

**Cultural Transformation: A Study of Change and Continuity in Mamang**

**Dai's *The Legends of Pensam* and *The Black Hill***

**A Dissertation Submitted**

**To**

**Sikkim University**



**In Partial Fulfillment of the Requirement for the Degree of**

**Master of Philosophy**

**By**

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(भारत के संसद के अधिनियम द्वारा वर्ष 2007 में स्थापित और नैक (एनएएसी) द्वारा वर्ष 2015 में प्रत्यायित केंद्रीय विश्वविद्यालय)  
(A central university established by an Act of Parliament of India in 2007 and accredited by NAAC in 2015)

Date: 15/7/21

## DECLARATION

I Krishna Kamal Khaund, hereby declare that the research work embodied in the dissertation titled "**Cultural Transformation: A Study of Change and Continuity in Mamang Dai's *The Legends of Pensam* and *The Black Hill***" submitted to Sikkim University for the award degree of Master of Philosophy, is my original work and it has not been submitted earlier to this or any other University for any degree.

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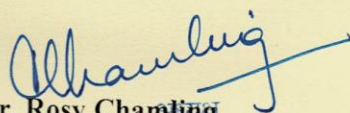
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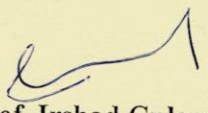
## CERTIFICATE

This is to certify that the dissertation titled “**Cultural Transformation: A Study of Change and Continuity in Mamang Dai’s *The Legends of Pensam and The Black Hill***” submitted to Sikkim University for partial fulfillment of the degree of Master of Philosophy in the Department of English, embodies the result bonafide research work carried out by **Krishna Kamal Khaund** under my guidance and supervision. No part of the dissertation has been submitted earlier to this or any other University for any Degree.

All the assistance and help received during the course of the investigation have been duly acknowledged by him.

I recommend this dissertation to be placed before the examiners for evaluation.

  
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**“Cultural Transformation: A Study of Change and Continuity in Mamang Dai’s *The Legends of Pensam and The Black Hill*”**

Submitted by **Krishna Kamal Khaund**, under the supervision of **Prof. Irshad Gulam Ahmed**, Professor, Department of English, School of Languages and Literature, Sikkim University.

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**Krishna Kamal Khaund**

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## CHAPTER I: INTRODUCTION

### 1.1 Introduction

In the study of cultural transformation, this research has discussed the changes and continuities of tribal culture as presented in the select literary texts. The transformation brings new possibilities to see life in broader way. Moreover, it facilitates in the rearrangement of culture and society for a better human world. Transformation is as necessary as culture to live life coherently in the dynamic world. Moreover, it also determines the human development from primitive to modern, local to global in the establishment of an inclusive world.

The transformation of society and culture has emerged as a challenge for the everyday life. The development of education, changing status of society, transportation, and technological development changes the indigenous lives. The process of civilisation and development creates the twofold image of the life and culture of indigenous people. The negotiation of tradition and modernity is clearly visible in the writings of Northeast India. Moreover, the writings have focused on the transformation of society and culture revealing changes and continuities. The dynamic feature of culture, which has been changing tribal life, is one significant aspect that has been examined in this research. The dialectics of the setting of modern life and its close connection with traditions have been analysed in this research. This research has taken Mamang Dai's *The Legends of Pensam* (2006) and *The Black Hill* (2014) to discuss the cultural transformation process in the tribal world.



### 1.1.1 A Brief Introduction to Cultural Studies

Cultural studies is an area of study that produces knowledge from existing materials or practices in a society and culture, and significantly, opens up new possibilities to establish a better human world. Cultural studies emerged in England with the Marxist critics and the scholars like Matthew Arnold when he published *Culture and Anarchy* (1869). F. R Leavis further developed the Arnoldian model of culture. However, cultural studies began as an academic discourse after the establishment of *Center for Contemporary Cultural Studies*(1964) in the University of Birmingham, by Richard Hoggart. Cultural studies emerged as a discipline with the effort of some critics. The pioneering figures of cultural studies are Richard Hoggart, Raymond Williams, E.P. Thomson, and Stuart Hall.

Cultural studies, as David Walton defines is ‘an area’ about which he says that “there is no precise definition of culture and those who are working on culture, exactly don’t know what constitute the area in which they are working” (Walton, 02). However, Walton’s this definition asserts the dynamic and colossal nature of culture. It examines how culture is different from place to place. Therefore, culture is different though the study of the nature is same in cultural studies such as British, American, Australian, African, and the Asian.

The origin of Indian Cultural Studies has long been a discussion in present cultural discourse. The development of cultural studies in Britain, America, Australia, no doubt, influenced Indian scholars and the intellectuals to establish cultural studies as a new discipline in India. In the 1980s and 1990s, “a number of scholars, attempting to critically engage with problems arising out of the colonial origins of the discipline and to find a resolution for the relevance question, are supposed to have,

through the discovery of other post-colonial locations, reached the domain of inquiry that is today termed Cultural Studies” (Radhakrishnan, 5). And “the work of the scholars associated with influential collective *Subaltern Studies* has credited with the founding of Cultural Studies in India” (ibid). Moreover, the establishment of the School of Social Science (1980) in the University of Hyderabad, the School of Social Science and the School of Letter in Mahatma Gandhi University in Kottayam (Kerala), the Cultural Studies Departments in Tezpur University (1996), Kolkata Centre for Studies in Social Science (1995) gave impetus to the development of cultural studies in India.

The emerging literature of Northeast India brings a new turn in literary and cultural discourse. The writers of this region draw the image of Northeastern life, culture, religion, belief, custom, etc. These writings manifest collective consciousness, traditions, histories, memories, legends, and cultures, mostly based on the vibrant experiences of the people. The life of Northeast people has been threatened by the socio-political turmoil. The rapid transformation of society and culture is quite prominent in their writings. It reflects the cultural conflicts and continuous struggles of tribal people for the preservation of their traditional culture and identity. The struggle for the preservation of indigenous culture, history, and memory is one of the pertinent efforts in contemporary literary and cultural discourse.

