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APPERCEPTION OF ENDURANCE THROUGH VERSIFICATION IN GITHA HARIHARAN'S *I HAVE BECOME THE TIDE*

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Abstract

Differences and divisions in native people and culture are encountered as a primary element in postcolonial discourses. The actual difficulty lies between highlighting various images and identifying the flexibility of the dissemination of dominant ideologies. Postcolonialism presents a distorted picture of differences between the ideological and material representation of the society that reshaped the structures of human knowledge. The present research article titled "Apperception of Endurance through Versification in Githa Hariharan's *I Have Become the Tide*" portrays the endurance of Dalits over centuries through the fusion of poetry with fiction using postcolonial theories. The suppression of Dalits and the treatment of the other and their voice against the oppressed continue to confound the lives of many in independent India.

Keywords: dalits, poetry, identity, struggle, endurance, violence, resistance

Introduction

Recent Indian fictions are obsessed with the ideology of functioning of binaries highlighting the native and the other and the alterity in the postcolonial independent India. The thought of the 'other' and redefining their identity is preoccupied with many questions. Are humans same or different? Are we overemphasizing the binary between the native Indians? What should be our tactics to dismantle the cliché of hybridity of identities?

Materials and Methods

The writers are not only determined by their countries' history, beliefs, or class but also by their social experience of different measures. Githa Hariharan in *I Have Become the Tide* meticulously recorded the self-representation of insiders against power and reconceptualize the social and political domination of postcolonial discourses and theories which are indebted to criticize how colonialism has affected the civil society. It locates resistances, polarity and conflicts of the oppressed natives against the power.

Interpretation and Discussion

The innate state of the human mind can be developed only by the discussion of social power and supremacy. The virtues of historical, social and cultural rationality and cohesion confer the identity with the subjects of self and the society. The deep realization of self (i.e.) body and soul is a space of splitting which is caught between demand and desire.

...the question of identification is never the affirmation of a pre-given identity, never a self-fulfilling prophecy – it is always the production of an image of identity and the transformation of the subject in assuming that image. The demand of identification – that is, to be for an Other – entails the representation of the subject in the differentiating order of otherness. (*Culture* 64)

The philosophical and the anthropological views of the division of human identity can be seen in the division of culture. Resistance is an effect of dominating discourses since it is achieved as a result of disavowal and power. These discriminatory practices

...do not simply or singly refer to a 'person' or a dialectical power struggle between self and the other, or to

a discrimination between mother culture and alien cultures. Produced through the strategy of disavowal, the reference of discrimination is always to a process of splitting as the condition of subjection: a discrimination between mother culture 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, a hybrid. (*Culture* 159)

Postcolonial theories claimed to have unpacked the multiplicity of histories and subjects. The dominant structures within the country reproduce certain ideas of "what is normal and what is deviant." (*Postcolonialism* 40) Decentering human beings always result in unstable and unfragmented society with the issues of power and subjectivity. In *I Have Become the Tide*, Hariharan used poetry in a new perspective to disseminate the emotions of human dichotomy in the society.

Findings and Results

Hariharan's *I Have Become the Tide* employs the different perspectives of post-colonialism as a composite thought of postcolonial subjects and cultures be in agreement with economic, administrative, and judicial control of power over the natives. Hariharan's perspectives of endurance are reflected through versification in the characterization of Chikka, Sathya and others. Throughout her works, she focused on themes like social, political, religious, economic and communal disturbances of a universal kind.

The novel establishes the true colour and image of the internal racial and social differences of the society through versification. It uncovers these social variations and identity of the suppressed through poetry that binds together various characters from past to present. It mocks at Hindutavas, calling them as 'fundooos' who was ultimately the reason for political frustration. "Where is that land, where water flows free? Tell me. Tell me." (*Tide* 09) An everyday song had been sung by a cattle skinner with the drum beating some centuries ago. "... the stick beating the drum to say it as hungrily and angrily as possible, that someone would hear him? That someone would answer his questions?" (*Tide* 09) It was extremely difficult to answer these questions. "Where? Where? What land? What flowing water?" (*Tide* 10) Only tears fell from Chikka's cheeks, the cattle skinner's son.

Satya, a medical student, was also a poet among the trio dalits. He is little obsessed about the hypocrisy of

caste at the institution. Ravi and Asha were also equally teased at their institutions. "After all, for the others, they were the same, all the quotas." (*Tide* 45) In an e-mail to Asha, Satya mentioned about a translated poem by LS Rokade which described the land and the mother's life.

