea that the new millennium will bring a great transformation of life. Clarissa is later admitted to the hospital, and the fluid removed from her lungs is found to have cancer in it. Clarissa is dying. Rushdie does his best to be there for Zafar. He frantically uses the internet to find cures for his mother's cancer, but Clarissa fades quickly and dies. Soon after, the Rushdies's house on Bishop Avenue is robbed, and their marriage later disintegrates. After they divorce, and after several years go by, Elizabeth and Rushdie are able to become friends again.

Rushdie is seeing writer and actress Padma Lakshmi. They live freely and openly in New York, and many believe that Rushdie is making fun of British security, which he is not. Only by living openly could he end the fear around him, Rushdie explains. Rushdie is finally able to return to India, and he does so with Zafar. The trip attracts few protestors, indicating that much of the controversy over *The Satanic Verses* has died down. Rushdie even goes on to act in a scene in the movie *"Bridget Jones' Diary."* Zafar goes to live in New York with his father and Padma, of whom he approves. British intelligence reanalyzes the threat level against Rushdie, and downgrades it. Rushdie is one level away from not needing protection. The divorce with Elizabeth comes about, and Milan will come and live with Rushdie. When Rushdie moves into a new house, Joseph Anton passes away.

Chapter 10, "At the Halcyon Hotel" - Padma brings Rushdie to Los Angeles. While there, he works in the library in Beverly Hills. He also has lunch with Christopher Hitchens and Warren Beatty. But things with Padma break down, the apartment Rushdie wants in New York is costing a lot of money to fix up, and the divorce with Elizabeth is getting bad. Rushdie also writes for the "New York Times," finding the modern world of technology to be demanding. Rushdie's new novel, *Fury*, comes out on September 11, during the terrorist attacks. Rushdie writes in defense of freedom and attacks terrorism. Shortly thereafter, meeting at the Halcyon Hotel, Rushdie's threat level is downgraded, and security withdrawn. Rushdie then hails a cab to look at an apartment.

Analysis:

Though at times Rushdie feels as if he is alone, he knows this is not the case. He still does his best to be a good father, and even manages to get married to Elizabeth West, despite the way that he must live under protection. Indeed, Rushdie's stand against radical Islam, and in defense of human freedom, compel his good friends to rally around him, and expands his name dramatically in the literary world. He wins numerous prizes and awards, and continues writing. He gains many friends who are writers, and who are proud to be seen in his company. Indeed, Rushdie's fight against the radicals who want to kill him is given new impetus by U.S. President Bill Clinton, who condemns the fatwa against Rushdie. Soon after, the G7 condemns the fatwa, as does the United Nations. A huge international outcry eventually pressures Iran into dissociating itself from the fatwa. And all the while, Rushdie continues to write and speak out against the evils of terrorism, refusing to back down.

Prophetically, with the rise of terrorism in the new millennium -the horrific terrorist attacks of 9/11- Rushdie's defiance becomes a rallying point for many. Terrorism cannot be backed down from, Rushdie maintains, and it must be defeated by people refusing to be afraid to live their lives, just as Rushdie has done. Unfortunately, due to infidelity and other circumstances, Rushdie's marriage to Elizabeth breaks down, and his new marriage to Padma Lakshmi is not a happy one. Rushdie presses on though, buoyed by the strong young man Zafar has turned out to be, and by the way baby Milan has grown into an intelligent child. After 9/11, Rushdie's security

threat is reassessed, and he is given the option to refuse any more protection from the British. Rushdie immediately accepts, wanting a normal life, and the protection is called back. Rushdie then begins his normal life with the simple, everyday act of hailing a cab to see about a new apartment

Important People

Salman Rushdie

Salman Rushdie is the author and narrator of his autobiography, *Joseph Anton: A Memoir*. He is the husband of Padma, and former husband of Elizabeth West and Marianne. Rushdie is an excellent, though controversial novelist. Born in British-India, Rushdie is educated in the West, in England at Exeter. As a student, he enjoys reading novels, having grown up listening to the stories his father tells. Rushdie, after graduating, becomes a novelist, and his book *Midnight's Children* makes literary waves, and Rushdie begins making a name for himself. While in college, Rushdie studies Islam, and writes a novel incorporating Islam called *The Satanic Verses*. The novel instantly sets off a firestorm in the Muslim world, and the Ayatollah of Iran issues a fatwa against Rushdie, calling for his death.

Rushdie, who is married and has a son, must go into hiding. He assumes the name Joseph Conrad, after his two favorite authors. While in hiding, Rushdie's marriage ends with Marianne, and he later falls in love with and marries Elizabeth West, who gives him a son, Milan. The marriage later breaks apart, and Rushdie remarries Padma. Meanwhile, Rushdie continues writing and publishing, determined to make a stand for freedom. Bono of U2, President Bill Clinton, the United Nations, and other countries, leaders, and organizations take to defending Rushdie, and eventually succeed in having Iran dissociate itself from the fatwa. Rushdie then seizes on the chance to cast off his protective detail, and does his best to resume a free, normal life.

Joseph Anton

Joseph Anton is an alias assumed by hunted writer Salman Rushdie. Joseph Anton is formed from the first names of Rushdie's favorite writers, Joseph Conrad and Anton Chekhov. Joseph Anton exists for more than a decade as Rushdie's alias, and simply disappears when Rushdie moves into a new house, away from his then-permanent home at Bishop Street.

Clarissa Luard

Clarissa is Salman Rushdie's first wife, who bears him a son named Zafar. Clarissa and Rushdie continue to be friendly following their divorce, and often do things together to make Zafar happy. Clarissa is later diagnosed with cancer, and beats it. Much later, however, her cancer returns, and she dies from it.

Marianne Wiggins

Marianne is Rushdie's second wife, who is married to him for several years, including his first years in hiding. She lies about Rushdie, and forces him to press for a divorce by writing mean things about Rushdie in her journal, and then leaving her journal for Rushdie to find.

Liz Calder

Rushdie's first and only editor, Liz Calder is a close friend of Rushdie's, and helps to found Bloomsbury Publishing press.

Zafar Rushdie

Zafar Rushdie is the son of Salman Rushdie and Clarissa Luard. He is bright, energetic, and deeply committed to his parents. Rushdie does his best to ensure Zafar grows up happily despite the protective detail and the fatwa. Zafar does indeed grow to be a capable young man.

Elizabeth West

Elizabeth West is the third wife of Salman Rushdie. She falls in love with him while he is in hiding, marries him, and gives him a son, Milan. But Rushdie's infidelity, a miscarriage, and distance between them leads to a breakdown in their marriage, and they later have a nasty divorce.

Helen Hammington

Helen Hammington manages Rushdie's protection case, and is the first leader who allows Rushdie some freedom. Rushdie greatly respects Hammington for this.

President Bill Clinton

President Bill Clinton is president of the United States, and meets with Salman Rushdie at the White House in the Oval Office. Clinton condemns the fatwa against Rushdie, which helps to encourage other international groups and nations to do the same.

Milan West Rushdie

Milan West Rushdie is the son of Salman Rushdie and Elizabeth West. Like Zafar, Rushdie raises Milan as best he can, hoping to give Milan as normal a life as possible despite the fatwa. When Rushdie and Elizabeth divorce, Milan goes to live with Rushdie.



Objects/Places

India

India is where Salman Rushdie is born and grows into young adulthood, whereupon he leaves to study and live in England. After *The Satanic Verses* is published, Rushdie is banned from visiting India for more than a decade.

England

England is where Salman Rushdie goes to study, and later to live. It is throughout England that Rushdie is kept in hiding.

Bishop's Avenue

Bishop's Avenue is the location of the house in North London that becomes Salman Rushdie's permanent home for several years. When Rushdie leaves Bishop, he also leaves behind the alias Joseph Anton.

New York, New York, USA

New York, New York, USA, is where Salman Rushdie comes to live, and where he experiences new-found freedom following his years spent in hiding. He becomes a man about town, and appears in photos in the press frequently.

Washington, D.C.

Washington, D.C., is the capital of the United States of America, and is the location of the White House. It is in Washington, D.C., that Salman Rushdie meets President Bill Clinton.

Halcyon Hotel

The Halcyon Hotel in London is where Salman Rushdie learns that his risk assessment has been downgraded. It is where Rushdie rejects his protective detail, and goes on to live a normal life.

The Satanic Verses

The Satanic Verses is a book written by Salman Rushdie, which incorporates Islamic history, and is roundly condemned by radical Islamists in Iran and around the world. A copy of the book is burned in Bradford.

Armored Car

An armored car is how Salman Rushdie is transported around England. An armored car brings him to and from visits to friends and public appearances.

Cell Phone

A cell phone is what Salman Rushdie acquires in order to make phone calls since he moves around frequently. He uses the cell phone to call his son, Zafar, every night at seven.

Gun

Guns are carried by Rushdie's protection detail. One is accidentally fired in the house, which outrages Rushdie, and causes him to press for a change in his security plans.

Themes

Freedom

Freedom is a major component of the Western cultural tradition, especially in the United States and the United Kingdom. Freedom occupies a prominent and major place in Salman Rushdie's memoir, *Joseph Anton*. Freedom in part consists of the ability to write, speak, and present one's beliefs and thoughts clearly. This is what Rushdie exercises when he composes *The Satanic Verses*. Yet it is these very freedoms that come under attack by radical members of the Muslim community, who condemn the book and demonize Rushdie. Indeed, hatred of Rushdie and his book go so far as to have Iran issue a fatwa against Rushdie, calling for his death. Rushdie's crime is that he has written something with which Islamists disagree.

Rushdie is taken into protective custody and his own freedoms restricted in order to preserve his

life. Nevertheless, Rushdie rails against radical Islam, continues to write, and opposes his security. Eventually, the West at large comes to stand behind Rushdie, recognizing his stand for freedom. Slowly, restrictions on Rushdie's travel are eased, and Rushdie begins to live freely once more. Indeed, Rushdie acknowledges he is fighting for freedom by defying the Muslims. After the attacks of 9/11, Rushdie writes scathing articles against terrorism, and defends freedom. Rushdie eventually regains his own freedom, when his risk is downgraded, and he rejects security protection.

Radical Islam

Radical Islam is a concurrent theme throughout Salman Rushdie's autobiography, *Joseph Anton: A Memoir*. Radical Islam consists of the warping and twisting of Islam to meet personal and political ends, to crush and conquer and subdue, and to instill fear in others through the use of terrorism. Rushdie describes radical Islam in his book as something that is phobic of everything new and modern.

Radical Islamists condemn Rushdie's book, *The Satanic Verses*, and Iran's Ayatollah Khomeini issues a fatwa against Rushdie, calling for his death. Other Muslim leaders call for the deaths of all people associated with the publication of Rushdie's book, and many people are killed. Bombs, death threats, firebombs, and other such tactics are utilized by radical Muslims to carry out the fatwa. Many are wounded as well, in failed assassination attempts, such as William Nygaard. Radical Islam, and the fatwa against Rushdie, ultimately become a rallying cry for the West, and for moderate Muslims, all of whom come to Rushdie's defense. At first, it is Rushdie's family and friends who defend him, and then later, organizations such as PEN America and PEN International. Eventually, entire nations get involved against radical Islam, such as the United States and the United Kingdom. Even international bodies, such as the UN and G7, condemn the fatwa against Rushdie.

Courage

Courage is a major, dominant, and overarching theme in Salman Rushdie's autobiography, *Joseph Anton: A Memoir*. Courage consists of a person facing danger or difficult circumstances, even if such circumstances and dangers are overwhelming. Courage exists in Rushdie's book on two levels: the personal, and the group level.

In terms of courage existing on the personal level, Rushdie exhibits such bravery. It is he whom the fatwa is issued against, and it is he who must go into hiding. Yet, Rushdie does not break or back down, ultimately coming to challenge his attackers by writing and carrying on in the tradition of Western freedom. He scathingly condemns terrorism and radical Islam, at the peril of his own life, while relentlessly defending the Western tradition of freedom. The family, friends, and individuals who support and rally around Rushdie also exhibit freedom, for they risk their lives as well to do so.

Courage at the group level comes in the form of organizations and nations that ultimately defend Rushdie, putting themselves at risk as well. Among the groups who protect Rushdie are his security detail, various writers organizations such as PEN America and PEN International. Later, entire nations, such as the United States and England, condemn the fatwa against Rushdie as well.

Style

Perspective

Salman Rushdie tells his autobiography, *Joseph Anton: A Memoir* in the third-person omniscient perspective, replacing "I" with "He." Rushdie tells the book in this fashion because he, as the narrator, is recounting his own life story, tracing the events of this period of his life years after

they have happened, thereby adopting an omniscient position on those events. Referring to himself as "he," Rushdie takes on an elegant form of politeness by refusing the word "I." This is also done because, for most of the novel, Rushdie is writing about his alias, Joseph Anton, rather than himself, Salman Rushdie. It is at once an autobiography, and a biography of someone else.

Tone

Salman Rushdie tells his autobiography, *Joseph Anton: A Memoir* in a tone that is measured, calm, and reflective, for the events of the novel happened two decades before, culminating in events that occurred only a decade before. This calm and measured approach presents a relaxed, objective counterpoint to the rash, horrifying, and hotblooded events of the book, from the fatwa to Rushdie's days in hiding. Furthermore, the tone adopted by Rushdie is that of a man who has lived through the worst troubles of his life, and is later recalling them so that contemporaries and posterity can understand his struggles, and be better braced for future struggles of their own, especially in defense of freedom.

Structure

Salman Rushdie structures his autobiography, *Joseph Anton: A Memoir* into ten broad chapters and a prologue. The prologue details the events of the day that Rushdie found out about the fatwa against him, and the succeeding ten chapters trace the events of his life through the early 2000s. The ten chapters are arranged in chronological, linear format, in order to systematically guide the reader through the chaotic events of his life. Rushdie further titles each chapter with a mark of something significant from its contents; Chapter 10, "Halcyon Hotel," for example, details Rushdie regaining his freedom at the Halcyon Hotel in London; Chapter 7, "A Truckload of Dung," includes an event in which a collision with a truck full of excrement almost kills him.

Topics for Discussion

Discuss the theme of freedom in Salman Rushdie's autobiography, *Joseph Anton: A Memoir*. What is freedom? How does freedom appear in the book? Why does Salman Rushdie risk his life to defend the idea of freedom? Is this a worthy reason to risk his life? Why or why not? Defend your claim.

In Chapter 5, on page 285, Rushdie writes, "As you are fighting a battle that may cost you your life, is the thing for which you are fighting worth losing your life for? And he found it possible to answer: yes. He was prepared to die, if dying became necessary, for what Carmen Callil had called 'a bloody book.'" What battle is Rushdie referring to? What is he defending? Is this worth his life? Why or why not?

Why is Islamic opposition to Salman Rushdie's novel *The Satanic Verses* so stiff? What is the novel about? What do radical Muslims take issue with in particular? How does Rushdie respond? How do the United States, Great Britain, and the West at large respond?

Discuss the theme of courage in Salman Rushdie's autobiography, *Joseph Anton: A Memoir*. What is courage? In what ways does courage appear in Rushdie's book? Who has courage, and how is this courage displayed? What is courage used to defend? Why?

Imagine you are in Salman Rushdie's place. Would you apologize for or defend your novel, *The Satanic Verses*? Why? Would you allow yourself to go into hiding, or to be protected by security? Why or why not? What is to be gained and lost by security, according to Rushdie? Does this matter? Why or why not?

THE BOMB AND I

ARUNDHATI ROY

- ▶ Born on 24 November 1961
- ▶ an Indian author best known for her novel *The God of Small Things*
- ▶ became the best-selling book by a non-expatriate Indian author
- ▶ a political activist involved in human rights and environmental causes
- ▶ foremost campaigner against nuclear weapons in the Indian subcontinent

BRIEF SUMMARY

- ▶ She is a strong critique of India's nuclear weapons program
- ▶ Roy picked apart the importance of nukes elegantly, and most importantly, courageously.
- ▶ Both India and Pakistan improve and expand their nuclear capabilities.
- ▶ Nuclear experts fear that if the simmering tension between the two Both countries have already shared a handful of crises that could have resulted in nuclear warfare.
- ▶ To Roy, the rift between the two countries cannot be solved by pointing missiles at one another.

As Roy simply put, "Though we are separate countries, we share skies, we share winds, we share water...any nuclear war with Pakistan will be a war against ourselves."

- ▶ "the nuclear bomb is the most antidemocratic, antinational, antihuman, outright evil thing that man has ever made."

THEMES

- ▶ Unquestioned systems of power
- ▶ Loss of peace and complete freedom
- ▶ Edge of a nuclear exchange
- ▶ Simmering tension
- ▶ Dangerous nuclear deployments between India and Pakistan

CONCLUSION

- ▶ Roy's critique says her courage truly shines
- ▶ it is her appeal to take personal offense to the existence of nuclear weapons.
- ▶ Pushing aside that the dangers of nuclear weapons is an obvious one
- ▶ she compels her readers to feel directly insulted that governments around the world have bestowed enormous value on these bombs.