The Northeast India is home to more than two hundred tribes, which are characterized by diverse culture and rich bio-diversity. Arunachal Pradesh, one of the larger states of India, the ‘land of rising sun’ is considered as an ethnic world. Moreover, Arunachal Pradesh was also known as NEFA, North-East Frontier Agency. Varrier Elwin in his *A Philosophy For NEFA* (1959) has discussed the Nehru’s policy to develop the tribal society and culture of NEFA as

“one which approaches the historical development of tribal life and culture with respect and the people themselves in a spirit of affection and identification that eliminates any possibility of superiority. It would not ignore the past, but would build upon it. It would bring the best things of the modern world to the tribes, but in such a way that they will not destroy the traditional way of life, but will activate and develop all that is good in it”. (Elwin, 54)

It is the ethnic land of some twenty-six tribes and each tribe has sub-tribes that bear their own traditions, customs, beliefs, dialects, and myths. The diverse culture of Arunachal Pradesh is divided into three cultural groups in examining the religious beliefs and practices. The tribes Monpas and Sherdukpas of Tawang and West Kameng District are the followers of lamaistic tradition of Mahayan Buddhism, considered as first cultural group. The second cultural groups is the worshipper of Sun and Moon. It includes the tribes such as Adi, Akas, Apatanis, Miris, Mishimis, Thongos and Nishis. The third cultural group follows the tradition of Vaishnavism. It includes the tribes namely Noctes and Wanchos. The effect of modernity and globalisation plays a major role in this region, which has been changing the ethnic world.

The ‘Adi’ formerly known as ‘Abor’ comes under Tani groups, which comprises other tribes such as Apatani, Galo, Tagin, Nyishi and Mising. These ‘Tani’ groups share common ‘Tani’ language found in Arunachal Pradesh, Assam, China and Tibet. The ‘Lhoba’, comprises of 56 ethnic tribes identified in China, where ‘Lhoba’ in Tibetan Language means ‘southerners’. However, the ‘Lhoba’ tribes include the Idu Mishimi, Bokar Adi, and Tagin, which is found in the hills of Arunachal Pradesh, India. This linguistic similarity signifies the cultural significance

as well as the traditional cultural root in contemporary society. George Abraham Grierson, in his *Linguistic Survey of India*, has referred “the ‘Adi’ language is derived from the Tibeto-Burman language”, which linguistically determines the cultural root of ethnic groups of ‘Adi’ of Arunachal Pradesh with Tibet and Burma.

The Adis descendant from the Astro-mongoloid race, are primarily divided into two categories “the Minyongs, Padams, Pasis, Panggis, Shilnongs, Boris, Ashings, and Tangalns--and the Gallong groups, with which may be associated the Ramos, Bokars and Pailibm of the far north” (Elwin, 1). Similarly, the Mishmi tribes of Arunachal Pradesh comprise of Idu Mishimi, Digaru Mishimi (Taraons), Miju Mishimi (Kamans), who are of mongoloid stock, and speak Tibeto- Burman language.

This dissertation has attempted to study two select texts of Mamang Dai, namely *The Legends of Pensam* (2006) and *The Black Hill* (2014) as its primary texts to discuss the effect of globalisation on culture and the various changes in the tribal society. Mamang Dai’s *The Legends of Pensam* consists of nineteen stories and each story is complete in itself. The text *The Legends of Pensam* reflects the life of the tribal people of Arunachal Pradesh, particularly the Adi community. The novel has portrayed four generations of tribal people. Moreover, it has depicted the transformation of life and experience of generations with the emergence of modernity and globalisation. It portrays the customs, beliefs, evolution, and transformation of tribal society and culture, negotiating various changes in the waves of time. The setting of modern life and its close interconnectedness with the traditional life in the ethnic land is another aspect of the novel.

The novel *The Black Hill* (2014) is a historical novel that depicts an image of 19th century Arunachal Pradesh. The novel highlights the rapid transformation of society due to the effects of modernity and the colonial process. Through Nicholas

Krick's journey, the novel represents the cultural integration process. Moreover, his presence in the tribal village exemplifies the contact of various cultures, people in the ethnic world. The assimilation of cultures and the sharing of cultural values, ideas represent the cultural globalisation in which all cultures and people acquire a hybrid space. The portrayal of Gimur, a tribal woman, in the novel represents a shift from tradition to modernity, local to global. The setting of a modern woman in the traditional setup is quite challenging, which has been reflected in Mamang Dai's text. However, the marriage of Gimur and Kajinsha reveals the tribal world beyond the communal boundary, interrogating inter-caste marriage, a move towards cultural unification and a hybrid society and culture. Revisiting history and memory, this novel represents the culture, identity of tribal people, which is considered as lost in history and memory. Moreover, Mamang Dai explores the lure of the unknown world in the contemporary world, where people become conscious about their culture and identity to preserve and to produce a space in the multicultural society.

## **1.2 Research Problem**

Many questions have been raised in the human mind regarding the issues such as identity, culture, politics, and the existence of human being. The question of tradition and modernity, revealing tribal identity has long been a debate in the literary and cultural discourse. The negotiation of tradition and modernity creates confusion in the tribal mind, as depicted in Mamang Dai's texts. The problem arises in the effect of globalisation on tribal society and culture, which transforms the traditional milieu. This transformation of tribal society becomes a challenge for the indigenous people. It raises the question on the existence of tribal culture and identity, whether the tribal



culture bears the same value or loses its authenticity. This research has examined the status of tribal culture and society in the effect of globalisation and how the tribal people react with the various changes. Moreover, this research has focused on the problem of changes and continuities revealing tribal life, culture, identity, belief and custom in the select texts.

### **1.3 Research Statement**

This research intends to examine the culture and tradition of tribal people in the ongoing process of globalisation. Examining the cultural globalisation along with the dynamic process of culture and society, this research has thrown light on the tribal culture, society, and identity in the ethnic land where they are considered as primitive, uncivilised, and marginalised. Nevertheless, this research has highlighted the cultural change and continuity to understand the tribal culture and society in the contemporary world.

### **1.4 Aims and Objectives**

The aims and objectives of this research are

- To examine the traditional life and culture in the effect of globalisation.
- To discuss how tradition negotiates with modernity and how that reshapes the traditional culture and society.
- To examine how cultural globalisation assimilates both ‘local’ and ‘global’ culture in the select texts

- To study the politics of representation and the indigenous narrative as an art of preservation in the select texts

### **1.5 Research Questions**

This research has sought answers to some questions such as:

- How the effect of globalisation transforms the society and culture of tribal people?
- What is the role of traditional tribal culture in the era of globalisation? What are the conflicts and politics?
- How does the cultural globalisation influences both 'local' and global for an inclusive world?
- How the politics of representation reveals the tribal ethos in the globe?