... sorry, mother, but truth to tell

I must confess I wondered

Should I be born

Should I be born into this land? (*Tide* 44)

The poem made him feel both sad and strong. He remembered his mother's songs who

... sang almost all sorts of things: the sky above them, the land they loved and slaved at but didn't belong to them, the rain they coaxed into pouring with their voices, the greedy or lecherous eye of the man who owned the fields they were working on. They sang their wish for prosperity, even if they had never seen it in the face; they sang their hope for a good crop... *Bele*. (*Tide* 97)

Satya identified the 'real Satya' in the book written by Professor Krishna titled, *Kannadeva's Family: The Poets of Anadagrama* which was given to him by Ravi. The book pierces him with pain. He got to know himself through Chikkiah. He even copied the lines

Where is that land

Where water flows free?

Tell me, Tell me.

Where is my land

Where water flows free? (*Tide* 199)

and gave a sharp and brave answer to the poem.

That land is here, and there,

it's everywhere in me.

In me the land

where water flows free. (*Tide* 199)

Ravi's Professor Senthil could speak and sing songs of his own poems. His songs created an impact in the minds of the listener, keeping them awake and ready. Poetry gives the feel of living power directly to record the rights of the land. When Ravi gave the book to Asha on Chikkiah and Kannadeva and the blue book sent by Satya, tears filled her eyes and she was torn between the surprise and anger. She was astonished and questioned, "How does that happen? Do familiar details, the words discrimination and no support and institutional murder make Satya only one more name in a long list?" (*Tide* 266) She felt very tired and obsessed with the caste and

wondered, "Why should people not just be people, instead of remembering their caste and their problems all the time and complaining?" (Tide 271)

The characters' poems have nothing to do with their literary merit but their emotions must be acknowledged. For at least, poetry and music do not have or need a language. Mahadevi's poems are fine examples.

It's the firely season
A week or two
before worms crawl to naked earth.
But look, O lord,
Look, beloved friend.
These children
Chase flitting stars,
Jump, run this way then that,
Grabbing fistfuls of air,
O river of a thousand faces. (Tide 145, 146)

Chikkiah, Mahadevi and Kannadeva are Anandagrama's poets. Even after their daughter's death, Chikkiah sang by the river at night thinking about the recent past, which is too raw.

In a past life I was untouchable
In a past life they smelt my shadow and fled.
In a past life the meat I ate was rotten
In a past life I bathed in a stagnant pond.
That was the past.
Tie me, tether me so I don't stray there again.
Keep me here, in current and whirlpool,
O river of a thousand faces. (Tide 157, 158)

The saint poet, Kannadeva, a mere mortal, "mastered the abstract principles of self-realization." He has equally dedicated his energy to peace and friendship among all in the society. The poems display the evolution of the saint poet "from a young seeking mind to a full-fledged mystic." (Tide 20)

The indestructible love between Chikkiah and Mahadevi and their love for Kannappa, Chandra and river are exposed with bolstering spirit in these beautiful lines.

How you love green, lord.
Raw in the fresh sprout,
emerald on jasmine leaves.

The rain tree with its distant coolness.
All the balm of green,
O river of a thousand faces.
The yellowing coconut fringe
Dangles' dangerously.
Is it time, my friend? (Tide 216)

The fearsome four – Puttanna, Siddha, Chenna, Gundanna are also the poets of Anandagrama village. They tried to stay together closely at the Anandagrama procession with songs and music.

... A wave of rage surges, gives way in a seamless movement to a cruel music. The rhythm comes from slapping, beating, kicking. The melody comes out of the fatal sounds: a spear piercing a chest; an axe falling on a neck and chopping it off. The chorus is continuous, it is a combination of screams, curses, moans, grunts, frantic calls to mother and god and heaven. There's a softer music in the background as assorted liquids spurt and fly in arcs, or gush, or drip to the ground. (Tide 228)

Conclusion

To conclude, conceptualizing postcolonial poetry in fusion with fiction in the literary contexts in the present scenario is the ultimate interpellation of ideology. The primary paradigm of investigating calibrated ambiguity of the poetry is the emotions in it. The emotions are conveyed through social hybridity and reinventing the identity of the suppressed naturally in postcolonial contexts. Feeling alienated in the native country continues to be the irony of independent India. The demand for the evolution of power which is uncertain needs supplementarity into the signs of history.

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