CRITICAL ANALYSIS

- ▶ Yes it is to be accepted that nuclear weapon if used will bring catastrophic consequences
- ▶ But it is to be remembered that India follows "NO FIRST USE POLICY"
- ▶ India being a lover of world peace has used its nuclear capacities to cater its humanitarian needs like energy generation
- ▶ As it is believed that "Deterrence is the best form of prevention"
- ▶ India should not be left behind in the global race in any technology
- ▶ Roy's views should be taken with utmost caution but staying away from nuclear research would be a blunder.

ELOBRATED VERSION

Arundhati Roy wrote *The End of Imagination* (1998) a critique of the Indian government's nuclear policies. It was published in her collection *The Cost of Living* in which she also Crusaded against India's massive hydroelectric dam projects in the central and western state of Maharashtra, Madhya Pradesh and Gujarat.

The most critically analysed tale of the events held in May 1998 at pokhran. she highlights the basic fundamental needs and wants of the people in her essay which the government had ignored in light of gaining a political edge and about to call itself the powerful and developing country. She has put it staunchly? When the government has black panther is not the education, nutrition, shelter, poverty of 400 million people.

Macleod weapons pervaded on thinking, control our behaviour, administer our societies, Inform our dreams. They are the ultimate colouriser. White's than other white man that ever lived the very heart a whiteness"

India and Pakistan have Nuclear bombs now and feel entirely justified in having them, Israel, Iran, Iraq, Saudi Arabia, Norway, Nepal, etc. Every country in the world has a special case to make when nuclear Technology goes on the market, when it gets truly competitive and price fall not just governments but anybody who can afford it can have their own private Arsenal. bussinessman, terrorists, perhaps even the occasional rich writer.

When she told her friends that she was writing this piece, the caution to her to go ahead they say but first make sure you are not vulnerable." Is protesting against having a nuclear bob implanted in her brain is anti Hindu and Anti National.

The nuclear bomb is the most anti democratic, Anti National, anti human, outright Evil thing that man has ever made if you are religious, then remember that this bomb Is man's challenge to God. it's worded quite simply; we have the power to destroy everything that you have created if you're not religious Then look at it this way this world of ours is 4 billion 600 million years old it could end in an afternoon

Conclusion:

Roy in this essay criticized the negative effects of nuclear weapons and its effect on India India is known for his speech but nucleya testing has damaged it Indeed roy wishes India as a country she focus its Holistic development.

UNIT 3 POETRY

1. BLACKBERRY PICKING BY SEAMUS HEANEY

BLACKBERRY-PICKING SUMMARY

X

It's late August which means it's primo blackberry conditions – tons of rain and sun, and the blackberries are slowly starting to ripen. At first, a lot of them are still green and hard, but some are red (getting there) and a few are perfectly ripe and purple.

After the first ripe berry is eaten, it's so sweet that the blackberry-pickers have to have more. They get a bunch of buckets and whatever else will hold the berries, and set off to pick as many as they can.

They hunt everywhere – through hayfields, cornfields, and briars – staining and scratching their hands as they search. They fill the buckets first with the greener, less ripe berries, and then top them off with the ripest ones.

These blackberry-pickers store their stash in a cowshed, yet always, despite their best efforts at preservation, the berries start to rot. The juice starts smelling sour and some of the oldest berries grow furry mold. It's always disappointing for the speaker, who always hopes that all the berries will keep, even though he knows they will rot.

Blackberry-Picking

BY SEAMUS HEANEY

for Philip Hobsbaum

Late August, given heavy rain and sun
 For a full week, the blackberries would ripen.
 At first, just one, a glossy purple clot
 Among others, red, green, hard as a knot.
 You ate that first one and its flesh was sweet
 Like thickened wine: summer's blood was in it
 Leaving stains upon the tongue and lust for
 Picking. Then red ones inked up and that hunger
 Sent us out with milk cans, pea tins, jam-pots
 Where briars scratched and wet grass bleached our boots.
 Round hayfields, cornfields and potato-drills
 We trekked and picked until the cans were full,
 Until the tinkling bottom had been covered
 With green ones, and on top big dark blobs burned
 Like a plate of eyes. Our hands were peppered
 With thorn pricks, our palms sticky as Bluebeard's.

We hoarded the fresh berries in the byre.
 But when the bath was filled we found a fur,
 A rat-grey fungus, glutting on our cache.
 The juice was stinking too. Once off the bush
 The fruit fermented, the sweet flesh would turn sour.
 I always felt like crying. It wasn't fair
 That all the lovely canfuls smelt of rot.
 Each year I hoped they'd keep, knew they would not.

Seamus Heaney, "Blackberry Picking" from *Opened Ground: Selected poems 1966-1996*.
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Source: *Death of a Naturalist* (1966)

A Short Analysis of Seamus Heaney's 'Blackberry-Picking'

AUG 26

Posted by [interestingliterature](#)

A critical reading of a classic Heaney poem

Seamus Heaney's 'Blackberry-Picking' is one of the great twentieth-century poems about disappointment, or, more specifically, about that moment in our youth when we realise that things will never live up to our high expectations. Heaney uses the specific act of picking blackberries to explore this theme. You can read 'Blackberry-Picking' [here](#); below we offer a brief analysis of Heaney's poem in terms of its language, meaning, and principal themes. In summary, 'Blackberry-Picking' is divided into two stanzas: the first focuses on the picking of the blackberries and the speaker's memories of the experience of picking them, eating them, and taking them home. The second stanza then reflects on what happened once the blackberries had been hoarded in a bath placed in a 'byre' or shed. The speaker recalls the sense of disappointment he and his fellow blackberry-pickers felt when they discovered that the berries had fermented and a fungus was growing on the fruit. He says that this made him sad, and he came to realise that this would always happen: soon after the berries had been picked, they would go rotten.

But of course 'Blackberry-Picking' is not just about the literal experience of picking blackberries. The poem appeared in Seamus Heaney's first volume of poems, *Death of a Naturalist*, published in 1966, when Heaney was in his mid-twenties. The main theme of many of the poems in this volume is growing up. Growing up is about reconciling ourselves, with our hopes and expectations, to the realities of the world, and 'Blackberry-Picking' addresses this theme. It's a rite of passage that we all go through, though it's sometimes difficult to pinpoint the exact moment when disillusionment begins to cloud our clear and sunny skies of hope. The clichéd example is when we discover there's no Santa Claus, but in 'Blackberry-Picking' the speaker's realisation does not come all of a sudden: note how in the poem's second stanza he says he '*always* felt like crying' when he discovered the mould among the rotting blackberries, and how '*Each year* I hoped they'd keep'. The speaker kept alive the spirit of optimism even in the face of life's bitter realities.

But 'Blackberry-Picking' suggests that youth's hopeful optimism is about 'tasting' life more generally, just as the speaker literally tastes the blackberries. Note that when he does, he describes the 'flesh' of the blackberries and how 'sweet' it was. Of course, fruit does have 'flesh' and blackberries are sweet, but the word, especially given the speaker's talk of 'lust' in the next line, also calls to mind a sexual awakening. Tasting the blackberries – juicy, voluptuous, sweet – is a sensual experience, much like our first kiss or our first sexual experience. After that first thrill, there is no other.

One of the masterly things about 'Blackberry-Picking' as a poem, in fact, is the way in which Heaney hints at the deeper significance of the act without, as it were, laying it on with a trowel. Late August – the last gasps of summer before autumn and that 'back to school' feeling returns at the end of the summer holidays – is an apt time to begin experiencing a sense of disillusionment with life, but it is a fact that this is when blackberries are ripe to be picked. Similarly, the fruit-picking calls to mind the biblical story from the Book of Genesis, that loss of paradise brought on when Adam and Eve ate the fruit of the forbidden tree: they gained worldly knowledge, but in doing so lost their innocence. But Heaney doesn't choose to overstress this, any more than the fact that the berries – placed in a bath in a shed – are associated with the infant Jesus lying in his manger in the stable, that setting of a million nativity plays (and Jesus' time on earth, of course, culminated in his self-sacrifice that was made necessary by Adam and Eve's fruity temptation and subsequent Fall). These things are roughly at the back of our minds when we read Heaney's poem, perhaps, but he does not insist that we understand or analyse 'Blackberry-Picking' in terms of such possible biblical resonances. The only explicit comparison

made with other literature is to the notorious figure from French folk tales, Bluebeard, who had a habit of murdering his wives; the sticky deep red juice of the blackberries on the speaker's hands is like the blood on Bluebeard's hands. (There might even be a faint recollection of Angus' description of another murderer, [Macbeth](#): 'Now does he feel / His secret murders sticking on his hands'.) Life and death, sex and murder, procreation and destruction, are thus bound up in Heaney's description of the blackberry-picking.

The disillusionment is also subtly conveyed through Heaney's use of rhyming couplets – or rather, couplets that don't quite rhyme. Most of them are instead off-rhymes or pararhymes at best: *sun/ripen*, *sweet/it*, *byre/fur*, *cache/bush*, and so on. As in Wilfred Owen's war poems, the pararhyme suggests that something is not quite right, and rhyme seems too neat and glib a way of rendering such an unsettling and disillusioning experience. With one exception (*clots/knots* early on in the poem), we have to wait until the final couplet until we get a full rhyme: *rot/not*. And this is because by now the speaker has come to terms with his disillusionment and can face it squarely in the face, especially now he's a bit older.

'Blackberry-Picking' helped to make Seamus Heaney a success almost overnight, along with the other poems in his first volume. We hope this analysis has offered some suggestion of why it is such a triumph of a poem, such a satisfying portrayal of disappointment.

For more of Heaney's classic early poetry, see [our discussion of 'Digging' here](#). For more meaningful poetry about fruit, see our [analysis of Blake's poem about resentment and anger, 'A Poison Tree'](#). We've also offered [some advice for writing better English Literature essays](#) here.

Essay on The Medicine Bag by Virginia Driving Hawk

Length: 928 words (2.7 double-spaced pages)

ESSAY PREVIEW

There comes a point in everyone's life when they go through an experience that enables them to come to age, and transition into adolescence. In Virginia Sneve's short story, "The Medicine Bag", Martin learns a valuable lesson on judging others as he comes to a realization on what a true Aboriginal is. In addition, he understands that his assumptions about his friends' attitudes were inaccurate. Martin also moves from a phase of thinking of himself solely to thinking of others, as noted when he starts to reflect on his grandfather's feelings. The protagonist, Martin, definitely moves from childhood to adolescence, as he comes of age and changes into a more mature and knowledgeable individual during his grandfather's visit.

In the story, Martin uses stereotypes and comparisons to label people, however he matures as he understands an individual should be defined by their actions, and not a piece of clothing, their appearance, or status. For example, Martin reveals that he never showed his friend's Grandpa's portrait because his "Grandpa wasn't tall and stately like TV Indians" (Sneve, 1). He compares Grandpa to the "ideal" aboriginals that are portrayed on TV, and he holds an idealistic view on Aboriginals. He believes that to be an Aboriginal, one has to look and dress in a certain way. Through his limited perception, he concludes that Grandpa isn't Aboriginal simply because he does not look like one. Moreover, as Martin offers drinks to his friends, no one replies as they are listening attentively to Grandpa retell the story about "how he [kills] the deer from which his vest is made" (Sneve, 5). Martin begins to feel proud of his grandfather. His friends, who he thought would make fun of grandpa, enjoy grandpa's company, and liste...

... middle of paper ...

...idual. He realizes that people are more than a label, and that stereotypes do not define who you are. He also grasps that his friends would enjoy grandfather's company rather than laugh at him. He changes into a much more sympathetic person, as he starts to think about his grandfather's feeling, rather than being egocentric. Grandfather's visit provided Martin the rich experience needed to enable him to come of age and appreciate his valuable heritage. Through this experience, Martin looks at the world through a different perspective, and see's that the "fringes of life offers a unique experience, but there's a time to see what [life] looks like from the dance floor (Chbosky)."

2. A FAR CRY FROM AFRICA

Derek Walcott - 1930-2017

Meaning of the Title

- The title of the poem involves an idiom: "a far cry" means an impossible thing. But the poet seems to use the words in other senses also; the title suggests in one sense that the poet is writing about an African subject from a distance.

Poetic Structure

- A Far Cry from Africa is written in free verse. It is presented in two stanzas one consisting of twenty-one lines the other consisting of eleven. It does not follow a strict rhyming pattern, although end rhymes feature prominently throughout the poem.

Derek Walcott

- Sir Derek Alton Walcott, KCSL, OBE, OCC (23 January 1930 – 17 March 2017) was a Saint Lucian poet and playwright. He received the 1992 Nobel Prize in Literature. He was the University of Alberta's first distinguished scholar in residence. He is a postmodernist and postcolonial literature writer. Several of Walcott's poems – "The Schooner Flight" and Omeros – include some elements of French patois and West Indian English.

Walcott's dilemma about language

- Derek Walcott's "A Far Cry from Africa" expresses how Walcott is torn between "Africa and the English tongue.

- In “A Far Cry from Africa,” Derek Walcott uses the advantages of hybridity to express unhomeliness.
- Derek has mixed heredity by having been born to an African and European and this gives him dual mother tongue Both African and English as language. Derek often expresses that even though he doesn’t like Europeans but he can’t help to love the language of Europe.

Walcott’s hate and love relationship with European culture and language

- He hated the English culture but loved the English language and empathized with the Irish for they were also the victims of colonization. In “A Far Cry from Africa,” Walcott does not express all aspects of British and African culture; instead he focuses only on the brutal history of both. He is “poisoned with the blood of both,” and he is torn between the two horrific options of a bloodied Africa or the attacker that is England Colonization
- In order to effectively colonize another’s land, the colonizer’s culture has to become so widely spread and deeply embedded in the colonized land’s culture so that the indigenous peoples will begin to accept that they are inferior to the colonizers. Mimicry is a term used to explain the natives’ imitating the colonizing country due to their want to be “accepted by the colonizing culture” and their feeling of inferiority and shame for their own culture.

Domination of British language

- In order to fully dominate a land by supporting their culture as superior, the colonizer must use one of the most powerful conveyances for the dispersion of ideologies: language. When the British colonized the West Indies, they enforced English as the official language, the main means of causing the natives to accept the British culture as their own.
- However, in “A Far Cry from Africa,” Walcott ironically describes how he rejects the British culture – the colonialist ideology – but accepts the British language as superior.

Metaphors used in the poem

- “A Far Cry from Africa” uses metaphors, such as “colonel of carrion”, and ironic statements, such as “corpses are scattered through a paradise”, to describe the death and destruction and inhumanity that has occurred in both Africa and Europe. As half-European and half-African, Walcott was privileged to bear both horrible histories.
- The full-blooded natives’ desire was to look and behave like the colonizers. However, they did not have to bear the burden of being genetically similar to the colonizers, and not only being torn between two cultures but “divided to the vein”. Derek Walcott uses his genetic hybridity and cultural hybridity to express the extremity of his unhomeliness.

Main Theme

- In *A Far Cry from Africa* by Derek Walcott deals with the theme of split identity and anxiety caused by it in the face of the struggle in which the poet could side with neither party.
- It is, in short, about the poet's ambivalent feelings towards the Kenyan terrorists and the counter-terrorist white colonial government, both of which were 'inhuman', during the independence struggle of the country in the 1950s. The persona, probably the poet himself, can take favor of none of them since both bloods circulate along his veins.

Love for English language

- He has been given an English tongue which he loves on the one hand, and on the other, he cannot tolerate the brutal slaughter of Africans with whom he shares blood and some traditions. His conscience forbids him to favour injustice. He is in the state of indecisiveness, troubled, wishing to see peace and harmony in the region.

Violence

- "*A Far Cry from Africa*" opens a horrible scene of bloodshed in African territory. 'Bloodstreams', 'scattered corpses,' 'worm' show ghastly sight of battle. Native blacks are being exterminated like Jews in holocaust following the killing of a white child in its bed by blacks.

Dual meaning of the title: A far cry

- "A Far Cry" may also have another meaning that the real state of the African 'paradise' is a far cry from the Africa that we have read about in descriptions of gorgeous fauna and flora and interesting village customs. And a third level of meaning to the title is the idea of Walcott hearing the poem as a far cry coming all the way across thousands of miles of ocean.
- He hears the cry coming to him on the wind.

Imagery

- The animal imagery is another important feature of the poem. Walcott regards as acceptable violence the nature or "natural law" of animals killing each other to eat and survive; but human beings have been turned even the unseemly animal behavior into worse and meaningless violence. Beasts come out better than "upright man" since animals do what they must do, any do not seek divinity through inflicting pain.

Post colonial poetry

- The poem *A Far Cry from Africa* belongs to post colonial poetry. Mainly the poem discusses the events of the Mau Mau uprising in Kenya in the early 1950s. It was a bloody battle during the 1950 between the European settlers and the native Kikuyu tribes in Kenya.