### **1.6 Significance of the Study**

The proposed research has examined the effect of globalisation on tribal culture. It is significant to understand the core value of tribal culture and identity in the contemporary world. It has depicted an image of ethnic world, where the tribal people have been treated as primitive and savage. This research is attempted to find a counter narrative to these stereotypical issues concerning Northeastern tribal society. It is noteworthy to study the effect of globalisation on tribal society and culture, and on human consciousness, which represent a universal cultural space to establish an inclusive world.

## **1.7 Methodology**

The methodology used in the proposed research is qualitative and interpretative. This research has used textual analysis as a research method. It is an analytical study primarily based on the close reading of the select texts, *The Legends of Pensam* and *The Black Hill* by Mamang Dai. It has borrowed Mary Louis Pratt's Contact Zone theory to endeavour a theoretical perspective on the proposed topic of the research. It has also used Homi K. Bhabha's concept of hybridity in culture, society, and identity in analysing the change and continuity in the tribal society. This research has also examined secondary sources such as books, journals, articles, and other publication of literature. Apart from this, this research also examines discussions, interpretations, and library resources.

## **1.8 Scope and Limitation of the Study**

This present research limits its scope to study the two texts of Mamang Dai's *The Legends of Pensam* (2006) and *The Black Hill* (2014). It has discussed the transformation of tribal society and culture in analysing the effect of globalisation as well as the aspect of cultural globalisation. It has also examined the negotiation of tradition, modernity, and globalisation in the select texts. It is significant for the present society, nationally and internationally which has been seeking to establish a space to develop culture symmetrically. However, the focus of this research is based on the traditional tribal culture and the life depicted in the select texts.

## 1.9 Review of Literature

Harajit Goswami in his paper *Postcolonialism and the Retrieval of the past: A Critical Study of Mamang Dai's Legends of Pensam* has discussed how the author attempts to glorify the indigenous culture by retrieving, revisiting, and rediscovering the pre-colonial world. Subverting the euro-centric narrative, Dai traces the cultural ethos of the singular existence of the tribal community in the remote region, which has been discussed in this paper. Goswami has also revealed the organic lifestyle of Adi community.

Nigamananda Das has discussed the landscape and beauty of Nature in his paper *Mamang Dai The Legends of Pensamas travel writing*. Furthermore, he has discussed the colonial issue and the idea of evils in postcolonial terms in his paper *The idea of evil in postcolonial thought: A study of Mamang Dai's Legends of Pensam*.

Anindya Syam Chaudhary and Debashree Chakraborty have observed the customs, beliefs and the ethnic life of the Adi through the lens of ecocriticism in their paper- "*the representation of the ethnic life world of Adi in Mamang Dai's the Legends of Pensam an ecocritical reading*."

Anjali Daimari has discussed Mamang Dai's' *The Legends of Pensam* from a postcolonial ecocritical perspective in her article *Towards a Postcolonial Ecocriticism: A Reading of Mamang Dai's Legends of Pensam*.

*An Ecocritical study of Mamang Dai's The Legends of Pensam* published by Krishna Kamal Khaund, has discussed the human and nature relationship. He has examined the traditional milieu of the tribal community's beliefs, customs and the cultural practices from the ecocritical perspective. Further, he has discussed the

transformation of village life to city life and the realisation of people about the past in the modern chaotic world.

Miss Banu Diyum and Pratisha Kumari Saikia in their paper *The image of Inter-Tribe unrest and symbolism of Border consciousness in the writings of Mamang Dai: with special reference to The Black Hill* have discussed various issues highlighting the tribal life in borderland, conflict and communal riots. In this paper, they have examined the social realities and the life of tribal people and communal unrest. They have discussed the aspect of orientalism and border consciousness in colonial Northeast India. Moreover, they have revealed that the border is a major strength for indigenous people to protect their land and identity.

T. Rexlin, Mercy Latha in their article *Mamang Dai's The Black Hill: A story from Border Perpetuating Borderland Consciousness published in the International Journal of Recent Research Aspects, April 2018* have discussed the text revealing the issue of border consciousness relating to the ethnic lives of Arunachal Pradesh. They have discussed how Mamang Dai manifest the ethnic world in the hills through the story of tribal people. This paper has examined the hidden intention of an author in a story. Moreover, it has brought into focus one significant point examining border as it is, rather than drawing or deciding a borderline. Moreover, this paper has discussed a collective border consciousness with their neighbor countries to protect their land, values and to preserve the tribal ethos.

Trishmita Borah in her paper entitled, *Resisting the Outsiders: A Historical Study of Mamang Dai's The Black Hill*, has analysed the hostile behaviours of tribal people to the outsiders. Moreover, revealing the experience of tribal people, this paper has also discussed how Mamang Dai's text re-visits and retrieves the past, which determines the ethnic identity and culture in the globe.



In the paper, *Retelling History: Mamang Dai's The Black Hill as a Novel of Native Spirit*, G.Vidhya Lakshmi and Dr. M. Natarajan have discussed the indigenous life and culture. This paper has highlighted how Mamang Dai re-established the ethnic identities and culture in the contemporary world. Moreover, this paper has also revealed how the writer retrieves the hidden past of the ethnic world in the age of cultural loss.

### **1.10 Research Gap**

Globalisation and literature is a fertile area in the field of research. The two books, *The Legends of Pensam* (2006) and *The Black Hill* (2014) by Mamang Dai, have been taken up for this research to study the effect of globalisation on tribal society and culture. Although many discussions and researches have been done on Mamang Dai's novels, but the proposed research has analysed the negotiation of tradition, modernity, and globalisation examining change and continuity in the select texts. The transformation of tribal society and culture in the effect of globalisation in the select texts has not been explored which is brought out in this research.