3. HAMLET BY WOLE SOYINKA

He stilled his doubts, they rose to halt and lame
 A resolution on the rack. Passion's flame
 Was doused in fear of error; his mind's unease
 Bred indulgence to the state's disease
 Ghosts embowelled his earth; he clung to rails
 In a gallery of abstractions, dissecting tales
 As 'told by an idiot'. Passionless he set a stage
 Of passion for the guilt he would engage.
 Justice despaired. The turn and turn abouts
 Of reason danced default to duty's counterpoint
 Till treachery scratched the slate of primal clay
 Then Metaphysics waived a thought's delay--
 It took the salt in the wound, the 'point
 Envenom'd too' to steel the prince of doubts.

My Analysis:

"Hamlet," shows the poet's empathy with Shakespeare's most famous character. "Hamlet" contains many references to the play itself, yet many of the images and lines could be applied to Soyinka's own life in prison. The poem is written in sonnet form, with a tight rhyme scheme, which focuses the reader's attention on the emphasis which Soyinka places on the link between himself and the Dane.

Hamlet reflects Nigeria's sickness and its infection, which permeates through to Soyinka himself. The confusion and horrors of Denmark have their modern-day counterpart in Nigeria, and, more specifically, in the literal and mental imprisonment of Soyinka.

Wole Soyinka's "Hamlet": (Nigeria's a Prison)

Abra Reid, '91.5, English 32 (Spring 1990)

Hamlet: I could be bounded in a nutshell and count myself a king of infinite space--were it not that I have bad dreams. (2.2.254-6)

Wole Soyinka's "Hamlet," shows the poet's empathy with Shakespeare's most famous character. "Hamlet" contains many references to the play itself, yet many of the images and lines could be applied to Soyinka's own life in prison. The poem is written in sonnet form, with a tight rhyme scheme, which focuses the reader's attention on the emphasis which Soyinka places on the link between himself and the Dane.

The first stanza focuses on Hamlet's reluctance to act on the ghost's revelation. The discovery of his father's murder provokes "passion's flame", yet Hamlet's habit of thinking and analyzing every action "douses" his intent to "sweep to [his] revenge" (Hamlet 1.5.31). His fear that the ghost's accusations may be untrue allows the usurping ruler Claudius to "indulge" himself in his incestuous lust for the queen and continue wearing his borrowed Kingly robes. The "state's disease" belongs to the Elizabethan idea of the King being a sustaining, life-giving power at the heart of all things in the state. Thus, as Claudius' actions are evil, he poisons the whole of Denmark with his sickness. At the time of Soyinka's imprisonment, Nigeria's officials were

notoriously corrupt, thus leading to an analogy between Nigeria and Denmark. Violence and political strife wracked the country, mirroring the unnatural state of affairs in Denmark where brother plots against brother, son against father, and father against mother.

The second stanza describes Hamlet's world, but it would equally hold true as a description of Soyinka's imprisonment. In "Chimes of Silence" Soyinka details the inner workings of his mind: "Slowly, remorselessly, reality dissolves and certitude betrays the mind" (A Shuttle in the Crypt, 31). Soyinka's world, like Hamlet's, exists in a state of limbo where "Ghosts embowell(ed) his earth"; everything becomes less tangible and less real. The last sentence refers to **The Murder of Gonzago**, a play which Hamlet sets before King Claudius in order to prove his guilt. The stanza presents a juxtaposition between the confusion of the supernatural world, and the reality of discovering the King's guilt. In addition, the stanza creates a tension between the machinations of Hamlet's mind and the rationale behind his actions. Soyinka's poem, written under extremely harsh conditions, demonstrates the ability of the human mind to detach from anger, or passion, sufficiently to act or write something in a desirable way.

The last stanza focuses on the dichotomy between Hamlet's wish to revenge and his constant stalling. As the play's "scourge and minister" he must revenge to fulfill filial "duty" but fate consistently works against him. It is only in the final scene in the play when the King, and another revenging son, Laertes, organize a sword fight between them, that Hamlet finally acts. Hamlet's trust and sense of honor causes him not to look at Laertes' sword which is "unbated and envenom'd" (Hamlet, 5.2.323), and the wound he receives is fatal. Yet, this knowledge spurs Hamlet on to commit the only act that the play has required of him: he murders the King. Thus, Soyinka comments on the paradox of Hamlet's courage arriving at the time when he is physically, at his weakest. Perhaps, Soyinka's emphasis of this point, could relate to his own courage which managed to rally his spirits during the lowest emotional points of his solitary confinement. Hamlet reflects Nigeria's sickness and its infection, which permeates through to Soyinka himself. The confusion and horrors of Denmark have their modern-day counterpart in Nigeria, and, more specifically, in the literal and mental imprisonment of Soyinka.

4 I KNOW WHY THE CAGED BIRD SINGS

BY MAYA ANGELOU

A free bird leaps
on the back of the wind
and floats downstream
till the current ends
and dips his wing
in the orange sun rays
and dares to claim the sky.

But a bird that stalks
down his narrow cage
can seldom see through

his bars of rage
 his wings are clipped and
 his feet are tied
 so he opens his throat to sing.

The caged bird sings
 with a fearful trill
 of things unknown
 but longed for still
 and his tune is heard
 on the distant hill
 for the caged bird
 sings of freedom.

The free bird thinks of another breeze
 and the trade winds soft through the sighing trees
 and the fat worms waiting on a dawn bright lawn
 and he names the sky his own

But a caged bird stands on the grave of dreams
 his shadow shouts on a nightmare scream
 his wings are clipped and his feet are tied
 so he opens his throat to sing.

The caged bird sings
 with a fearful trill
 of things unknown
 but longed for still
 and his tune is heard
 on the distant hill
 for the caged bird
 sings of freedom.

Maya Angelou, "Caged Bird" from *Shaker, Why Don't You Sing?* Copyright © 1983 by Maya Angelou. Used by permission of Random House, an imprint and division of Penguin Random House LLC. All rights reserved.

Source: *The Complete Collected Poems of Maya Angelou* (Random House Inc., 1994)



I Know Why the Caged Bird Sings

From Wikipedia, the free encyclopedia

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Cover from the first edition of *I Know Why the Caged Bird Sings*, published in 1969 by [Random House](#)

I Know Why the Caged Bird Sings is a 1969 [autobiography](#) describing the early years of American writer and poet [Maya Angelou](#). The first in a seven-volume series, it is a [coming-of-age story](#) that illustrates how strength of character and a love of literature can help overcome [racism](#) and [trauma](#). The book begins when three-year-old Maya and her older brother are sent to [Stamps, Arkansas](#), to live with their grandmother and ends when Maya becomes a mother at the age of 16. In the course of *Caged Bird*, Maya transforms from a victim of racism with an [inferiority complex](#) into a self-possessed, dignified young woman capable of responding to prejudice.

Angelou was challenged by her friend, author [James Baldwin](#), and her editor, [Robert Loomis](#), to write an autobiography that was also a piece of literature. Reviewers often categorize *Caged Bird* as [autobiographical fiction](#) because Angelou uses thematic development and other techniques common to fiction, but the prevailing critical view characterizes it as an autobiography, a genre she attempts to critique, change, and expand. The book covers topics common to autobiographies written by Black American women in the years following the [Civil Rights Movement](#): a celebration of Black motherhood; a critique of racism; the importance of family; and the quest for independence, personal dignity, and self-definition.

Angelou uses her autobiography to explore subjects such as [identity](#), [rape](#), racism, and [literacy](#). She also writes in new ways about women's lives in a male-dominated society. Maya, the younger version of Angelou and the book's central character, has been called "a symbolic character for every black girl growing up in America".^[1] Angelou's description of being raped as an eight-year-old child overwhelms the book, although it is presented briefly in the text. Another metaphor, that of a bird struggling to escape its cage, is a central image throughout the work, which consists of "a sequence of lessons about resisting racist oppression".^[2] Angelou's treatment of racism provides a thematic unity to the book. Literacy and the power of words help young Maya cope with her bewildering world; books become her refuge as she works through her trauma.

Caged Bird was nominated for a [National Book Award](#) in 1970 and remained on [The New York Times paperback bestseller list](#) for two years. It has been used in educational settings from high schools to universities, and the book has been celebrated for creating new literary avenues for the American memoir. However, the book's graphic depiction of childhood rape, racism, and sexuality has caused it to be challenged or banned in some schools and libraries.



The book's title comes from a poem by [African-American](#) poet [Paul Laurence Dunbar](#). The caged bird, a symbol for the chained [slave](#), is an image Angelou uses throughout all her writings.^[3]

Before writing *I Know Why the Caged Bird Sings* at the age of forty, Angelou had a long and varied career, holding jobs such as composer, singer, actor, civil rights worker, journalist, and educator.^[4] In the late 1950s, she joined the [Harlem Writers Guild](#), where she met a number of important African-American authors, including her friend and mentor [James Baldwin](#). After hearing civil rights leader [Dr. Martin Luther King, Jr.](#) speak for the first time in 1960, she was inspired to join the [Civil Rights Movement](#). She organized several benefits for him, and he named her Northern Coordinator of the [Southern Christian Leadership Conference](#). She worked for several years in [Ghana](#), West Africa, as a journalist, actress, and educator. She was invited back to the US by [Malcolm X](#) to work for him shortly before his assassination in 1965.^[5] In 1968, King asked her to organize a march, but he too was [assassinated](#) on April 4, which also

happened to be her birthday. For many years, Angelou responded to King's murder by not celebrating her birthday, instead choosing to meet with, call, or send flowers to his widow, [Coretta Scott King](#).^{[6][7]}

Angelou was deeply depressed in the months following King's assassination, so to help lift her spirits, Baldwin brought her to a dinner party at the home of cartoonist [Jules Feiffer](#) and his wife Judy in late 1968.^[8] The guests began telling stories of their childhoods and Angelou's stories impressed Judy Feiffer. The next day she called [Robert Loomis](#) at [Random House](#), who became Angelou's editor throughout her long writing career until he retired in 2011,^[9] and "told him that he ought to get this woman to write a book".^[8] At first, Angelou refused, since she thought of herself as a poet and playwright.^[10] According to Angelou, Baldwin had a "covert hand" in getting her to write the book, and advised Loomis to use "a little reverse psychology",^[11] and reported that Loomis tricked her into it by daring her: "It's just as well", he said, "because to write an autobiography as literature is just about impossible".^[8] Angelou was unable to resist a challenge, and she began writing *Caged Bird*.^[10] After "closeting herself"^[12] in London, it took her two years to write it. She shared the manuscript with her friend, writer [Jessica Mitford](#), before submitting it for publication.^[12]

Angelou subsequently wrote six additional autobiographies, covering a variety of her young adult experiences. They are distinct in style and narration, but unified in their themes and stretch from Arkansas to Africa, and back to the US, from the beginnings of [World War II](#) to King's assassination.^[13] Like *Caged Bird*, the events in these books are episodic and crafted as a series of short stories, yet do not follow a strict chronology. Later books in the series include *Gather Together in My Name* (1974), *Singin' and Swingin' and Gettin' Merry Like Christmas* (1976), *The Heart of a Woman* (1981), *All God's Children Need Traveling Shoes* (1986), *A Song Flung Up to Heaven* (2002), and *Mom & Me & Mom* (2013, at the age of 85). Critics have often judged Angelou's later autobiographies "in light of the first", and *Caged Bird* generally receives the highest praise.^[14]

Beginning with *Caged Bird*, Angelou used the same "writing ritual" for many years.^[15] She would get up at five in the morning and check into a hotel room, where the staff were instructed to remove any pictures from the walls. She wrote on yellow legal pads while lying on the bed, with a bottle of sherry, a deck of cards to play *solitaire*, *Roget's Thesaurus*, and the Bible, and left by the early afternoon. She averaged 10–12 pages of material a day, which she edited down to three or four pages in the evening.^[16] Lupton stated that this ritual indicated "a firmness of purpose and an inflexible use of time".^[15] Angelou went through this process to give herself time to turn the events of her life into art,^[15] and to "enchant" herself; as she said in a 1989 interview with the [BBC](#), to "relive the agony, the anguish, the *Sturm und Drang*".^[17] She placed herself back in the time she wrote about, even during traumatic experiences like her rape in *Caged Bird*, to "tell the human truth" about her life. Critic Opal Moore says about *Caged Bird*: "...Though easily read, [it] is no 'easy read'".^[18] Angelou stated that she played cards to reach that place of enchantment, to access her memories more effectively. She has stated, "It may take an hour to get into it, but once I'm in it—ha! It's so delicious!" She did not find the process cathartic; rather, she found relief in "telling the truth".^[17]

Title[\[edit\]](#)

When selecting a title, Angelou turned to [Paul Laurence Dunbar](#), an Afro-American poet whose works she had admired for years. [Jazz](#) vocalist and civil rights activist [Abbey Lincoln](#) suggested the title.^[19] According to Lyman B. Hagen, the title pulls Angelou's readers into the book while reminding them that it is possible to both lose control of one's life and to have one's freedom

taken from them.^[20] Angelou has credited Dunbar, along with [Shakespeare](#), with forming her "writing ambition".^[21] The title of the book comes from the third stanza of Dunbar's poem "Sympathy":^[note 1]

I know why the caged bird sings, ah me,
When his wing is bruised and his bosom sore,
When he beats his bars and would be free;
It is not a carol of joy or glee,
But a prayer that he sends from his heart's deep core,
But a plea, that upward to Heaven he flings –
I know why the caged bird sings.^[22]

Plot summary[[edit](#)]

See also: [List of characters in I Know Why the Caged Bird Sings](#)

I Know Why the Caged Bird Sings follows Marguerite's (called "My" or "Maya" by her brother) life from the age of three to seventeen and the struggles she faces – particularly with [racism](#) – in the [Southern United States](#). Abandoned by their parents, Maya and her older brother Bailey are sent to live with their paternal grandmother (Momma) and crippled uncle (Uncle Willie) in [Stamps, Arkansas](#). Maya and Bailey are haunted by their parents' abandonment throughout the book – they travel alone and are labeled like baggage.^[23]

The community of [Stamps, Arkansas](#), is the setting for a large portion of the book. Many of the problems Maya encounters in her childhood stem from the overt racism of her white neighbors. Although Mamma is relatively wealthy because she owns the general store at the heart of Stamps' Black community, the white children of their town hassle Maya's family relentlessly. One of these "powhitetrash" girls, for example, reveals her pubic hair to Momma in a humiliating incident. Early in the book, Momma hides Uncle Willie in a vegetable bin to protect him from [Ku Klux Klan](#) raiders. Maya has to endure the insult of her name being changed to Mary by a racist employer. A white speaker at her eighth grade graduation ceremony disparages the Black audience by suggesting that they have limited job opportunities. A white dentist refuses to treat Maya's rotting tooth, even when Momma reminds him that she had loaned him money during the [Depression](#). The Black community of Stamps enjoys a moment of racial victory when they listen to the radio broadcast of [Joe Louis](#)'s championship fight, but generally, they feel the heavy weight of racist oppression.

A turning point in the book occurs when Maya and Bailey's father unexpectedly appears in Stamps. He takes the two children with him when he departs, but leaves them with their mother in [St. Louis, Missouri](#). Eight-year-old Maya is sexually abused and raped by her mother's boyfriend, Mr. Freeman. He is found guilty during the trial, but escapes jail time and is murdered, presumably by Maya's uncles. Maya feels guilty and withdraws from everyone but her brother. Even after returning to Stamps, Maya remains reclusive and nearly mute until she meets Mrs. Bertha Flowers, "the aristocrat of Black Stamps",^[24] who encourages her through books and communication to regain her voice and soul. This coaxes Maya out of her shell.

Later, Momma decides to send her grandchildren to their mother in [San Francisco, California](#), to protect them from the dangers of racism in Stamps. Maya attends [George Washington High School](#) and studies dance and drama on a scholarship at the [California Labor School](#). Before graduating, she becomes the first Black female [streetcar](#) conductor in San Francisco. While still in high school, Maya visits her father in southern California one summer and has some experiences pivotal to her development. She drives a car for the first time when she must

transport her intoxicated father home from an excursion to Mexico. She experiences homelessness for a short time after a fight with her father's girlfriend.

During Maya's final year of high school, she worries that she might be a [lesbian](#) (which she confuses due to her sexual inexperience with the belief that lesbians are also [hermaphrodites](#)). She ultimately initiates sexual intercourse with a teenage boy. She becomes pregnant, which on the advice of her brother, she hides from her family until her eighth month of pregnancy in order to graduate from high school. Maya gives birth at the end of the book.

Style and genre[[edit](#)]

In addition to being classified as an [autobiography](#), *I Know Why the Caged Bird Sings* has also been called a *Bildungsroman*, like [George Eliot's](#) *The Mill on the Floss*.