### **1.11 Chapter Division**

**Chapter I: Introduction**

**Chapter II: Tradition and Cultural Transition**

**Chapter III: Cultural Globalisation and the Representation of Tribal Society in the Selected Texts**

## **Chapter IV: Cultural Dynamism: Moving Towards Multicultural Societies**

## **Chapter V: Conclusion**

### **Chapter I: Introduction**

Representing the writings of Northeast India, this chapter has introduced the topic of the research. Followed by brief introduction to cultural studies, this chapter has discussed the development of cultural studies in India along with the concept of culture. It has briefly highlighted cultural groups of Arunachal Pradesh. Culture is different because of its nature, language, tradition, dress, geography etc. that is exhibited in this chapter, by representing the various tribes of Arunachal Pradesh. Moreover, this chapter has also exhibited the linguistic similarity of Adi and Mishmi tribes with the Tibeto-Burman family. Furthermore, it has included research problem, research statement, aims and objectives, research questions, significance of the study, methodology, scope and limitation of the study, review of literature, research gap, and chapter division, which have been taken to develop the research in its significant aspect.

### **Chapter II: Tradition and Cultural Transition**

This chapter has discussed the concept of tradition. It has depicted the indigenous lives, societies, beliefs, customs of tribal people as it is reflected in the select texts, through the different medium of cultural practices.

The oral tradition is a cultural tool that preserves tradition and the past. The tribal preservation of traditions, customs, beliefs through stories, legends in the ethnic world is a significant aspect of culture, which is discussed in this chapter. The

relationship between culture and cultivation, and its transition is also examined through select texts in this chapter.

The development of science and technology, the effect of modernity and globalisation transform the society and culture of tribal people and it has occupied the social-cultural space of the ethnic world. At the same time, this effect influences traditional mind to negotiate with various changes in the society. This chapter has examined how tradition and modernity negotiate and transform the tribal life and culture in the select texts. Moreover, it has discussed beliefs and customs, oral tradition etc.

Revealing ethnocentric perspective on tribal culture and society, this chapter has discussed both transformation and negotiation in the ethnic world. This chapter has also examined animism and tribal practices of beliefs and customs. The use of ethno medicine is also revealed in this chapter and how people are culturally associated with it.

### **Chapter III: Cultural Globalisation and the Representation of Tribal Society in the Selected Texts**

The emergence of globalisation connects the world, crossing the cultural, geographical, and political boundary. This chapter has discussed the effect of globalisation on tribal culture and in the select texts. However, with the changes, globalisation also causes cultural anxiety in the indigenous world, which is discussed in this chapter.

This chapter has also discussed the effect of globalisation on indigenous society, identity and their everyday lives in the select texts. In *The Legends of Pensam*,

globalisation, on the one hand, destabilises the ethnic world. On the other hand, it has been establishing new possibilities to the ethnic world for development. The mixing of tribal and non-tribal, and local and global; and how it leads to cultural globalisation is also discussed in this chapter. Moreover, it also discusses how the emergence of cultural globalisation brings cultures of the world in a common space.

It has also brought into light the cultural imperialism in examining the colonial legacy and, how, society and culture have been dominated through different medium in the tribal world. Cultural globalisation is a significant aspect of cultural studies discussed in this chapter, examining the integration of cultural beliefs, ideas and the way of life of different communities in the ethnic land. Cultural hybridity, another dynamic aspect of contemporary world, is also discussed in this chapter.

#### **Chapter IV: Cultural Dynamism: Moving Towards Multicultural Societies**

Culture is coherent and dynamic. It has been changing over the period of time. This dynamic nature transcends culture from one place to another. Similarly, the tribal society and culture have been changing with the passage of time, which is portrayed in the select texts. The shift from pre-colonial to contemporary world thus reveals not only the effect of modernity and globalisation, but it also determines the dynamic nature of a culture. Moreover, the transformation of culture from local to global reveals the unification of various cultures in the multicultural society. Furthermore, it reveals the adaptation of one cultural practice and behaviour in another culture in the dynamic process where human being chooses the suitable things from that process to live life coherently. This chapter has examined the changes and continuities in the selected texts. Translation plays a significant role in cultural studies to understand and

share culture in the multicultural space has also been discussed in this chapter. This chapter has also examined the cultural worldviews of tribal people. The cultural worldview shapes one cultural identity, which is rooted in the underlying principles of a particular culture has been discussed in this chapter. Furthermore, this chapter has discussed the transition of tribal culture through the characters age of development in the dynamic process. Thus, this chapter reveals how the tribal society and culture has been moving towards the multicultural space.

The writings of Northeast India challenges various biased perceptions regarding the tribal society and culture. The literature of this region reveals an image of tribal world, which was an obscure place in the globe. Representing ethnic world and its transition process, the emerging literature of the Northeast India has been establishing a new paradigm in the globe, which is brought out in this chapter. Nevertheless, this chapter has also discussed how the representation helps society and culture to negotiate and integrate in the contemporary multicultural society.

## **Chapter V: Conclusion**

The effect of modernity and globalisation is a significant aspect, which has changed the traditional milieu of tribal society and culture. It also develops the human consciousness towards change and negotiation process. Moreover, the dynamic nature of culture is also another vital aspect that influence and change any society in the passage of time. This concluding chapter has summarised the previous chapters. It has discussed the findings of this research along with the researcher's observation of tribal society, culture, and identity in the effect of globalisation and modernisation.



Moreover, it has also discussed how this research highlights the tribal culture and tradition in the globe in negotiation with the dynamic process.

## CHAPTER II: TRADITION AND CULTURAL TRANSITION

“Culture is what separates us from the rest of the living world” (Grayling). Culture gives people a distinct identity from place to place. This chapter discusses the concept of culture and the tradition of tribal people. Culture and tradition are an inevitable part of life. The way we think, the way we live, the way we act is the part of culture. Thus, culture means everything. Each community in the world has its own culture. The myth, history, tradition, custom, and belief make us different from each other. Culture enriches our lives. It provides an opportunity to develop a collective consciousness of human being.

Culture is the expression of life. It is a system of living. Tradition is a part of culture. It is the continuation of the system, method and expression of the past in the present. This chapter deals with the tribal culture and tradition, examining the two texts of Mamang Dai’s *The Legends of Pensam* (2006) and *The Black Hill* (2014). These two texts represent the traditional life, and culture of tribal people. It also shows how the ethnic world has been changing in the dynamic process of globalisation. The emergence of cultural studies brings a new turn in the contemporary world’s literature and culture. It leads to the perception of one’s life from individual to universal that tries to establish a universal space for world’s communities. The cultural study emerges to understand the value and human behaviour of a community and a group of people. Later, the evolution of cultural studies erases the geographical, social and political contour to understand society and culture as a whole. The transformation of culture is a very significant area of study in the contemporary society. It provides a space to develop society from the universal

perspective rather than creating any discrimination among the communities and the people in the globe.