Angelou's prose works, while presenting a unique interpretation of the [autobiographical form](#), can be placed in the long tradition of African-American autobiography.^[25] Her use of fiction-writing techniques such as dialogue, characterization, and thematic development, however, often lead reviewers to categorize her books, including *I Know Why the Caged Bird Sings*, as [autobiographical fiction](#).^[26] Other critics, like Lupton, insist that Angelou's books should be categorized as autobiographies because they conform to the genre's standard structure: they are written by a single author, they are chronological, and they contain elements of character, technique, and theme.^[27] In a 1983 interview with African-American literature critic [Claudia Tate](#), Angelou calls her books autobiographies.^[28]

At first, Angelou intended to return to poetry and play-writing after completing *Caged Bird* and write no more autobiographies, but she chose the genre as her primary mode of expression because of its challenge and so that she could "change it, to make it bigger, richer, finer, and more inclusive in the twentieth century". In a 1989 interview, she stated, "I think I am the only serious writer who has chosen the autobiographical form to carry my work, my expression".^[29] As she told journalist [George Plimpton](#) during a 1990 interview, "Autobiography is awfully seductive; it's wonderful".^[30] She also told Plimpton that like the tradition begun by [Frederick Douglass](#) in [slave narratives](#), she used the literary technique of "speaking in the first-person singular talking about the first-person plural, always saying I meaning 'we'".^[30] As critic Susan Gilbert states, Angelou was reporting not one person's story, but the collective's.^[31] Scholar [Selwyn R. Cudjoe](#) agrees, and sees Angelou as representative of the convention in African-American autobiography as a public gesture that speaks for an entire group of people.^[32]

Scholar Joanne M. Braxton sees *Caged Bird* as "the fully developed black female autobiographical form that began to emerge in the 1940s and 1950s".^[33] The book presents themes that are common in autobiography by Black American women: a celebration of Black motherhood; a criticism of racism; the importance of family; and the quest for independence, personal dignity, and self-definition.^[33] Angelou introduces a unique point of view in American autobiography by revealing her life story through a narrator who is a Black female from the South, at some points a child, and other points a mother.^[34] Writer [Hilton Als](#) calls Angelou one of the "pioneers of self-exposure", willing to focus honestly on the more negative aspects of her personality and choices.^[35] For example, Angelou was worried about her readers' reactions to her disclosure in her second autobiography, *Gather Together in My Name*, that she was a prostitute. She went through with it, anyway, after her husband Paul Du Feu advised her to be honest about it.^[36]

Angelou has recognized that there are fictional aspects to her books, and that she tends to "diverge from the conventional notion of autobiography as truth".^[37] Angelou discussed her writing process with Plimpton, and when asked if she changed the truth to improve her story, she admitted that she had. She stated, "Sometimes I make a diameter from a composite of three or four people, because the essence in only one person is not sufficiently strong to be written about."^[30] Although Angelou has never admitted to changing the facts in her stories, she has used these facts to make an impact with the reader. As Hagen states, "One can assume that 'the essence of the data' is present in Angelou's work".^[38] Hagen also states that Angelou "fictionalizes, to enhance interest".^[38] For example, Angelou uses the [first-person narrative voice](#) customary with autobiographies, told from the perspective of a child that is "artfully recreated by an adult narrator".^[39]

Angelou uses two distinct voices, the adult writer and the child who is the focus of the book, whom Angelou calls "the Maya character". Angelou reports that maintaining the distinction between herself and the Maya character is "damned difficult", but "very necessary".^[1] Scholar Liliane Arensberg suggests that Angelou "retaliates for the tongue-tied child's helpless pain" by using her adult self's [irony](#) and wit.^[40] As such, *Caged Bird* has been called a [Bildungsroman](#) or coming-of-age story; critic Mary Jane Lupton compares it to other *Bildungsromans* like [George Eliot's](#) novel [The Mill on the Floss](#). According to Lupton, the two books share the following similarities: a focus on young strong-willed heroines who have solid relationships with their brothers, an examination of the role of literature in life, and an emphasis on the importance of family and community life.^[29]

"During the months she spent writing the book, [Angelou] practically withdrew from the world. She'd set the bar high. Her ambition was to write a book that would honor the Black experience and affirm the 'human spirit.' She more than achieved her goal. She wrote a coming-of-age story that has become a modern classic".

—Marcia Ann Gillespie, 2008^[41]

Form[[edit](#)]

When Angelou wrote *I Know Why the Caged Bird Sings* at the end of the 1960s, one of the necessary and accepted features of literature, according to critic Pierre A. Walker, was thematic unity. One of Angelou's goals was to create a book that satisfied this criterion, in order to achieve her political purposes, which were to demonstrate how to resist racism in America. The structure of the text, which resembles a series of short stories, is not chronological but rather thematic.^[2] Walker, in his 1993 article about *Caged Bird*, "Racial Protest, Identity, Words, and Form", focuses on the book's structure, and describes how it supports her presentation of racism. According to Walker, critics had neglected analyzing its structure, choosing to focus instead on its themes, which he feels neglects the political nature of the book. He states, "One serves Angelou and *Caged Bird* better by emphasizing how form and political content work together".^[42] Angelou structures her book so that it presents a series of lessons about how to resist racism and oppression. The progression Maya goes through thematically unifies the book, something that "stands in contrast to the otherwise episodic quality of the narrative".^[2] The way in which Angelou constructs, arranges, and organizes her vignettes often undermined the chronology of her childhood by "juxtaposing the events of one chapter with the events of preceding and following ones so that they too comment on each other".^[2] For example, the incident with the "powhitetrash" girls takes place in chapter 5, when Maya was ten years old, well before Angelou's recounting of her rape in chapter 12, which occurred when Maya was 8. Walker explains that Angelou's purpose in placing the vignettes in this way is that it

followed her thematic structure.^[43] Angelou's editor, [Robert Loomis](#), agrees, stating that Angelou could rewrite any of her books by changing the order of her facts to make a different impact on the reader.^[12] Hagen sees Angelou's structure somewhat differently, focusing on Maya's journey "to establish a worthwhile self-concept",^[44] and states that she structures the book into three parts: arrival, sojourn, and departure, which occur both geographically and psychologically. However, Hagen notes that instead of beginning *Caged Bird* chronologically, with Maya and Bailey's arrival in Stamps, Angelou begins the book much later chronologically by recounting an embarrassing experience at church, an incident that demonstrates Maya's diminished sense of self, insecurity, and lack of status.^[12] Hagen explains that Angelou's purpose is to demonstrate Maya's journey from insecurity to her feelings of worth gained by becoming a mother at the end of the book.^[45]

Themes[[edit](#)]

Main article: [Themes in Maya Angelou's autobiographies](#)

Identity[[edit](#)]

The Black female is assaulted in her tender years by all those common forces of nature at the same time that she is caught in the tripartite crossfire of male prejudice, white illogical hate and Black lack of power.

—Maya Angelou, *I Know Why the Caged Bird Sings*^[46]

In the course of *Caged Bird*, Maya, who has been described as "a symbolic character for every black girl growing up in America",^[1] goes from being a victim of racism with an inferiority complex to a self-aware individual who responds to racism with dignity and a strong sense of her own identity. [Feminist scholar](#) Maria Lauret states that the "formation of female cultural identity" is woven into the book's narrative, setting Maya up as "a role model for Black women".^[47] Scholar Liliane Arensberg calls this presentation Angelou's "identity theme" and a major motif in Angelou's narrative. Maya's unsettled life in *Caged Bird* suggests her sense of self "as perpetually in the process of becoming, of dying and being reborn, in all its ramifications".^[48] African-American literature scholar Dolly McPherson agrees, stating that Angelou creatively uses Christian mythology and theology to present the Biblical themes of death, regeneration, and rebirth.^[49]

As Lauret indicates, Angelou and other female writers in the late 1960s and early 1970s used autobiography to reimagine ways of writing about women's lives and identities in a male-dominated society. Up until this time, Black women were not depicted realistically in African-American fiction and autobiography, meaning that Angelou was one of the first Black autobiographers to present, as Cudjoe put it, "a powerful and authentic signification of [African-American] womanhood in her quest for understanding and love rather than for bitterness and despair".^[50] Lauret sees a connection between Angelou's autobiographies, which Lauret calls "fictions of subjectivity" and "feminist first-person narratives", and fictional first-person narratives (such as *The Women's Room* by [Marilyn French](#) and *The Golden Notebook* by [Doris Lessing](#)) written during the same period. As French and Lessing do in their novels, Angelou employs the narrator as [protagonist](#) and depends upon "the illusion of presence in their mode of signification".^[51]

As a displaced girl, Maya's pain is worsened by an awareness of her displacement. She is "the forgotten child", and must come to terms with "the unimaginable reality" of being unloved and unwanted;^[49] she lives in a hostile world that defines beauty in terms of whiteness and that rejects her simply because she is a Black girl. Maya internalizes the rejection she has experienced – her belief in her own ugliness was "absolute".^[52] McPherson believes that the

concept of family, or what she calls "kinship concerns", in Angelou's books must be understood in the light of the children's displacement at the beginning of *Caged Bird*.^[53] Being sent away from their parents was a psychological rejection, and resulted in a quest for love, acceptance, and self-worth for both Maya and Bailey.^[54]

Angelou uses her many roles, incarnations, and identities throughout her books to illustrate how oppression and personal history are interrelated. For example, in *Caged Bird*, Angelou demonstrates the "racist habit"^[47] of renaming African Americans, as shown when her white employer insists on calling her "Mary". Angelou describes the employer's renaming as the "hellish horror of being 'called out of [one's] name'".^[55] Scholar Debra Walker King calls it a racist insult and an assault against Maya's race and self-image.^[56] The renaming emphasizes Maya's feelings of inadequacy and denigrates her identity, individuality, and uniqueness. Maya understands that she is being insulted and rebels by breaking Mrs. Cullinan's favorite dish, but feels vindicated when, as she leaves her employer's home, Mrs. Cullinan finally gets her name right.^{[57][58]} Another incident in the book that solidifies Maya's identity is her trip to Mexico with her father, when she has to drive a car for the first time. Contrasted with her experience in Stamps, Maya is finally "in control of her fate".^[59] This experience is central to Maya's growth, as is the incident that immediately follows it, her short period of homelessness after arguing with her father's girlfriend. These two incidents give Maya a knowledge of self-determination and confirm her self-worth.^[59]

Scholar Mary Burgher believes that female Black autobiographers like Angelou have debunked the stereotypes of African-American mothers as "breeder[s] and matriarch[s]", and have presented them as having "a creative and personally fulfilling role".^[60] Lupton believes that Angelou's plot construction and character development were influenced by the same mother/child motif as is found in the work of [Harlem Renaissance](#) poet [Jessie Fauset](#).^[61] For the first five years of her life, Maya thinks of herself as an orphan and finds comfort in the thought that her mother is dead. Maya's feelings for and relationship with her own mother, whom she blames for her abandonment, express themselves in ambivalence and "repressed violent aggression".^[62] For example, Maya and her brother destroy the first Christmas gifts sent by their mother. These strong feelings are not resolved until the end of the book, when Maya becomes a mother herself, and her mother finally becomes the nurturing presence for which Maya has longed.^[63] The two main maternal influences on Maya's life change as well; Vivian becomes a more active participant, while Momma becomes less effective as Maya, by becoming a mother herself, moves from childhood to adulthood.^[64]

Racism[\[edit\]](#)

For several years before writing *Caged Bird*, Angelou worked with [Dr. Martin Luther King, Jr.](#) in the [Southern Christian Leadership Conference](#) during the 1960s to combat racism. Stamps, Arkansas, as depicted in *Caged Bird*, has very little "social ambiguity": it is a racist world divided between Black and white, male and female.^[35] Als characterizes the division as "good and evil", and notes how Angelou's witness of the evil in her society, which was directed at Black women, shaped Angelou's young life and informed her views into adulthood.^[35] Angelou uses the metaphor of a bird struggling to escape its cage, described in [Paul Laurence Dunbar's](#) poem, as a prominent symbol throughout her series of autobiographies.^{[65][66]} Like elements within a prison narrative, the caged bird represents Angelou's confinement resulting from racism and oppression.^[67] The caged bird metaphor also invokes the "supposed contradiction of the bird singing in the midst of its struggle".^[66] Scholar

Ernece B. Kelley calls *Caged Bird* a "gentle indictment of white American womanhood";^[68] Hagen expands it further, stating that the book is "a dismaying story of white dominance".^[68]

Caged Bird has been called "perhaps the most aesthetically satisfying autobiography written in the years immediately following the Civil Rights era".^[69] Critic Pierre A. Walker expresses a similar sentiment, and places it in the African-American literature tradition of political protest.^[2] Angelou demonstrates, through her involvement with the Black community of Stamps, as well as her presentation of vivid and realistic racist characters and "the vulgarity of white Southern attitudes toward African Americans",^[70] her developing understanding of the rules for surviving in a racist society. Angelou's autobiographies, beginning with *Caged Bird*, contain a sequence of lessons about resisting oppression. The sequence she describes leads Angelou, as the protagonist, from "helpless rage and indignation to forms of subtle resistance, and finally to outright and active protest".^[2]

The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.

—The final stanza of Maya Angelou's poem "Caged Bird"^[71]

Walker insists that Angelou's treatment of racism is what gives her autobiographies their thematic unity and underscores one of their central themes: the injustice of racism and how to fight it. For example, in Angelou's depiction of the "powhitetrash" incident, Maya reacts with rage, indignation, humiliation, and helplessness, but Momma teaches her how they can maintain their personal dignity and pride while dealing with racism, and that it is an effective basis for actively protesting and combating racism.^[72] Walker calls Momma's way a "strategy of subtle resistance"^[72] and McPherson calls it "the dignified course of silent endurance".^[73]

Angelou portrays Momma as a realist whose patience, courage, and silence ensured the survival and success of those who came after her.^[74] For example, Maya responds assertively when subjected to demeaning treatment by Mrs. Cullinan, her white employer, and, later on in the book, breaks the race barrier to become the first black streetcar operator in San Francisco.^{[58][75]} In addition, Angelou's description of the strong and cohesive black community of Stamps demonstrates how African Americans subvert repressive institutions to withstand racism.^[76] Arensberg insists that Angelou demonstrates how she, as a Black child, evolves out of her "racial hatred",^[77] common in the works of many contemporary Black novelists and autobiographers. At first Maya wishes that she could become white, since growing up Black in white America is dangerous; later she sheds her self-loathing and embraces a strong racial identity.^[77]

Rape[\[edit\]](#)

It should be clear, however, that this portrayal of rape is hardly titillating or "pornographic." It raises issues of trust, truth and lie, love, the naturalness of a child's craving for human contact, language and understanding, and the confusion engendered by the power disparities that necessarily exist between children and adults.