Of course, cultural study is an interdisciplinary area of research. It is an intellectual enquiry about a community and culture. It's better to study what cultural study isn't rather than defining its mere definition. The definition and concept of cultural studies have always been changing, which is specifically depending on the spatial and temporal production of a society. The transformation of archaeological cultural concept to anthropological and Marxist asserts that the very process of culture is dynamic. Edward B. Taylor in his book *Primitive Culture (1871)*, has defined the term "culture...is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by a human as a member of society" (Taylor). This definition of culture incorporates mental capabilities, behaviour and the way of life of an individual in a society. It is a wide range of discipline which includes everything. As Raymond Williams opines it is the 'whole way of life' (R William xiv).

The discourse of tradition is an intellectual debate in the present society, while at the same time, the world is thinking about science and technology to develop mankind. It raises the question on the existence of tradition in the world of reason and philosophy. Tradition itself is a process of changing. It is the continuous process of beliefs, customs, religious rites and the practices from generation to generation. It is a method of continuity, which, represents past in the present. "Paul Claudel compared tradition with a man walking. In order to move forward he must push off from the ground, with one foot raised and the other on the ground; if he kept both feet on the ground or lifted both in the air, he would be unable to advance"(Yves Congar). The word tradition is derived from the Latin word 'tradere', means 'hand over' and

‘transmission’ from generation to generation. According to *Cambridge English Dictionary*, the word tradition means “a belief, principle, or way of acting that people in a particular society or group have continued to follow for a long time, or all these belief, etc. in a particular society or group”. The definition of tradition is not limited to the belief, custom and practice of a community rather it represents the worldly things that can be transmitted and hand over the generations.

The effect of globalisation transforms the culture and traditional milieu of tribal people like any other communities in the world. The spreading of cultural studies in all over the world enlightens many alienated communities and culture. The effect of globalisation is one significant aspect that changes the life and culture of tribal people. Culture is dynamic and symbolic. It bears some cultural code that represents the meaning of a particular culture. The dress, food, custom, tradition, belief, language and way of living are some codes that represent a culture. The language is not a neutral medium instead it plays a major role in one culture. The cultural transformation in the effect of modernity and globalisation approaches different communities towards an inclusive world. The incorporation of distinct culture represents the collective development of human being in the globe.

### **2.1 Oral Tradition as a Tool of Preservation of Tribal Culture**

The word ‘tribe’ itself represents a specific culture. It is a group of people, which shares common beliefs, customs, and traditions. The tribes are rich in culture and tradition. The oral tradition is a major traditional medium that preserves the culture among generations. The stories are the representation of the culture and tradition, which, shapes their lives. Mamang Dai’s two texts, *The Legends of Pensam* and *The*

*Black Hill* are the celebration of tribal culture in the globalised world, rather than simply portraying the image of tribal life. She reveals the pre-colonial ethnic world in connection with contemporary society. Concerning the generations of tribal clan, she represents the cultural ethos and tradition in the globe. Dai opines-

*Ours is an oral tradition you know. I was trying to meet people, collect, and record these oral narratives. You know the small histories which were getting lost and when you talk to people even small things can trigger these memories off. (np)*

The oral tradition is a rich cultural tool of all tribal communities including Adi tribe. It is the source of history and the method of preservation. The term “oral” means spoken and the term “tradition” means shared customs and beliefs of communities. Thus, the oral tradition means the process of transmitting knowledge, belief, custom, tradition, myth, etc. among generations. *The Legends of Pensam* is a collection of stories divided into four parts. The social transition of tribal people is cogent in Mamang Dai’s select work. The novel, *The Legends of Pensam* reveals a chain of transition. The gradual change of the society is interlinked with different stories and the characters age of development. The first part of the novel, *A Diary of the World* reveals the mysterious world of tribal people while the second part of the novel, *Songs of Rhapsodist* represents the movement and convergence of tribal society. The third part of the novel *Daughter of the Village* depicts descends from solitude and miracles. The fourth and last part of the novel *A Matter of Time* shows the present hybrid society. Mamang Dai represents the tribal ethos in her novel and says, “Remember, because nothing is ended but it is changed” (Dai). The traditional image of the ancient world is still alive in their collective memory. As Dai remarks, before she begins the

first part of the book *A Diary of the World* “We have long journeys in our blood” (Dai)

Oral tradition plays a vital role in the ancient society. The story and myth that have been passing from generation to generation shapes the people’s lives. The tribal people believe the words of Shamans, Rhapsodists, and the village Kebang<sup>1</sup>. They were the knowledgeable people, who have the ability to share story of the ancestors, which connects both the men and spiritual world through the magical power. The Adi tradition says, “that the wise man believe to be the God of wisdom, distributed script to all the great ancestors of all human being” (Nagaraju and Tripathy, 47). The knowledge of the history and past has existed among people owing to the oral tradition. As Bruce A. Rosenberg observes, “it is the transmission of cultural items from one member to another, or others. Those items are heard, stored in memory, and, when appropriate, recalled at the moment of subsequent transmission” (A.Rosenberg). Oral tradition is a traditional method of communication. It shares information and moral lesson among people to develop the society. Dai keenly observes the traditional behaviour of tribal people.

*Hoxo’s house was as I remembered it, always full of people. There were his two sons and their wives- and now, their five children- as well as friends, brothers, sisters and relatives who came and went at any time, just to talk, gossip or to sit on the veranda sipping black tea and rice beer. Day or night, the fire was always burning and the enormous pots and pans with heavy lids were full of foods or contained enough leftovers to feed another ten people. (Dai, 12)*

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<sup>1</sup> in Adi language kebang means council or a village meeting

The oral tradition, apart from transmitting history, mythology, shares the tribal's life experiences and struggles in the thick forest. The knowledge of the elders provides a map of the jungles that helps the growing generation to understand their landscape properly. The origin of si-ye, the traditional rice beer is associated with the ritual and myth of the ethnic populace. The story that has been transmitted over generation as-

*Once upon a time, there lived a race of supernatural beings called the miti-mili. These small, quiet people were the first to make the mysterious si-ye that is the yeast used to ferment rice into beer. Before the miti-mili race disappeared, deranged by strange visions, they gave this sacred power to mankind, and a strong belief grew that si-ye had special power and that it was something to be handled with respect. (Dai, 28)*

This traditional communication process shares different kind of stories among people. In this traditional communication process, the village elders, Shamans and Rhapsodists are the medium who share knowledge. Some modern scholars believe that the advancement of science and technology devalued the oral tradition and it has replaced the traditional storyteller. Although in the process of human development, the oral tradition also acquires a new form.

The oral tradition or the story told by the Shamans and elders shape the tribal life according to their traditional beliefs, behaviours, customs etc. The term tradition has variety of interpretation. Thomas A Greene's definition of tradition is "a set of cultural ideals regarded as a coherent unit in which past ideals influence the present patterns of behavior in the group, a recognized set of present practices with origins in the past, or a set of practices created in the past that are purposefully maintained by the group in the present" (Greene). Belief is the cultural tool and living force of the

tribal people. The belief woven in forest ecology engages in the day-to-day life. Moreover, the tribal people share the forest with spirits, animals, God and any supernatural powers that exist in the ethnic land. However, the superstitious belief subsists among the people shared through the storytelling. The forest life is primarily lead by the belief and custom. Including people's birth to death, life moves in the belief system rooted in age-old tradition. In this small world as Dai says, "Anything can happen and everything can be lived" (Dai). The performance of Puja<sup>2</sup> regarding the birth of the child is also visible in the story of tribal people. Kajinsha, the head of the Mishmee tribe shares a story among his people in the novel *The Black Hill*- "Once, he said, 'a man and his wife had no children. So they went to a powerful Kambring who performed a Puja and then a daughter was born to them'" (Dai, 66). Kambring and the power of mantra play a vital role in the tribal society. The people believe the mantras can connect the world of God and spirit with the world of man. Therefore, everything is possible in the ethnic world.

## **2.2 Beliefs and Customs in Tribal Society**

Belief and custom are two important components of tribal culture. The word 'belief' generally means having faith on some religious system or accepting the existence of tradition. As defined in the Cambridge English Dictionary, "the feeling of being certain that something exists or is true". The term "custom" signifies the practices and behaviours, which are followed in a society and culture, transmitted from the past/ancestors. According to Collins Dictionary, "custom" means, "an activity, a way

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<sup>2</sup>*puja is a kind of ritual practice in India.*



of behaving, or an event which is usual or traditional in a particular society, in particular circumstances.”

Beliefs and customs are traditionally passed on from generation to generation through stories. The practice of the variety of rituals in the ethnic land is the positive sign of the society such as well being, good harvest, protection from spirits, natural calamity, and bad omen etc. Moreover, the ritual performance is a kind of spiritual activity that works as a medicine for inner peace. They practice rituals to make them safe from something unnatural and the spirit of the forest. The villagers believe the serpent causes the silence of Adela and Kepi in the story entitled *The Silence of Adela and Kepi*. “Then someone said that they should think about performing a special ceremony, rarely performed these days, in case it was the spirit of a snake that had coiled around the body of their son” (Dai, 21). This reveals how people’s beliefs still remain even though the various changes took place in the society. In the story *Pinyar the Widow*, the unusual act of Kamur, son of Pinyar worried the village people. It demonstrates the rituals that have been passing from the generations. Pinar said, “My boy is being haunted by an evil spirit because we failed to observe certain rites in the past. It was a mistake on the part of our parents and our parents’ parents. It was my mistake too. But now I know what we have to do. All the great priests will come to exorcise the bad spirit. I have called them” (Dai, 33). Pinyar believed that the only possible way to cure his son is the ritual practice. The failing of practicing such kind of ritual in the past can be the cause of the suffering of the present generation. Indeed, it exhibits how genealogically they are bunched up in the belief system.

Beliefs and customs are the significant cultural practice of tribal people. It represents the collective consciousness. The attachment of the age-old tradition is also visible in their cultural practices. The story of *Birbik, the Water Serpent*, the *Death of*

*Hoxo's father, the Silence of Adela and Kepi* and the strange behavior of Kamur reveals how their belief system play a major role in the society. "It was real, I tell you, Hoxo's Father was saying. 'I heard a splash and when I turned I saw the edge of the river lifted up and the waters falling off the back of this long shining fish...or snake...whatever it was! Then immediately it was gone. But I saw it, I tell you!'" (Dai, 9). The belief of tribal people connected the death of Hoxo's father with the creature seen in the river. It is the traditional shared belief whoever has seen the serpent never recovered from the terrible vision. "So no one was surprised when Hoxo's father killed in a hunting accident shortly afterwards" (Dai, 10). These archetypes have been remaining in their collective memory through the medium of stories. In oral tradition, the transmission of story is also an act of the preservation of the beliefs, customs, rituals, attitudes, and the behaviors of the ancestral past.

The cultural beliefs and customs are different from place to place. The variety of beliefs and customs represent one's cultural behavior and attitude. Superstition is one cultural product of any society in the ancient world. The superstitious beliefs of tribal people are attached traditionally through the stories shared by the Shamans. The Shamans and village elders represent the society according to their belief and custom. "The Shaman was the catcher of dreams. Only he could read the dreams and tell stories to reveal something to us about our lives and feelings" (Dai, 67). The Shaman's words mean the tribal life. It shows the lineage. They are the mediator of both the past and present whose story connects the life with the ancestry. Apart from this, the Shamans and elders have the power to catch the dreams in the superstitious world that float in the hills. Moreover, it demonstrates the tribal life, belief and custom that underlies the magical words of Shaman.