—Opal Moore^[78]

Angelou's description of being raped as an eight-year-old child overwhelms the autobiography, although it is presented briefly in the text.^[79] Scholar Mary Vermillion compares Angelou's treatment of rape to that of [Harriet Jacobs](#) in her autobiography *Incidents in the Life of a Slave Girl*. Jacobs and Angelou both use rape as a metaphor for the suffering of African Americans; Jacobs uses the metaphor to critique slaveholding culture, while Angelou uses it to first internalize, then challenge, twentieth-century racist conceptions of the Black female body (namely, that the Black female is physically unattractive).^[80] Rape, according to Vermillion, "represents the black girl's difficulties in controlling, understanding, and respecting both her body and her words".^[81]

Arensberg notes that Maya's rape is connected to the theme of death in *Caged Bird*, as Mr. Freeman threatens to kill Maya's brother Bailey if she tells anyone about the rape. After Maya lies during Freeman's trial, stating that the rape was the first time he touched her inappropriately, Freeman is murdered (presumably by one of Maya's uncles) and Maya sees her words as a bringer of death. As a result, she resolves never to speak to anyone other than Bailey. Angelou connects the violation of her body and the devaluation of her words through the depiction of her self-imposed, five-year-long silence.^[82] As Angelou later stated, "I thought if I spoke, my mouth would just issue out something that would kill people, randomly, so it was better not to talk".^[83] African-American literature scholar Selwyn R. Cudjoe calls Angelou's depiction of the rape "a burden" of *Caged Bird*: a demonstration of "the manner in which the Black female is violated in her tender years and ... the 'unnecessary insult' of Southern girlhood in her movement to adolescence".^[84] Vermillion goes further, maintaining that a Black woman who writes about her rape risks reinforcing negative stereotypes about her race and gender.^[85] When asked decades later how she was able to survive such trauma, Angelou explained it by stating, "I can't remember a time when I wasn't loved by somebody."^[86] When asked by the same interviewer why she wrote about the experience, she indicated that she wanted to demonstrate the complexities of rape. She also wanted to prevent it from happening to someone else, so that anyone who had been raped might gain understanding and not blame herself for it.^[87]

Literacy[[edit](#)]

Angelou has described [William Shakespeare](#) as a strong influence on her life and works, especially his identification with what she saw as marginalized people, claiming that "Shakespeare was a black woman".^[88]

As Lupton points out, all of Angelou's autobiographies, especially *Caged Bird* and its immediate sequel *Gather Together in My Name*, are "very much concerned with what [Angelou] knew and how she learned it". Lupton compares Angelou's informal education with the education of other Black writers of the twentieth century, who did not earn official degrees and depended upon the "direct instruction of African American cultural forms".^[89] Angelou's quest for learning and literacy parallels "the central myth of black culture in America":^[90] that freedom and literacy are connected. Angelou is influenced by writers introduced to her by Mrs. Flowers during her self-imposed muteness, including [Edgar Allan Poe](#) and [William Shakespeare](#). Angelou states, early in *Caged Bird*, that she, as the Maya character, "met and fell in love with William Shakespeare".^[91] Critic Mary Vermillion sees a connection between Maya's rape and Shakespeare's "[The Rape of Lucrece](#)", which Maya memorizes and recites when she regains her speech. Vermillion maintains that Maya finds comfort in the poem's identification with suffering.^[92] Maya finds novels and their characters complete and meaningful, so she uses them to make sense of her bewildering world. She is so involved in her fantasy world of books that she

even uses them as a way to cope with her rape,^[93] writing in *Caged Bird*, "...I was sure that any minute my mother or Bailey or the [Green Hornet](#) would bust in the door and save me".^[94] According to Walker, the power of words is another theme that appears repeatedly in *Caged Bird*. For example, Maya chooses to not speak after her rape because she is afraid of the destructive power of words. Mrs. Flowers, by introducing her to classic literature and poetry, teaches her about the positive power of language and empowers Maya to speak again.^[95] The importance of both the spoken and written word also appears repeatedly in *Caged Bird* and in all of Angelou's autobiographies.^[note 2] Referring to the importance of literacy and methods of effective writing, Angelou once advised [Oprah Winfrey](#) in a 1993 interview to "do as West Africans do ... listen to the deep talk", or the "utterances existing beneath the obvious".^[96] McPherson says, "If there is one stable element in Angelou's youth it is [a] dependence upon books". The public library is a "quiet refuge" to which Maya retreats when she experiences crisis.^[93] Hagen describes Angelou as a "natural story-teller",^[97] which "reflect[s] a good listener with a rich oral heritage".^[97] Hagen also insists that Angelou's years of muteness provided her with this skill.^[97]

Angelou was also powerfully affected by [slave narratives](#), [spirituals](#), poetry, and other autobiographies.^[98] Angelou read through the [Bible](#) twice as a young child, and memorized many passages from it.^[97] African-American spirituality, as represented by Angelou's grandmother, has influenced all of Angelou's writings, in the activities of the church community she first experiences in Stamps, in the sermonizing, and in scripture.^[90] Hagen goes on to say that in addition to being influenced by rich literary form, Angelou has also been influenced by oral traditions. In *Caged Bird*, Mrs. Flowers encourages her to listen carefully to "Mother Wit",^[99] which Hagen defines as the collective wisdom of the African-American community as expressed in [folklore](#) and humor.^{[100][note 3]}

Angelou's humor in *Caged Bird* and in all her autobiographies is drawn from Black folklore and is used to demonstrate that in spite of severe racism and oppression, Black people thrive and are, as Hagen states, "a community of song and laughter and courage".^[102] Hagen states that Angelou is able to make an indictment of institutionalized racism as she laughs at her flaws and the flaws of her community and "balances stories of black endurance of oppression against white myths and misperceptions".^[102] Hagen also characterizes *Caged Bird* as a "blues genre autobiography"^[103] because it uses elements of [blues music](#). These elements include the act of testimony when speaking of one's life and struggles, ironic understatement, and the use of natural metaphors, rhythms, and intonations. Hagen also sees elements of African American sermonizing in *Caged Bird*. Angelou's use of African-American oral traditions creates a sense of community in her readers, and identifies those who belong to it.^[104]

Reception and legacy[[edit](#)]

Critical reception and sales[[edit](#)]

I Know Why the Caged Bird Sings is the most highly acclaimed of Angelou's autobiographies. The other volumes in her series of seven autobiographies are judged and compared to *Caged Bird*.^[14] It became a bestseller immediately after it was published.^[41] Angelou's friend and mentor, [James Baldwin](#), maintained that her book "liberates the reader into life" and called it "a Biblical study of life in the midst of death".^[105] According to Angelou's biographers, "Readers, especially women, and in particular Black women, took the book to heart".^[41]

[James Baldwin](#) (1955), Angelou's friend and mentor, called *Caged Bird* "a Biblical study of life in the midst of death".^[105]

By the end of 1969, critics had placed Angelou in the tradition of other Black autobiographers. Poet James Bertolino asserts that *Caged Bird* "is one of the essential books produced by our culture". He insists that "[w]e should all read it, especially our children".^[106] It was nominated for a [National Book Award](#) in 1970, has never been out of print, and has been published in many languages.^[41] It has been a Book of the Month Club selection and an Ebony Book Club selection.^[107] In 2011, *Time Magazine* placed the book in its list of 100 best and most influential books written in English since 1923.^[108]

Critic Robert A. Gross called *Caged Bird* "a *tour de force* of language".^[109] Edmund Fuller insisted that Angelou's intellectual range and artistry were apparent in how she told her story.^[109] *Caged Bird* catapulted Angelou to international fame and critical acclaim, was a significant development in Black women's literature in that it "heralded the success of other now prominent writers".^[110] Other reviewers have praised Angelou's use of language in the book, including critic E. M. Guiney, who reported that *Caged Bird* was "one of the best autobiographies of its kind that I have read".^[107] Critic R. A. Gross praised Angelou for her use of rich and dazzling images.^[107]

By the mid-1980s, *Caged Bird* had gone through 20 hardback printings and 32 paperback printings.^[107] The week after Angelou recited her poem "[On the Pulse of Morning](#)" at President [Bill Clinton](#)'s 1993 inauguration, sales of the paperback version of *Caged Bird* and her other works rose by 300–600 percent. *Caged Bird* had sold steadily since its publication, but it increased by 500 percent. The 16-page publication of "On the Pulse of Morning" became a best-seller, and the recording of the poem was awarded a [Grammy Award](#). The Bantam Books edition of *Caged Bird* was a bestseller for 36 weeks, and they had to reprint 400,000 copies of her books to meet demand. [Random House](#), which published Angelou's hardcover books and the poem later that year, reported that they sold more of her books in January 1993 than they did in all of 1992, marking a 1,200 percent increase.^{[111][112][113]}

The book's reception has not been universally positive; for example, author [Francine Prose](#) considers its inclusion in the high school curriculum as partly responsible for the "dumbing down" of American society. Prose calls the book "manipulative melodrama", and considers Angelou's writing style an inferior example of poetic prose in memoir. She accuses Angelou of combining a dozen metaphors in one paragraph and for "obscuring ideas that could be expressed so much more simply and felicitously".^[114] Many parents throughout the U.S. have sought to ban the book from schools and libraries for being inappropriate for younger high school students, for promoting premarital sex, homosexuality, cohabitation, and pornography, and for not supporting traditional values. Parents have also objected to the book's use of profanity and to its graphic and violent depiction of rape and racism.^[115]

Influence[\[edit\]](#)

When *Caged Bird* was published in 1969, Angelou was hailed as a new kind of memoirist, one of the first African-American women who was able to publicly discuss her personal life. Up to that point, Black women writers were marginalized to the point that they were unable to present themselves as central characters. Writer Julian Mayfield, who called *Caged Bird* "a work of art that eludes description",^[35] has insisted that Angelou's autobiographies set a precedent for African-American autobiography as a whole. Als insisted that *Caged Bird* marked one of the first times that a Black autobiographer could, as Als put it, "write about blackness from the inside, without apology or defense".^[35] Through the writing of her autobiography, Angelou became recognized as a respected spokesperson for blacks and women.^[14] *Caged Bird* made her "without a doubt ... America's most visible black woman autobiographer".^[69] Although Als

considers *Caged Bird* an important contribution to the increase of Black [feminist](#) writings in the 1970s, he attributes its success less to its originality than to "its resonance in the prevailing [Zeitgeist](#)"^[35] of its time, at the end of the American Civil Rights movement. Angelou's writings, more interested in self-revelation than in politics or feminism, freed many other women writers to "open themselves up without shame to the eyes of the world".^[35]

Angelou's autobiographies, especially the first volume, have been used in narrative and multicultural approaches to [teacher education](#). Jocelyn A. Glazier, a professor at [George Washington University](#), has used *Caged Bird* and *Gather Together in My Name* when training teachers to appropriately explore racism in their classrooms. Angelou's use of understatement, self-mockery, humor, and irony causes readers of Angelou's autobiographies to wonder what she "left out" and to be unsure how to respond to the events Angelou describes. These techniques force white readers to explore their feelings about race and their privileged status in society. Glazier found that although critics have focused on where Angelou fits within the genre of African-American autobiography and her literary techniques, readers react to her storytelling with "surprise, particularly when [they] enter the text with certain expectations about the genre of autobiography".^[116]

Educator Daniel Challener, in his 1997 book *Stories of Resilience in Childhood*, analyzed the events in *Caged Bird* to illustrate resiliency in children. Challener states that Angelou's book provides a useful framework for exploring the obstacles many children like Maya face and how a community helps these children succeed as Angelou did.^[117] Psychologist Chris Boyatzis has used *Caged Bird* to supplement scientific theory and research in the instruction of [child development](#) topics such as the development of self-concept and self-esteem, ego resilience, industry versus inferiority, effects of abuse, parenting styles, sibling and friendship relations, gender issues, cognitive development, puberty, and identity formation in adolescence. He has called the book a highly effective tool for providing real-life examples of these psychological concepts.^[118]

Censorship[\[edit\]](#)

Caged Bird elicits criticism for its honest depiction of rape, its exploration of the ugly specter of racism in America, its recounting of the circumstances of Angelou's own out-of-wedlock teen pregnancy, and its humorous poking at the foibles of the institutional church.

—Opal Moore^[119]

Caged Bird has been criticized by many parents, causing it to be removed from school curricula and library shelves. The book was approved to be taught in public schools and was placed in public school libraries through the U.S. in the early-1980s, and was included in [advanced placement](#) and [gifted student](#) curricula, but attempts by parents to censor it began in 1983. It has been challenged in fifteen U.S. states. Educators have responded to these challenges by removing it from reading lists and libraries, by providing students with alternatives, and by requiring parental permission from students.^[115] Some have been critical of its sexually explicit scenes, use of language, and irreverent religious depictions.^[120]

Caged Bird appeared third on the [American Library Association](#) (ALA) list of the 100 Most Frequently Challenged Books of 1990–2000,^[121] sixth on the ALA's 2000–2009 list,^[122] and one of the ten books most frequently banned from high school and junior high school libraries and classrooms.^[123]

Film version[\[edit\]](#)

A [made-for-TV movie](#) version of *I Know Why the Caged Bird Sings* was filmed in Mississippi and aired on April 28, 1979 on [CBS](#). Angelou and Leonora Thuna wrote the screenplay; the

movie was directed by [Fielder Cook](#). Constance Good played young Maya. Also appearing were actors [Esther Rolle](#), [Roger E. Mosley](#), [Diahann Carroll](#), [Ruby Dee](#), and [Madge Sinclair](#).^{[124][125]} Two scenes in the movie differed from events described in the book. Angelou added a scene between Maya and Uncle Willie after the [Joe Louis](#) fight; in it, he expresses his feelings of redemption and hope after Louis defeats a white opponent.^[126] Angelou also presents her eighth grade graduation differently in the film. In the book, Henry Reed delivers the valedictory speech and leads the Black audience in the [Negro national anthem](#). In the movie, Maya conducts these activities.^[127]

I Know Why the Caged Bird Sings, the first volume, published in 1969, of seven autobiographical works by singer, poet, actress, and writer [Maya Angelou](#). It is arguably the most widely read and taught book by an [African American](#) woman. Its title comes from the poem "Sympathy" by African American poet [Paul Laurence Dunbar](#), one of Angelou's favorite writers.

Angelou, Maya *Maya Angelou. Everett Collection*

SUMMARY: In her distinctive lyrical prose, Angelou recounts the first seventeen years of her life, discussing her unsettled childhood in America in the 1930s and her changing relationships. When her parents separate, Maya and her brother Bailey, three and four years old respectively, are sent from their parental home in [California](#) back to the segregated South, to live with their grandmother, Momma, in rural [Arkansas](#). Momma provides a strict moral center to their lives. At the age of eight, Maya goes to stay with her mother in [St. Louis](#), where she is molested and raped by her mother's partner. With her brother she later returns to stay with Momma before returning again to live with her mother and her mother's husband in California. The book ends with the birth of Maya's first child, Guy.

Angelou became a prominent figure in the American [civil rights](#) movement, fighting for African-American rights during the 1960s. She became a close associate of [Malcolm X](#), and later of [Dr. Martin Luther King, Jr.](#) When King was assassinated in 1968, Angelou was inspired by a meeting with [James Baldwin](#) and cartoonist [Jules Feiffer](#) to write *I Know Why the Caged Bird Sings* as a way of dealing with death of her friend, and to draw attention to her own personal struggles with [racism](#).

Against the backdrop of racial tensions in the [South](#), Angelou confronts the traumatic events of her own childhood and explores the evolution of her own strong identity as an African American woman. Her individual and cultural feelings of displacement are mediated through her passion for literature, which proves both healing and empowering.

lot Overview

In *I Know Why the Caged Bird Sings*, Maya Angelou describes her coming of age as a precocious but insecure black girl in the American South during the 1930s and subsequently in California during the 1940s. Maya's parents divorce when she is only three years old and ship Maya and her older brother, Bailey, to live with their paternal grandmother, Annie Henderson, in rural Stamps, Arkansas. Annie, whom they call Momma, runs the only store in the black section of Stamps and becomes the central moral figure in Maya's childhood.

As young children, Maya and Bailey struggle with the pain of having been rejected and abandoned by their parents. Maya also finds herself tormented by the belief that she is an ugly child who will never measure up to genteel, white girls. She does not feel equal to other black children. One Easter Sunday, Maya is unable to finish reciting a poem in church, and self-consciously feeling ridiculed and a failure, Maya races from the church crying, laughing, and

wetting herself. Bailey sticks up for Maya when people actually make fun of her to her face, wielding his charisma to put others in their place.

Growing up in Stamps, Maya faces a deep-seated southern racism manifested in wearying daily indignities and terrifying lynch mobs. She spends time at Momma's store, observing the cotton-pickers as they journey to and from work in the fields. When Maya is eight, her father, of whom she has no memory, arrives in Stamps unexpectedly and takes her and Bailey to live with their mother, Vivian, in St. Louis, Missouri. Beautiful and alluring, Vivian lives a wild life working in gambling parlors. One morning Vivian's live-in boyfriend, Mr. Freeman, sexually molests Maya, and he later rapes her. They go to court and afterward Mr. Freeman is violently murdered, probably by some of the underground criminal associates of Maya's family.

In the aftermath of these events, Maya endures the guilt and shame of having been sexually abused. She also believes that she bears responsibility for Mr. Freeman's death because she denied in court that he had molested her prior to the rape. Believing that she has become a mouthpiece for the devil, Maya stops speaking to everyone except Bailey. Her mother's family accepts her silence at first as temporary post-rape trauma, but they later become frustrated and angry at what they perceive to be disrespectful behavior.

To Maya's relief, but Bailey's regret, Maya and Bailey return to Stamps to live with Momma. Momma manages to break through Maya's silence by introducing her to Mrs. Bertha Flowers, a kind, educated woman who tells Maya to read works of literature out loud, giving her books of poetry that help her to regain her voice.

During these years in Stamps, Maya becomes aware of both the fragility and the strength of her community. She attends a church revival during which a priest preaches implicitly against white hypocrisy through his sermon on charity. The spiritual strength gained during the sermon soon dissipates as the revival crowd walks home past the honky-tonk party. Maya also observes the entire community listening to the Joe Louis heavyweight championship boxing match, desperately longing for him to defend his title against his white opponent.

Maya endures several appalling incidents that teach her about the insidious nature of racism. At age ten, Maya takes a job for a white woman who calls Maya "Mary" for her own convenience. Maya becomes enraged and retaliates by breaking the woman's fine china. At Maya's eighth grade graduation, a white speaker devastates the proud community by explaining that black students are expected to become only athletes or servants. When Maya gets a rotten tooth, Momma takes her to the only dentist in Stamps, a white man who insults her, saying he'd rather place his hand in a dog's mouth than in hers. The last straw comes when Bailey encounters a dead, rotting black man and witnesses a white man's satisfaction at seeing the body. Momma begins to fear for the children's well-being and saves money to bring them to Vivian, who now lives in California.