The rituals are often practised even today in most of the tribal societies. The existence of spirits or ghost remains a question. The scientist, religious priest, Shaman, and guru have their different views. In tribal society, it is the traditional belief that the spirits are the part of their world stalking in the riverside and forest. They perform rituals to remove the bad spirits from the body whoever got attacked by it. It is reasonable to observe whether the modernity completely changes the traditional tribal society. *The Legends of Pensam* brings the image of traditional ritual practice in the story 'A Homecoming'. "A Shaman was called and the ceremony began with ritual chanting, calling the spirits to speak and disclose what they wanted. It was a bargain; a dialogue of exchange. 'We will slaughter chickens and prepare your delicious food. We will pour wine over the stones and scent the wind with blood and ginger. We will observe taboos and maintain our peace'" (Dai, 85). It is the bargain of both the Shaman and spirit through chanting mantras. In addition, the Shaman offers the slaughter chicken and the food to leave the victim's body. It is the cultural belief of the tribal community that the Shaman has the magical power to talk with the spirit. Apart from this, he chants the mantras to drive away the spirit. This kind of cultural beliefs have been prevailing traditionally. There are stories floating among the various cultural groups in different forms. The cause of earthquake revolves around the communities has remained on cultural belief. This superstitious belief has existed among people before the plate tectonic theory invented by the scientist. The stories those are cultural remain in the memory such as- there is a tortoise holding the earth on its back. If the tortoise shakes the body, it causes earthquake. Mamang Dai, in *The Black Hill* reveals the tribal cultural belief of the causes of earthquake. "And it was believed that the souls of the children who died at birth went to a middle world under the earth. Sometimes these children joined hands and danced and when they did this it

caused an earthquake” (Dai, 85). These beliefs are culturally subsisting among the tribal people.

The cultural belief involved with the widow woman is pertinent to study, which has been changing with the socio-cultural development. Widowhood has been considered as stigma in Indian society. The advent of modernity changes the perception of widowhood that has culturally existed in the human mind. From the widow burning to the present, they have passed difficult phases in the society. It is both because of patriarchal domination on the one hand, and on the other hand, the cultural domination through belief. In the cultural domination process, certain traditional beliefs are associated with the widowhood i.e. a sign of bad omen or prophetic significance. In *The Legends of Pensam*, Mamang Dai demonstrates the tribal widow woman in the story *Pinyar the Widow*. Building a house at the extreme edge of the forest represents an independent and brave woman in the ethnic land. Consequently, the village people have left to visit her house signifies the cultural belief of the tribal people. “When I met her with Mona, she had just crossed the period of taboo during which no one could go and eat with her for fear of provoking the tiger spirit that causes fires and tempting it to follow them home.” (Dai, 28). The transformation of culture in the effect of modernity has reformed this kind of belief in the contemporary society.

Customs play a significant role in the tribal society. Like cultures, beliefs, religions, customs are also different in society, place, and time. In *The Black Hill*, Dai has also revealed the customs of both Mishmee and Adi tribes. The representation of Mishmee custom, thus, determines the nature and practice of the tribal custom, and how it has been passing over the generations. “Land is a place of ownership and rest. Kajinsha’s father had said over and over again. If a man clears the forest and builds a

home and harvests his fields the land belongs to him” (Dai, 112). The system of clearing the forest and becoming the owner has existed in the ancient tribal society, which has changed with the implementation of law and policy in the dynamic process.

The custom of making friendship of Adi community is also visible in the novel *The Black Hill*. “He saw their staring eyes, felt their hands touch his robes, hair and everything, and heard their laughter and their shouts. Some food was placed before him. ‘Eat,’ they cried. ‘If we eat together we are friends till the sunsets!’” (Dai, 176). Welcoming ‘Padri’ to the tribal village in a traditional manner and making friends with him thus reveals the custom of the Adi community. Nevertheless, customs are another significant aspect of the marriage system, which is different in societies and cultures. The Hindu customs related to the marriage system are different from the Christian, Muslim, and Buddhist etc. Similarly, the tribal people have their customs and laws in the marriage system. “It had been a welcome relationship and the man had come to live in Mebo and started working in his in-laws’ house’ fields as was customary for a young groom to do. This was the traditional period of probation before he could build his own house and take the bride away from her parents’ home” (Dai, 169).

Hence, custom exists in the ancient tribal society, where the groom has to prove himself that he is eligible to marry the girl. However, some customs are still prevalent among cultures in contemporary society, though some have changed in the dynamic process.

### 2.3 Culture and Cultivation

Culture and Cultivation both are inseparable. The ancient scholars and philosophers like Cicero, Samuel Panfendorf, and Edward S Casey uses the agricultural metaphor to describe the cultivation of the inner soul. In the 1986, philosopher Edward S. Casey observes the word culture in relation to cultivation. “The very word ‘culture’ meant ‘place tilled’ in Middle English, and the same word goes back to Latin Colere, ‘to inhabit, care for, till, worship cultus, ‘A cult, especially a religious one.’ To be cultural to have a culture, is to inhabit a place sufficiently intensely to cultivate it- to be responsible for it, to respond to it, to attend to it caringly” (Sorrells). The settlement of tribal groups have determined by the availability of water, a desired place where they can build their houses and a suitable place for cultivation. The village Mebo is known as a place of desire and nostalgia. It is the place where brother had lived together. Later, the fear of the shortage of water and food scatters them in many places. The settlement of tribal group is keenly observed by Mamang Dai in her novel *The Black Hill* “when the first tribesmen came south from the harsh mountain passes, looking for new land, they found this clear place in the middle of the dense forest. What is this? They cried. It is a desirable place! This is where we live and build our homes” (Dai, 26-27). The settlement of tribal people in the hill reveals the life in close connection with nature and their dependency on cultivation.

Cultivation is culture. It is pertinent to say India is a land of cultivation. The culture and festival have their root in cultivation. It is the major occupation in the Indian society especially among the tribal people. The tradition related to cultivation reflects one’s cultural belief and custom. The belief of the people is if the peasant follows the proper time and date for sowing seeds can expect for good harvest. The

village kebang and elders decide the day of sowing seeds and harvesting among the tribes of Arunachal Pradesh. This traditional belief has remained in the tribal society. However, the invention of calendar has been replacing the traditional role of kebang and village elders in most of the present societies.

The festival celebrated in India primarily involves with the cultivation i.e. Bihu (Assam), Baishakhi (Punjab and Haryana), Onam (Kerala), Agera (Mumbai) etc. Similarly, most of the festivals of Arunachal Pradesh such as Boriboot, Solung, Choekar etc. incorporates with the process of cultivation. Mamang Dai in *The Legends of Pensam* describes the Solung festival. The Solung festival is the pre harvest festival celebrated by the Adi tribe in the month of September. “The word solung is derived from a combination of the last syllables of the words eso- mithun, and alung-together” (APHL, 96-97). Further, “from the last syllable of word solung is derived from Lutor and Lune” (ibid). The Lutor or Etor is celebrated in the month of June specifically for the welfare of cattle and Mithun. The Lune is celebrated in the month of September, where the female performs the dance of ponung<sup>3</sup>. The festival is celebrated in three days but in some villages, it goes on to five-days. The song sung by Miri<sup>4</sup> in this festival retrieves the past, the story of the creation, myths, and legends. The tradition involved in this festival is the exchange of food and rice beer.