When Maya is thirteen, the family moves to live with Vivian in Los Angeles and then in Oakland, California. When Vivian marries Daddy Clidell, a positive father figure, they move with him to San Francisco, the first city where Maya feels at home. She spends one summer with her father, Big Bailey, in Los Angeles and has to put up with his cruel indifference and his hostile girlfriend, Dolores. After Dolores cuts her in a fight, Maya runs away and lives for a month with a group of homeless teenagers in a junkyard. She returns to San Francisco strong and self-assured. She defies racist hiring policies in wartime San Francisco to become the first black streetcar conductor at age fifteen. At sixteen, she hides her pregnancy from her mother and stepfather for eight months and graduates from high school. The account ends as Maya begins to feel confident as a mother to her newborn son.

UNIT 3 DRAMA

Harvest (play)

From Wikipedia, the free encyclopedia

Harvest is a play by [Manjula Padmanabhan](#) concerned with organ-selling in [India](#) set in the near future. It was first published in 1997 by Kali for women.^[1] It is a critique of the commoditization of the third world body. The play confronts us with a futuristic Bombay of the year 2010. Om Prakash, a jobless Indian agrees to sell unspecified organs through InterPlanta Services, Inc. to a rich person in first-world for a small fortune. InterPlanta and the recipient's are obsessed with maintaining Om's health and invasively control the lives of Om, his mother Ma, and wife Jaya in their one-room apartment. The recipient, Ginni, periodically looks in on them via a videophone and treats them condescendingly. Om's diseased brother Jeetu is taken to give organs instead of Om.

Harvest won the 1997 Onassis Prize as the best new international play.

The playtext was published by Aurora Metro Books in 2003.

Character Analyses

▼ Characters

▼ Ma

- Being an uneducated lower middle class woman, with no means of earning a livelihood, she represents a large chunk of the female population who go through life as financial dependents on men.
- “Ma” in Padmanabhan’s *Harvest*. All of them had to lead submissive lives with their husbands. They were subjected to humiliation and even physical abuse. Consequently, they now take revenge by wielding power over their sons and daughters-in-law. They provoke their sons into ill-treating their wives and derive sadistic pleasure from this.
- “Ma in Padmanabhan’s *Harvest* hates her daughter-in-law, Jaya, and lavishes all her love on her elder son, Om. But as a result of her over concern, Om turns out to be a weak-willed, cowardly, spineless man.
- This gives rise to a dual personality in such women, sycophancy toward the male holding the purse strings and tyranny toward the other dependents.
- While Om (the earning member) is addressed with endearments such as “my only delight”, Jaya, her daughter in law and Jeetu, her younger unemployed son, are abused. “ho-you”, “barren dog”, “pimping rascal”, “soul’s disgrace” are some of the words she uses for them. abused. “ho-you”, “barren dog”, “pimping rascal”, “soul’s disgrace” are some of the words she uses for them.
- oppression can warp, undermine, turn us into haters of ourselves
- But this kind of survival comes at the cost of losing oneself and one can survive only by developing a sense of detachment to people and surroundings. By the end of the play Ma is “through caring for or about anybody”. Even when the guards drag Jeetu away (mistakenly) for his organs, she is interested only in watching T.V. The distaste which women feel for their restricted life is well dramatized in

the method that Ma chooses to escape from this kind life. She buys a Super Deluxe Video Coach. Once she lies down in it tubes are attached to a recycling and bio-feeding processor that takes care of all her needs. Ma, who appears a tyrant but is herself a victim of a repressive patriarchal society chooses to cut herself off mentally and physically from it. She chooses total silence as a route of escape.

▼ Jaya

- The gest which underlines the effects of the vice like grip of poverty and patriarchy is where Jaya angrily wipes off the kum-kum mark on her forehead saying “ my forehead burns, when I say the word sister”, when she comes to know that Om, without her knowledge, has declared her as his sister to the company employing him to donate his organs.
- Jaya, in Manjula Padmanabhan’s Harvest, is the only person to survive the power play between the First World and Third World countries. While her husband and brother-in-law give up the fight soon, and her mother-in-law succumbs to the material charms offered, Jaya alone maintains her identity and establishes her right to be thought of as a human being.
- Om does this to circumvent the precondition of the company that the donor has to be unmarried. This gesture, usually associated with widowhood, is useful in making the audience critique the mental anguish of Jaya who does this when her husband is still alive.
- Out of a job for over two years and hemmed into a tiny house, the couple are increasingly frustrated over the quality of their lives when Om finally gets an interview call for a job.
The catch being that it is from a company, Interplanta Services, that promises a luxurious life in exchange for signing up as an organ-donor for its wealthy clients.
- For Jaya the word ‘sister’ being used in connection to herself and Om is like a death knell to her marital relationship. Her actions create an empathy in the audience as it is on the basis of this relationship, a large part of her identity, that Jaya is living in that home. The pain that this distortion of relationships causes is reinforced when Ma says “ But these aren’t words! They are people”. The word ‘sister’ negates the very foundation of her life and so the gest forms a point of enquiry into the circumstances forcing Om to take such a decision. For a person like Om, unemployed and struggling to provide two square meals to his family, calling his wife ‘sister’ on paper is a small price to pay if it ensures financial solvency. The gest problematizes the desperate situation in modern day society which forces a man to choose between being cut up/ dying one day at a time and abject poverty.
- when Jaya’s life seems to be at stake. Jaya comes to know that she has been the actual target of the organ buyer, Virgil, and that after using the bodies of both Om and Jeeten, he is now intent on impregnating her with his seed mechanically to propagate his race, irrespective of her wishes.
- Manjula Padmanabhan’s Harvest tells the futuristic story of a family in a third world country which becomes the “donor” for a member of a first world country. Jaya, “passionate and spirited (2) is the only strong character in the play. No other character, except Jaya, shows any development. The play begins with Jaya and her

mother-in-law waiting for the arrival of Om, Jaya'

What characterizes Jaya is her boldness. She is the only one bold enough to ask questions during the installation of the contact module and the food supply. She puts up a resistance as her kitchen utensils are thrown away. Being dissatisfied with her marital life, she seeks distraction with Jeetu. She is aware of her sexual urges and finds fulfilment with him. Her compassion for him makes her take care of him when he comes back sick and covered with sores. Again, she is the only one to protest when Jeetu is taken away instead of Om.

It is in the final scene of the play that Jaya evolves into the towering figure. When Virgil appears before her as an illusion created by the contact module, in Jeetu's body, Jaya realizes that Jeetu's body has been used by Virgil to prolong his life. Virgil had observed Jaya through the module and had grown to admire her spirited nature. He needs Jaya—"We're interested in women where I live, Zhaya (sic). Childbearing women" (95). His country has lost the art of having children and is now in the process of getting bodies from poorer countries to populate it. He entices her with sweet words and with the promise of sensual pleasures to accept the implant which will make her insemination possible. However, though she wants to attain motherhood, she is not ready to get it by sacrificing her womanhood. She demands that if he needs her, he come to her in person. He refuses because her world would be a health hazard for him. She insists that she will not deal with a phantom any longer. Finally, she blackmails him by threatening him with suicide. The play ends with Jaya setting the terms and conditions. She will take pills for staying awake. If he does not come when she runs out of them, she will kill herself. ". . . I'll die knowing that you, who live only to win, will have lost to a poor, weak and helpless woman. And I'll get more pleasure out of that first moment of death than I've had in my entire life so far!" (102). In the meantime, she tells him to learn to pronounce her name correctly. Thus, "her spirit remains unconquered even in the face of insurmountable odds" (Molly 30). She fights for her rights as a woman and as a human being. The dramatist ends on a positive note "that hope still lies in this woman, a symbol of procreation" (Purohit 45).

Thus, Jaya emerges victorious in this power play between man and woman. She does not succumb to the panoptic gaze of the contact module. The reproductive power of women, often seen as a debilitating factor, is made by the dramatist into a trump card. She seems to stress the point that in this matter, women will always score over men. "Penis envy" is supplanted by "womb envy".

- In an interview with Sunita Paul, Manjula Padmanabhan says that the play talks of the power equation between the first world and the third world :
I hope it does try and address the duality of this relationship. It isn't purely first world-third world, power-powerless. The power equation does flow back and forth. There is a dependence of the first world on the third world which is recognised in real life. As people living in the third world we are encouraged to think that we have nothing to give, but in fact even today, we are actually giving our minds, our body and our labour to the first world all the time. (39)
If we replace the first world with man, and the third world with woman, we have before the relation between them. What needs to be acknowledged is the interdependence of man and woman. In the same interview, Padmanabhan stresses

this point: “The Ardhanarishwar concept appeals to me greatly. The idea of a joined consciousness that borrows from both sides” (41).

- As Ma and Jaya await Om’s return, Jaya, knowing what the job entails, hopes that he will not.

UNIT4 SHORT STORIES

1. THROUGH THE TUNNEL BY DORIS LESSING

Nobel Prize winning, British author Doris Lessing established her literary voice in numerous genres. Her works include, but are not limited to, novels, short stories, plays, and biographies. Five years before her death at age ninety-four in 2013, she had been declared fifth on the Times of London’s list of the top British authors since 1945. Lessing’s short story “Through the Tunnel” was first published in 1955 in *The New Yorker*, an American periodical. It is the story of Jerry, an English boy vacationing at a beach locale with his widowed mother. On the bay, Jerry sees a number of older boys and tries to get their attention while he watches them swim through a rock tunnel. The tunnel would seem to be the important component of the setting as an exact name or place is not given. Jerry calls out to them in French, believing them to be “of that coast,” which along with the narrative voice describing the boys as having darkly tanned skin has led to speculation that the story takes place on the French Riviera. Others have guessed that the setting is in Africa because of Lessing’s use of that continent in other stories.

Jerry and his mother have vacationed at this location many times in the past. They appear to have a close relationship and to respect each other’s space and individuality. The mother tries to be loving but not possessive of the boy. Jerry seems equally dedicated to his mother. On the second day of their trip, Jerry decides to explore the bay, which he describes as being “wild and rocky.” He had noticed it from a path and decides that it would be a way for him to be more of an adult, not always doing things on the vacation alongside his mother. The mother, in a manner that she hopes is matter of fact, gives her permission, and Jerry leaves the safety of the beach and crowds he has always known. He enters the water and being a strong swimmer, approaches a far off beach.

Watching a shore, Jerry sees the older boys removing their clothing and running toward the rocks. He swims closer, but still remains some distance away. That is when he sees them well enough to know they are dark skinned and speaking a language different from his own. At that point, he begins to develop a strong desire to become one within their group. One of the boys waves at Jerry to join them, which he happily does. The boys, however, upon realizing that he is foreign, pay little attention to him. Jerry remains pleased to have been asked to join them. Along with the boys, Jerry dives off of a high area into the water. The biggest among the boys dives in but Jerry does not see him come up. The others begin to do the same and disappear into the water as well. When he looks down, Jerry can see shapes moving about in the water.

Jerry begins to panic as all of the boys who had surrounded him have gone into the water and not returned. Jerry believes that they are gone for good having swum through some sort of opening in the rocks. He cries from the thought that the reason they left was to get away from him. For hours after that, Jerry tries to decide if he should try swimming through the tunnel himself. He makes one attempt and develops a severe nose-bleed that leaves him feeling dizzy and ill. He fears that if the same thing were to happen inside the tunnel, he could become trapped and would die there. He convinces himself that it would be better to wait until next summer when he will be stronger, but quickly he feels that if he does not do it now, he never will. He is conflicted, fearing the tunnel, but also fearing that he will never follow through with entering it.

He eventually enters the tunnel, being careful and still trapped between feelings of success and fear. He knows that he has no choice but to go forward or he could drown. When he eventually surfaces, Jerry is still worried that he could sink, or not be able to swim the short distance back to the rock. Once he has successfully accomplished his goal, the story has become a coming of age tale in which Jerry has acquired a confidence and optimism for the future. Jerry's maturation began early in the story when he broke away from his mother as a sign of independence beginning to develop. He emulates the older boys in an attempt to become one of them and be less child-like. He reunites with his mother at the end but does not share with her what he has overcome.

2. THE EYE BY ALICE MUNRO

The Eye” concerns a five-year-old’s view of her mother and the girl’s gradual awareness that she exists separately from her mother’s expectations of her.

This first of the Finale stories echoes the first of Alice Munro’s collected published stories, “Walker Brothers Cowboy”, in which the young narrator comes to understand that her father (also a fur farmer, as was Alice Munro’s) has an existence as a man, separate from fathering her.

This complicated relationship between fiction and autobiography, the strange intersection of feeling and fact: it haunts the works in Finale, yes, but the works of this writer more generally as well.

As does the question of a young woman’s relationship with her mother, which is at the heart of many of the stories of the female characters in Munro’s work and in the author’s experience as well, which she spoke of in regards to writing “Princess Ida” in *Lives of Girls and Women*.

She states that the “material about my mother is my central material in life, and it always comes the most readily to me. If I just relax, that’s what will come up.”*

That appears in JoAnn McCaig’s *Reading In: Alice Munro’s Archives*, but the same idea emerges clearly in her fiction as well.

The narrator of “The Ottawa Valley” (*Something I’ve Been Meaning To Tell You*) states that her mother is “the one of course that I am trying to get; it is to reach her that this whole journey has been undertaken. With what purpose? To mark her off, to describe, to illumine, to celebrate, to get rid, or her; and it did not work, for she looms too close, just as she always did.”

Alice Munro’s memories of her mother, “The Ottawa Valley” narrator’s mother, the not-quite-story mother in “The Eye”: each offers another fold in the pleated garment of fact and fiction.

In “The Eye”, it was “with my brother’s coming, though, and the endless carryings-on about how he was some sort of present for me, that I began to accept how largely my mother’s notions about me might differ from my own”.

The fragmented memories of these differences echo similar realizations by heroines of stories in other collections, not only as the distance ebbs and flows between outwardly fictional mothers and daughter, but as an air of disappointment and disapproval develops in relationship to that distance between expectation and reality.

“With her not around so much, I could think about what was true and what wasn’t. I knew enough not to speak about this to anybody.”

In “Red Dress, 1946”, the narrator “saw the waiting kitchen, and my mother in her faded, fuzzy Paisley kimono, with her sleepy but doggedly expectant face, I understood what a mysterious and oppressive obligation I had, to be happy, and how I had almost failed it, and would be likely to fail it, every time, and she would not know”.

In “The Lives of Girls and Women”, my “mother inhabited a different layer of reality from the one I had got into now”.

Just as here, in “The Eye”, there was “something in me turning traitorous, though she didn’t know why, and I didn’t know why either”.

These expectations, between the not-quite-story mother and the not-quite-story daughter surrounding Sadie’s death, also echo the recurring theme of different expectations of girls and boys and women and men in society which peppers Alice Munro’s short fiction.

Being a girl was excessively complicated, an idea which surfaces in the author’s first collection, *Dance of the Happy Shades*. In “Boys and Girls”, she states that the “word ‘girl’ had formerly seemed to me innocent and unburdened, like the word child; now it appeared that it was no such thing. A girl was not, as I had supposed, simply what I was; it was what I had to become. It was a definition, always touched with emphasis, with reproach and disappointment”.

One element of distinction relevant to “The Eye” is the pronouncement in “Miles City, Montana” about a woman’s peculiar capacity for grief: “It seemed a worse shame (to hear people talk) that there was no mother, no woman at all – no grandmother or aunt, or even a sister – to receive Steve Gauley and give him his due of grief.”

This may be true, too, of the not-quite-story mother in “The Eye”, but the not-quite-story daughter, this earlier version of Alice Munro, does not want to view Sadie close-up: “I knew Sadie was somewhere and I did not want to see her [in her coffin]. My mother had not actually said that I would have to see her but she had not said that I wouldn’t have to, either.”

And, yet, she felt she could not escape doing so, just as she felt no escape in conversations with her mother, which should have been comprised of question-and-answer but were more question-and-rote-recitation. “She wasn’t going to stop till I said truly, so I said it.”

These expectations exist between fictional daughters and mothers, in and out of stories throughout Alice Munro’s collections, and are distinct from those between daughters and sons and fathers.

In “Heirs of the Living Body” (Lives of Girls and Women) Del observes that her uncle “was not hurt or diminished in any way by my unsatisfactoriness, though he would point it out. This was the great difference between disappointing him and disappointing somebody like my mother”.

In “The Eye”, her father “was waiting for my brother to get older and be his. A boy would not be so complicated. And sure enough my brother wasn’t. He would grow up to be just fine.”

In so many cases, a narrator’s mother is the core of an Alice Munro story, often looking back on the past, which is also true of “The Eye”. Even earlier in *Dear Life*, the narrator of “Gravel” observes: “Of course, I had not understood or even particularly noticed these changes at the time. My mother was my mother.” As the years pass, feelings of unsatisfactoriness and disappointment shift as well.

Reading these few pages, echoes of stories read in the past resound. Even simple phrases feel familiar. “Now then. It’s over.” So says the not-quite-story mother in “The Eye”, which brings to mind the narrator of the story “White Dump” in *The Moons of Jupiter*: “Not much to her credit to go through her life thinking, Well, good, now that’s over, that’s over. What was she looking forward to, what bonus was she hoping to get, when this, and this, and this, was over?”

Whether in or out of stories, what the mothers in Alice Munro’s works were looking forward to, what bonus they were hoping to get when it was all over, is left for readers to unravel.

“The Eye” is a relatively short work, but it feels as though it echoes broadly throughout the author’s work.

3.THE MEDICINE BAG BY VIRGINIA DRIVING HAWK SNEVE

THE MEDICINE BAG - Virginia Driving Hawk

Introduction to the author: Virginia Driving Hawk was an American author. She usually focuses on children books about Aboriginal Americans. She won the Women of achievement, “National Federation Press Women” 1975.

Introduction to the story: This story is about Native American people and their culture. The narrator is a boy named Martin. He was born to a native American woman and a white man. The mother’s grandfather, who is also a native American, comes to visit Martin and what happens after that is what the story is all about.

Summary : In the beginning of the story Martin is narrating about his great grandfather to his friends. He says that he was a warrior and like makes an exaggeration about his great grand father and also makes an image like a hero or any great figure. One day what happens is the great grandfather suddenly comes to visit Martin’s house which was located in “Iova”.He is from the Indian Reservations of the native American people.Martin’s thoughts : Martin was so shocked to see his arrival as he had exaggerated stories to friends. And if his friends see his grand father ,they would come to know that Martin have created false stories about him and he was ashamed of it. Arrival of the grandfather: When he enters the house he faints. Martin’s parents call the doctor and he examines him. The doctor says them he had fainted because of the exposition and heat as he has travelled a long distance and he would be alright if he rests for a while. Grandfathers attachment: After few day Martin’s younger sister brings all her friends to her house to introduce her grandfather to them .She had no problem with to introduce his grandfather. But Martin on the other side felt embaressed to bring his friends. But one day Martin’s friend forced him to meet his grandfather and they visited his house. Intially ,Martin felt that

his friends won't like his grandfather, but after they saw him, the grandfather started to tell some stories to the children. On hearing him all the friends were impressed with him and they liked him so much. Finally Martin misunderstood that his friends won't like his grandfather. History of Medicine bag: After few days later the grandfather informs the family about his 'Medicine Bag'. This medical bag is hung around his neck like a locket. This bag is like a hereditary one which he needs to pass it to the next generation male child. He decides to give the medicine bag to Martin and so he calls him and tells him about the bag. He starts to say that the grandfather's father was a brave person and he wanted to find the 'spirits of his ancestrals' and so what he did was, he went near a hill side place and started to meditate. During his meditation he had a dream in which he could see a 'piece of iron' and he was confused about his dream. As he went near the river side of the hill, he found a iron piece, which was a 'piece of kettle'. And now he could recognize that this was it what he had seen in his dreams and his ancestrals has shown him this. From that place, he took the iron piece, a stone and some grass and puts it in the medicine bag and he hungs it around his neck. And when he became's old, he gave it to his son who is Martin's great grandfather. And now Martin's great grandfather became's old and he need to pass the bag to the next generation. The great grandfather had a son. When the son was on his way to a war, the father gave him this bag to have with him as a protection. But he refused to take it, as he said that he would lose it during his fight and he goes off. After the war, the son was dead and so, now he had left only his son's daughter, who is actually Martin's mother. So Martin is actually his great grand child who is now responsible for the medicine bag. Conclusion : The grandfather also tells him that after his death, Martin has to go to the Indian Reservations where the grandfather lived, and he need to collect some 'pieces of sage' and put those in the medicine bag and should hung it around his neck. After two weeks the grandfather dies. After his death Martin's goes to the Indian Reservation and does everything just as instructed by his great grandfather. Themes of the story : 1. Difference in culture : The great grandfather was a Native American. Even though Martin was half native and half white man, he did not like the culture of the native people. He felt ashamed and did not accept the culture as he lived in the different generation. As his father was a white man, he loved that culture. However in the end, he loved the native people by hearing stories from his great grandfather and he thought to keep the native American culture as a treasure.

4. THE HANDSOMEST DROWNED MAN IN THE WORLD BY GABRIEL GARCIA MARQUEZ

ABOUT THE AUTHOR:

The Story "The Handsomest Drowned Man in the World" was written by "GABRIEL GRACIA MARQUEZ" (1927-2014). He was a Colombian Writer of 20th Century. He has won Nobel Prize in Literature.

INTRODUCTION TO THE STORY:

The story was originally written in 1968 and was translated into English by “CATHERINE SUSSANTA” in 1972. With its comparison of ordinary details and extraordinary events, his short story "The Handsomest Drowned Man in the World" is famous for the “MAGIC REALISM” style of García Márquez.

ANALYSIS:

- “Gabriel Garcia Marquez’s” “Handsomest Drowned Man in the World” is all magic in itself based on the impossibly large size of the beautiful dead man who has captured the awe of the people. The villagers’ own disbelief at his size indicates that the dead man’s large size is unique and “even though they were looking at him there was no room for him in their imagination”.
- Instances of magic in a real world include the changes in nature cause by the dead man. He is responsible for the restlessness of the sea and the steadiness of the sea. Marquez uses personification to further enhance the feeling of magic as “the sun’s so bright that the sunflowers don’t know which way to turn” and “the wind is so peaceful that now it’s gone to sleep beneath the beds”.
- The dead man’s memory is given human attributes as the villagers change their village so that his memory would be able to roam freely and comfortably. The ability of a dead man to inspire such change in the village, to draw people from far away villages, and to be the subject of awe and fascination of future sailors and captains is magical. Gabriel Marquez uses his famous style “Magical Realism” in this story.

SUMMARY:

- "The Handsomest Drowned Man in the World" opens with a group of children playing on the beach of a small fishing village who see a "dark and slinky" bulge in the sea.
- It turns out to be a drowned man, covered in seaweed, stones, and dead sea creatures.

- The men head to neighbouring villages to see if the dead man belongs to one of them, while the women clean off the body and prepare it for the funeral.
- The village is a coastal, cliff-side town, a "desertlike cape" "with no flowers," and so little land that the inhabitants have to throw their dead over the cliffs and into the sea rather than bury them in the ground. It's such a small village, that the all the men combined fit into seven boats, and there are only about twenty houses among them all.
- The woman quickly find that he is the biggest, strongest-looking, most virile, and handsomest man they have ever seen in their lives, or could ever imagine. They conclude that he is a man named Esteban. The men return with the news that no neighbouring towns can claim him.
- The Village men don't understand what all the fuss is about until the women show them the drowned man's face. Then they, too, are in awe at his handsomeness, his masculinity, and his size.
- Together, the villagers prepare a Grand funeral for the drowned man. When they finally let his body go over the cliff and back to the waves below, they all know that their lives have been permanently changed.
- They know that they will build their houses stronger and bigger, so as to be big enough for a man like Esteban. They will paint their walls brighter and plant flowers, so that someday, when the ships pass by their town, they will look at the bright, beautiful, fragrant town and say, "This is Esteban's village."

5. UNACCUSTOMED EARTH BY JUMPHA LAHIRI

Jhumpa Lahiri has been exploring the expatriate Indian experience in America for some time so it comes as no surprise that her second collection of short stories mines this territory. What amazes is that she does it with such originality in each one and yet ties the experience together so flawlessly. It would be great and possible to imagine the characters from one story here running into another set of characters from another story and not only understanding each other but forming yet a new story.

Unaccustomed Earth examines the Indian expatriate experience in America again (as in her novel *The Namesake*) both from the viewpoint of an older generation immigrating to America and of their children, who are truly American but always burdened by the Indian cultural past. These are all highly successful, upper middle class professionals whose children have either succeeded wildly or at least been given the tools to do so. And in this collection, the children have rejected so much of their heritage by marrying or forming family with non-Indians. The play of intermarriage in these stories is a major narrative force.

The title story explores a daughter's difficulty dealing for the first time with her recently widowed father. Ruma has married Adam and moved to San Francisco. Her father, a retired professional, pays a short visit to see his new grandson, Akash, who was just a baby when the grandmother died unexpectedly on the operating table. The week goes well with Ruma's father undertaking a gardening project and becoming close to his new grandson. Tensions are explored. We learn about the complex relationship between Ruma and her mother. But we also find out that the father is on the brink of a new relationship with an Indian woman he has met on senior citizen travels to Europe. Lahiri expertly revolves the roles here and helps us to better understand the daughter-father conflict in a sobering light.

Not all children are successful. In *Only Goodness* Rahul is the tragically flawed son of successful parents and sister. Sudha has seen her brother's descent into uncontrolled alcoholism since his teen years and has indeed abetted it in innocence. We watch the ups and downs of this family's struggle. Years pass. Sudha finds happiness in London with her English husband and their new baby. Rahul appears, newly sober and ready to be an attentive and loving uncle. A wider tragedy of emotion strikes even when real tragedy is averted, and the sad characters realize the impossibility of further contact.

There are stories in which the past haunts and surprises (*Hell-Heaven*) both the main character and one of the parents. Stories also in which relationships reveal themselves as more troubled by the cultural differences than anyone imagined (*A Choice of Accommodation*) and the ending is ambiguous but mildly hopeful.

But the tour-de-force of this collection is a three-story sequence (named *Part Two: Hema and Kaushik*) that for its originality and pathos recommends the collection all by itself, even if the other stories were duds, which they are not. The first two stories take the form of two long letters, one from Hema to Kaushik, the other from Kaushik to Hema, not so much in

response as in continuation. These stories narrate the relationship or their two families, things known and many things previously hidden. They are trying to explain their youth and the events surrounding a troubled few months and then how those months played out several years later. The events are sad, but their reactions are what shines. There is such knowingness here. Then in the final story, narrated in the third person, these two meet again and the story becomes luminously vivid and then tragic. To reveal more would spoil everything.

Jhumpa Lahiri is an American treasure in her gift to us of understanding a cultural part of our American fabric and experience. And in mining her themes, she hits the originality button over and over again.

UNIT 5: FICTION

LIFE OF PI by YANN MARTEL

Plot Overview

In an Author's Note, an anonymous author figure explains that he traveled from his home in Canada to India because he was feeling restless. There, while sipping coffee in a café in the town of Pondicherry, he met an elderly man named Francis Adirubasamy who offered to tell him a story fantastic enough to give him faith in God. This story is that of Pi Patel. The author then shifts into the story itself, but

not before telling his reader that the account will come across more naturally if he tells it in Pi's own voice.

Part One is narrated in the first person by Pi. Pi narrates from an advanced age, looking back at his earlier life as a high school and college student in Toronto, then even further back to his boyhood in Pondicherry. He explains that he has suffered intensely and found solace in religion and zoology. He describes how Francis Adirubasamy, a close business associate of his father's and a competitive swimming champion, taught him to swim and bestowed upon him his unusual name. Pi is named after the Piscine Molitor, a Parisian swimming club with two pools that Adirubasamy used to frequent. We learn that Pi's father once ran the Pondicherry Zoo, teaching Pi and his brother, Ravi, about the dangerous nature of animals by feeding a live goat to a tiger before their young eyes. Pi, brought up as a Hindu, discovers Christianity, then Islam, choosing to practice all three religions simultaneously. Motivated by India's political strife, Pi's parents decide to move the family to Canada; on June 21, 1977, they set sail in a cargo ship, along with a crew and many cages full of zoo creatures.

At the beginning of Part Two, the ship is beginning to sink. Pi clings to a lifeboat and encourages a tiger, Richard Parker, to join him. Then, realizing his mistake in bringing a wild animal aboard, Pi leaps into the ocean. The narrative jumps back in time as Pi describes the explosive noise and chaos of the sinking: crewmembers throw him into a lifeboat, where he soon finds himself alone with a zebra, an orangutan, and a hyena, all seemingly in shock. His family is gone. The storm subsides and Pi contemplates his difficult situation. The hyena kills the zebra and the orangutan, and then—to Pi's intense surprise—Richard Parker reveals himself: the tiger has been in the bottom of the lifeboat all along. Soon the tiger kills the hyena, and Pi and Richard Parker are alone together at sea. Pi subsists on canned water and filtered seawater, emergency rations, and freshly caught sea life. He also provides for the tiger, whom he masters and trains.

The days pass slowly and the lifeboat's passengers coexist warily. During a bout of temporary blindness brought on by dehydration, Pi has a run-in with another blind castaway. The two discuss food and tether their boats to one another. When the blind man attacks Pi, intending to eat him, Richard Parker kills him. Not long after, the boat pulls up to a strange island of trees that grow directly out of vegetation, without any soil. Pi and Richard Parker stay here for a time, sleeping in their boat and exploring the island during the day. Pi discovers a huge colony of meerkats who sleep in the trees and freshwater ponds. One day, Pi finds human teeth in a tree's fruit and comes to the conclusion that the island eats people. He and Richard Parker head back out to sea, finally washing ashore on a Mexican beach. Richard Parker runs off, and villagers take Pi to a hospital.

In Part Three, two officials from the Japanese Ministry of Transport interview Pi about his time at sea, hoping to shed light on the fate of the doomed ship. Pi tells the story as above, but it does not fully satisfy the skeptical men. So he tells it again, this time replacing the animals with humans: a ravenous cook instead of a hyena, a sailor instead of a zebra, and his mother instead of the orangutan. The officials note that the two stories match and that the second is far likelier. In their final report, they commend Pi for living so long with an adult tiger.

Character List

Piscine Molitor Patel (Pi) - The protagonist of the story. Piscine is the narrator for most of the novel, and his account of his seven months at sea forms the bulk of the story. He gets his unusual name from the French word for *pool*—and, more specifically, from a pool in Paris in which a close family friend, Francis Adirubasamy, loved to swim. A student of zoology and religion, Pi is deeply intrigued by the habits and characteristics of animals and people.

Richard Parker - The Royal Bengal tiger with whom Pi shares his lifeboat. His captor, Richard Parker, named him Thirsty, but a shipping clerk made a mistake and reversed their names. From then on, at the Pondicherry Zoo, he was known as Richard Parker. Weighing 450 pounds and about nine feet long, he kills the hyena on the lifeboat and the blind cannibal. With Pi, however, Richard Parker acts as an omega, or submissive, animal, respecting Pi's dominance.

Read an [IN-DEPTH ANALYSIS OF RICHARD PARKER](#).

The Author - The narrator of the (fictitious) Author's Note, who inserts himself into the narrative at several points throughout the text. Though the author who pens the Author's Note never identifies himself by name, there are many clues that indicate it is Yann Martel himself, thinly disguised: he lives in Canada, has published two books, and was inspired to write Pi's life story during a trip to India.

Francis Adirubasamy - The elderly man who tells the author Pi's story during a chance meeting in a Pondicherry coffee shop. He taught Pi to swim as a child and bestowed upon him his

unusual moniker. He arranges for the author to meet Pi in person, so as to get a first-person account of his strange and compelling tale. Pi calls him *Mamaji*, an Indian term that means *respected uncle*.

Ravi - Pi's older brother. Ravi prefers sports to schoolwork and is quite popular. He teases his younger brother mercilessly over his devotion to three religions.

Santosh Patel - Pi's father. He once owned a Madras hotel, but because of his deep interest in animals decided to run the Pondicherry Zoo. A worrier by nature, he teaches his sons not only to care for and control wild animals, but to fear them. Though raised a Hindu, he is not religious and is puzzled by Pi's adoption of numerous religions. The difficult conditions in India lead him to move his family to Canada.

Gita Patel - Pi's beloved mother and protector. A book lover, she encourages Pi to read widely. Raised Hindu with a Baptist education, she does not subscribe to any religion and questions Pi's religious declarations. She speaks her mind, letting her husband know when she disagrees with his parenting techniques. When Pi relates another version of his story to his rescuers, she takes the place of Orange Juice on the lifeboat.

Satish Kumar - Pi's atheistic biology teacher at Petit Séminaire, a secondary school in Pondicherry. A polio survivor, he is an odd-looking man, with a body shaped like a triangle. His devotion to the power of scientific inquiry and explanation inspires Pi to study zoology in college.

Father Martin - The Catholic priest who introduces Pi to Christianity after Pi wanders into his church. He preaches a message of love. He, the Muslim Mr. Kumar, and the Hindu pandit disagree about whose religion Pi should practice.

Satish Kumar - A plain-featured Muslim mystic with the same name as Pi's biology teacher. He works in a bakery. Like the other Mr. Kumar, this one has a strong effect on Pi's academic plans: his faith leads Pi to study religion at college.

The Hindu Pandit - One of three important religious figures in the novel. Never given a name, he is outraged when Pi, who was raised Hindu, begins practicing other religions. He and the other two religious leaders are quieted somewhat by Pi's declaration that he just wants to love God.

Meena Patel - Pi's wife, whom the author meets briefly in Toronto.

Nikhil Patel (Nick) - Pi's son. He plays baseball.

Usha Patel - Pi's young daughter. She is shy but very close to her father.

The Hyena - An ugly, intensely violent animal. He controls the lifeboat before Richard Parker emerges.

The Zebra - A beautiful male Grant's zebra. He breaks his leg jumping into the lifeboat. The hyena torments him and eats him alive.

Orange Juice - The maternal orangutan that floats to the lifeboat on a raft of bananas. She suffers almost humanlike bouts of loneliness and seasickness. When the hyena attacks her, she fights back valiantly but is nonetheless killed and decapitated.

The Blind Frenchman - A fellow castaway whom Pi meets by chance in the middle of the ocean. Driven by hunger and desperation, he tries to kill and cannibalize Pi, but Richard Parker kills him first.

Tomohiro Okamoto - An official from the Maritime Department of the Japanese Ministry of Transport, who is investigating the sinking of the Japanese *Tsimtsum*. Along with his assistant, Atsuro Chiba, Okamoto interviews Pi for three hours and is highly skeptical of his first account.

Atsuro Chiba - Okamoto's assistant. Chiba is the more naïve and trusting of the two Japanese officials, and his inexperience at conducting interviews gets on his superior's nerves. Chiba agrees with Pi that the version of his ordeal with animals is the better than the one with people.

The Cook - The human counterpart to the hyena in Pi's second story. He is rude and violent and hoards food on the lifeboat. After he kills the sailor and Pi's mother, Pi stabs him and he dies.

The Sailor - The human counterpart to the zebra in Pi's second story. He is young, beautiful, and exotic. He speaks only Chinese and is very sad and lonely in the lifeboat. He broke his leg jumping off the ship, and it becomes infected. The cook cuts off the leg, and the sailor dies slowly.

Life of Pi is a Canadian [fantasy adventure](#) novel by [Yann Martel](#) published in 2001. The protagonist is Piscine Molitor "Pi" Patel, an Indian boy from [Pondicherry](#) who explores issues of [spirituality](#) and practicality from an early age. He survives 227 days after a [shipwreck](#) while stranded on a lifeboat in the Pacific Ocean with a [Bengal tiger](#) named Richard Parker. The novel has sold more than ten million copies worldwide.^[1] It was rejected by at least five London publishing houses^[2] before being accepted by [Knopf Canada](#), which published it in September 2001. The UK edition won the [Man Booker Prize for Fiction](#) the following year.^{[3][4][5]} It was also chosen for [CBC Radio's Canada Reads](#) 2003, where it was championed by author [Nancy Lee](#).^[6]

The French translation *L'Histoire de Pi* was chosen in the French CBC version of the contest [Le combat des livres](#), where it was championed by [Louise Forestier](#).^[7] The novel won the 2003 [Boeke Prize](#), a South African novel award. In 2004, it won the [Asian/Pacific American Award for Literature](#) in Best Adult Fiction for years 2001–2003.^[8] In 2012 it was adapted into a [feature film](#) directed by [Ang Lee](#) with a screenplay by [David Magee](#).

□

Plot[[edit](#)]

The novel begins with a note from the author, which is an integral part of it. Unusually, the note describes entirely fictional events. It serves to establish and enforce one of the book's main themes: the relativity of truth.

Life of Pi is subdivided into three sections:

Part one[[edit](#)]

In the first section, the main character, by the name of Piscine Patel, an adult [Canadian](#), reminisces about his childhood in [India](#). His father owns a zoo in [Pondicherry](#). The livelihood provides the family with a relatively affluent lifestyle and some understanding of [animal psychology](#).

The narrator describes how he acquired his full name, Piscine Molitor Patel, as a tribute to the [swimming pool in France](#). After hearing schoolmates tease him by transforming the first name into "Pissing", he establishes the short form of his name as "[Pi](#)" when he starts secondary school. The name, he says, pays tribute to the [transcendental number](#) which is the ratio of the [circumference](#) of a [circle](#) to its diameter.

In recounting his experiences, Pi describes several other unusual situations involving proper names: two visitors to the zoo, one a devout [Muslim](#), and the other a committed atheist, bear identical names; and a 450-pound [tiger](#) at the zoo bears the name Richard Parker as the result of a clerical error, in which human and animal names were reversed.^[9]

Pi is raised as a [Hindu](#) who practices [vegetarianism](#). At the age of fourteen, he investigates [Christianity](#) and [Islam](#), and decides to become an adherent of all three religions,

much to his parents' dismay, saying he "just wants to love God."^{[10][11]} He tries to understand God through the lens of each religion, and comes to recognize benefits in each one.

A few years later in February 1976, during the period when Indian Prime Minister [Indira Gandhi](#) declares "[The Emergency](#)", Pi's father decides to sell the zoo and immigrate with his wife and sons to Canada.

Part two[\[edit\]](#)

The second part of the novel begins with Pi's family aboard the *Tsimtsum*, a [Japanese](#) freighter that is transporting animals from their zoo to [North America](#). A few days out of port from [Manila](#), the ship encounters a [storm](#) and sinks. Pi manages to escape in a small [lifeboat](#), only to learn that the boat also holds a [spotted hyena](#), an injured [Grant's zebra](#), and an [orangutan](#) named Orange Juice. Much to the boy's distress, the hyena kills the zebra and then Orange Juice. A tiger has been hiding under the boat's [tarpaulin](#): it's Richard Parker, who had boarded the lifeboat with ambivalent assistance from Pi himself some time before the hyena attack. Suddenly emerging from his hideaway, Richard Parker kills and eats the hyena. Frightened, Pi constructs a small raft out of rescue flotation devices, tethers it to the bow of the boat and makes it his place of retirement. He begins [conditioning](#) Richard Parker to take a submissive role by using food as a positive reinforcer, and seasickness as a punishment mechanism, while using a whistle for signals. Soon, Pi asserts himself as the alpha animal, and is eventually able to share the boat with his feline companion, admitting in the end that Richard Parker is the one who helped him survive his ordeal.

Pi recounts various events while adrift in the [Pacific Ocean](#). At his lowest point, exposure renders him blind and unable to catch fish. In a state of [delirium](#), he talks with a marine "echo", which he initially identifies as Richard Parker having gained the ability to speak, but it turns out to be another blind castaway, a Frenchman, who boards the lifeboat with the intention of killing and eating Pi, but is eventually killed by Richard Parker.

Some time later, Pi's boat comes ashore on a floating island network of [algae](#) and inhabited by hundreds of thousands of [meerkats](#). Soon, Pi and Richard Parker regain strength, but the boy's discovery of the [carnivorous](#) nature of the island's plant life forces him to return to the [ocean](#). Two hundred and twenty-seven days after the ship's sinking, the lifeboat washes onto a beach in [Mexico](#), after which Richard Parker disappears into the nearby [jungle](#) without looking back, leaving Pi heartbroken at the abrupt farewell.

Part three[\[edit\]](#)

The third part of the novel describes a conversation between Pi and two officials from the Japanese Ministry of Transport, who are conducting an inquiry into the shipwreck. They meet him at the hospital in Mexico where he is recovering. Pi tells them his tale, but the officials reject it as unbelievable. Pi then offers them a second story in which he is adrift on a lifeboat not with zoo animals, but with the ship's cook, a [Taiwanese](#) sailor with a broken leg, and his own mother. The cook amputates the sailor's leg for use as [fishing bait](#), then kills the sailor himself as well as Pi's mother for food, and soon he is killed by Pi, who dines on him.

The investigators note parallels between the two stories. They soon conclude that the hyena [symbolizes](#) the cook, the zebra the sailor, the orangutan Pi's mother, and the tiger represents Pi. Pi points out that neither story can be proven and neither explains the cause of the shipwreck, so he asks the officials which story they prefer: the one without animals or the one with animals. They eventually choose the story with the animals. Pi thanks them and says: "And so it goes with God." The investigators then leave and file a report.

[Major themes](#)[\[edit\]](#)

Life is a story[\[edit\]](#)

Life of Pi, according to Yann Martel, can be summarized in three statements: "Life is a story... You can choose your story... A story with God is the better story."^[12] A recurring theme throughout the novel seems to be believability. Pi at the end of the book asks the two investigators "If you stumble at mere believability, what are you living for?"^[13] According to Gordon Houser there are two main themes of the book: "that all life is interdependent, and that we live and breathe via belief."^[14]

Growth through adversity[\[edit\]](#)

PBS has described Martel's story as one of "personal growth through adversity."^[15] The main character learns that "tigers are dangerous" at a young age when his father forces him to watch the zoo's Royal Bengal tiger patriarch, Mahisha, devour a live goat. Later, after he has been reduced to eking out a desperate existence on the lifeboat with the company of a fully grown tiger, Pi develops "alpha" qualities as he musters the strength, will and skills he needs to survive.^[15]

Inspiration[\[edit\]](#)

In a 2002 interview with [PBS](#), Martel said "I was sort of looking for a story, not only with a small 's' but sort of with a capital 'S' – something that would direct my life."^[16] He spoke of being lonely and needing direction in his life, and found that writing the novel met this need.^[17]

Richard Parker and shipwreck narratives[\[edit\]](#)

The name of Martel's tiger, Richard Parker, was inspired by a character in [Edgar Allan Poe's](#) nautical adventure novel *The Narrative of Arthur Gordon Pym of Nantucket* (1838). In this book, Richard Parker is a mutineer who is stranded and eventually cannibalized on the hull of an overturned ship (and there is a dog aboard who is named Tiger). The author also had in mind another occurrence of the name, in the famous legal case [R v Dudley and Stephens](#) (1884) where a shipwreck again results in the [cannibalism](#) of a cabin boy named Richard Parker, this time in a lifeboat.^[18] A third Richard Parker drowned in the sinking of the *Francis Spaight* in 1846, described by author [Jack London](#), and later the cabin boy (not Richard Parker) was cannibalized. Having read about these events, Yann Martel thought, "So many victimized Richard Parkers had to mean something."^{[19][20]}

Moacyr Scliar[\[edit\]](#)

Martel has mentioned that a book review he read of [Brazilian](#) author [Moacyr Scliar's](#) 1981 novella *Max and the Cats* accounts in part for his novel's premise. Scliar's story describes a [Jewish-German](#) refugee crossing the Atlantic Ocean with a [jaguar](#) in his boat.^{[21][22]} Scliar said that he was perplexed that Martel "used the idea without consulting or even informing me," and indicated that he was reviewing the situation before deciding whether to take any action in response.^{[23][24]} After talking with Martel, Scliar elected not to pursue the matter.^[25] A dedication to Scliar "for the spark of life" appears in the author's note of *Life of Pi*. Literary reviews have described the similarities between *Life of Pi* and *Max and the Cats* as superficial. Reviewer Peter Yan wrote: "Reading the two books side-by-side, one realizes how inadequate bald plot summaries are in conveying the unique imaginative impact of each book,"^[26] and noted that Martel's distinctive narrative structure is not found in Scliar's novella. The themes of the books are also dissimilar, with *Max and the Cats* being an [allegory](#) for [Nazism](#).^[27] In *Life of Pi*, 211 of 354 pages are devoted to Pi's experience in the lifeboat, compared to *Max and the Cats*, in which 17 of its 99 pages depict time spent in a lifeboat.^[27]

Narrative structure[\[edit\]](#)

According to the reviewer Peter Yan,

'Life of Pi' is told from two alternating points of view, the main character Pi in a flashback and Yann Martel himself, who is the "visiting writer" (Martel 101) interviewing Pi many years after the tiger in the boat story. This technique of the intrusive narrator adds the documentary realism to the book, setting up, like a musical counter-point, the myth-making, [unreliable narrator](#), Pi. The reader is left to ponder at the end whether Pi's story is an allegory of another set of parallel events.^[26]

[Setting\[edit\]](#)

The novel is a work of fiction set in the summer of 1977 that draws on places and historical events in India. The Patel Family's discussions of the political situation refer to [the Emergency](#) period of the mid-1970s, when [Indira Gandhi](#)'s administration ruled by decree, curtailed press freedoms, and imprisoned political opponents. Pondicherry is a former French colony in India. It does have an [Indian Coffee House](#) and [Botanical Gardens](#). The Botanical Garden had a zoo in 1977 but did not have any animals bigger than a deer. [Munnar](#), the destination for the Patel family's vacation, is a small but popular hill station in [Kerala](#). [Madurai](#), also referenced in the novel, is a popular tourist and pilgrimage site in [Tamil Nadu](#).

[Characters\[edit\]](#)

Piscine Molitor "Pi" Patel[\[edit\]](#)

He acquires layer after layer of diverse spirituality and brilliantly synthesizes it into a personal belief system and devotional life that is breathtaking in its depth and scope. His youthful exploration into comparative religion culminates in a magnificent epiphany of sorts.

—Phoebe Kate Foster of [PopMatters](#)^[28]

Piscine Molitor Patel, known to all as just "Pi", is the narrator and protagonist of the novel. He was named after a [swimming pool in Paris](#), despite the fact that neither his mother nor his father particularly liked swimming. The story is told as a narrative from the perspective of a middle-aged Pi, now married with his own family, and living in Canada. At the time of main events of the story, he is sixteen years old. He recounts the story of his life and his 227-day journey on a lifeboat when his ship sinks in the middle of the Pacific Ocean during a voyage to North America.

A [Bengal tiger](#)

Richard Parker is a royal Bengal tiger who is stranded on the lifeboat with Pi when the ship sinks. Richard Parker lives on the lifeboat with Pi and is kept alive with the food and water Pi delivers. Richard Parker develops a relationship with Pi that allows them to coexist in their struggle.

In the novel, a hunter named Richard Parker is hired to kill a panther thought to have killed seven people within two months. Instead, he accidentally immobilizes a female Bengal tiger with tranquilizer darts while her cub escapes hiding in a bush. Parker names the cub Thirsty after his enthusiasm when drinking from a nearby river. The paperwork that accompanies the shipment of the two tigers to Pi's family's zoo in Pondicherry states that the cub's name is "Richard Parker" and the hunter's given name is "Thirsty" and his surname is "None Given", due to a mix-up with the names. Pi's father finds the story so amusing that they continue to call the tiger "Richard Parker".

[Reception\[edit\]](#)

Brian Bethune of [Maclean's](#) describes *Life of Pi* as a "head-scratching combination of dense religious allegory, zoological lore and enthralling adventure tale, written with warmth and grace".^[29] *Master Plots* suggested that the "central themes of *Life of Pi* concern religion and

human faith in God".^[30] Reutter said, "So believable is Pi's story telling that readers will be amazed."^[31] Gregory Stephens added that it "achieves something more quietly spectacular."^[32] Smith stated that there was "no bamboozlement here."^[33] Gary Krist of *The New York Times* praised the book, but added that at times Martel "pushes the didactic agenda of his story too hard."^[34]

In 2010, [U.S. President Barack Obama](#) wrote a letter directly to Martel, describing *Life of Pi* as "an elegant proof of God, and the power of storytelling."^[35]

Adaptations[[edit](#)]

Illustrated edition[[edit](#)]

In October 2005, a worldwide competition was launched to find an artist to illustrate *Life of Pi*. The competition was run by Scottish publisher [Canongate Books](#) and UK newspaper [The Times](#), as well as Australian newspaper [The Age](#) and Canadian newspaper [The Globe and Mail](#). Croatian artist [Tomislav Torjanac](#) was chosen as the illustrator for the new edition, which was published in September 2007.^{[36][37][38]}

Film adaptation[[edit](#)]

Main article: [Life of Pi \(film\)](#)

A 2012 adaptation directed by [Ang Lee](#) and based on an adapted screenplay by [David Magee](#) was given a wide release in the United States on 21 November 2012. At the [85th Academy Awards](#) it won four awards from eleven nominations, including Best Director.

Theatrical adaptations[[edit](#)]

This novel has also been adapted as a play by Keith Robinson, artistic director of the youth-oriented Twisting Yarn Theatre Company. Andy Rashleigh wrote the adaptation, which was directed by Keith Robinson. The premier/original cast contained only six actors – Tony Hasnath (Pi), Taresh Solanki (Richard Parker), Melody Brown (Mother), Conor Alexander (Father), Sanjay Shalat (Brother) and Mark Pearce (Uncle).^[39] The play was produced at the [Alhambra Theatre](#) in [Bradford](#), England, in 2003.^[40] The company toured England and Ireland with the play in 2004 and 2007.

Keith Robinson also directed a second version of the play. He brought some of his company to work with students of the BA (Hons) Drama, Applied Theatre and Education Course at the [Central School of Speech and Drama](#). The joint production was performed at the [Minack Theatre](#), in Cornwall, England, in late June 2008.^[41] It was well received by the press and community.

In the story **Life of Pi** there is a variety of **symbolism**. The lifeboat symbolizes a safe haven and hope for **Pi** as he tries to survive. It also symbolizes the journey **Pi** takes as a person, growing in strength and intelligence.