The main objective of this festival is to raise more mithun and cattle, production of good crops and to drive away the evil spirit. Another aspect of celebrating this festival is to secure from natural calamities, accidents, fire etc. The Solung festival begins with the sacrifice of mithun and pig. They offer food and drink to Dadi-Somi, the god of animals. The story *The Scent of the Orange Blossom* in *The*

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<sup>3</sup>ponung is a traditional dance performed by maiden.

<sup>4</sup>miri: a person who leads the traditional ponung dance.

*Legends of Pensam* reveals the celebration of Solung festival. “She stood with her hands steeped in blood. The legs of the pig stuck straight up and its entrails had spilled out of its belly onto the glistening mat of green leaves” (Dai, 110). The second part of the festival celebrates for the good harvest. The ritual particularly performed by women is known as Binnayat<sup>5</sup>. The women smear rice paste with blood of the sacrificed animals, wine on the young shoots of paddy and worship Kine-Nine, the goddess of grain. The epic song performed in this festival is known as Binnyat Abang, which narrates the story of the grain and how it came to mankind. The performance of Takor, the last day of the festival is to drive away the evil spirit from the village.

The celebration of Solung festival reveals the collectivity through the exchange of food and the pleasure of tribal people. It also represents how they are rooted in the traditional culture. Rakut’s father explains the purpose of the cultural show in the Solung festival in *The Legends of Pensam* as “this show was all about preserving our roots, because already the past was being cast away by many young people” (Dai, 113-114). Rakut father’s observation of the changing world and the celebration of the festival exhibit how the tribal people are attached with their culture though the world has been changing.

#### **2.4 Ethnocentric Perspective on Tribal Culture and Tradition**

The attitude and behaviour measure cultural values and its significance. The division of culture in the world is due to the variety of traditions, beliefs, customs, religions, behaviours and attitudes. Each culture stands in its roots and tradition. This division is also possible because of the power relation. This ethnocentric aspect of culture, hence,

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<sup>5</sup> *binnayat is a ritual performed by women during solung festival.*



influences people to distrust other culture. The ethnocentric view of culture illuminates the differentiation between two and more cultures. It represents a comparison of high and low, superior and inferior, traditional and modern culture. The term ethnocentrism coined by the sociologist William Graham Sumner in his book *Folkways: A Study of Sociological importance of usages, manners, customs, mores and morals* (1906). Nevertheless, many scholars claimed that the term was coined by the Polish sociologist Ludwig Gumplowicz and Sumner was influenced by him. The whole concept of ethnocentrism denotes the superiority, centrality and the civilised of one cultural group in comparison. William G. Sumner's definition of ethnocentrism interprets the entity and value of one cultural group. According to Sumner "Each group nourishes its own pride and vanity, boast itself superior, exalts its own divinities, and looks with contempt on outsiders" (Sumner, 1906). The tribes of Arunachal Pradesh have their distinct culture and tradition. War often takes place among the tribes to protect their land, area and to preserve their ethnicity. The tribes are against the inter-caste marriage system. These characteristics of the tribal groups entirely represent the ethnocentric view of the tribes. The Cambridge English Dictionary defines the meaning of ethnocentrism-"is the belief that the people, custom and traditions of your own race or country are better than those of other races or countries". *The Legends of Pensam* and *The Black Hill* are an account of diverse cultural groups such as- Abor, Mishmee, Khamti and most significantly the outsiders British and French. This division can be classified into two broad cultural groups. First, between the tribal groups of the ethnic land on the one hand, and second between the tribal groups and the non-tribal i.e. British and French on the other hand. The denying of inter-caste marriage system reveals the disparity among the tribes. "Inter-caste relationships were a betrayal to the community and girls marrying

outsiders were spurned, useless like mustard seed scattered to the winds” (Dai 45-46). The settlement of the European in the places like Assam and Arunachal Pradesh has been described in *The Legends of Pensam* and *The Black Hill*. This colonial process is the mixture of different cultures both by domination and by negotiation.

The European’s perception of the tribal community as uncivilised, barbaric and inferior marks the ethnocentric view of the European culture. Moreover, the act of stand against the European settlers to protect their land, preserve their tradition, culture means the tribal attitude. “The purpose of meeting was to tell Ghalum of their decision and ask him to unite with them to stop any stranger from entering their land” (Dai, 09). It demonstrates how the tribe unite together to fight against the arrival of Europeans. Moreover, Dai describes the tribal fear of losing their speech, attitude, and their tradition. “I think we should not talk with them. The moment we speak our breath leaves us and the strangers can take our hearts away with their words” (ibid 102). This fear of losing and changes exhibits the tribal nature and spirit they are living with. *The Legends of Pensam* demonstrates the discrimination and misrepresentation of tribal people. The old headman describes how they have always been perceived and stereotyped as marginalised, uncivilised etc. “They think we are a village of horror but it is not true!”(Dai, 55). The representation of tribal as horror expresses the image of tribal people in comparison to others. Simultaneously, the rejection of others vision reveal the spirit of one cultural group that marks the ethnicity of the tribes.

## 2.5 Tradition, Modernity and Tribal Society

The dichotomy of tradition and modernity has remained a debate. Mary Loius Pratt's contact zone theory is appropriate to study in the contact of tradition and modern culture. Mary Luis Pratt's in her contact zone theory, a lecture published by *Modern Language Association* discusses the contact or the assimilation of different culture. Pratt's uses of the term contact zone, as she says, "I use this term to refer to social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths as they are lived out in many parts of the world today"(Pratt, 34). Modernity is beyond tradition and the tradition is the repetition of the past and its behaviors. Thus the changes occurred in the traditional system can be considered as modernity.

The interface between tradition and modernity has been raising many questions such as- whether modernity changes the tradition or does it acquire a new form? The contact of tradition and modernity is a negotiation rather than a challenge to each other. In addition, the act of modernity is not the escape from tradition. It is the further development of society along with tradition. Thus, it conveys how asymmetrically both tradition and modernity contact each other in the life and culture of tribal people.

Mamang Dai's texts represent the assimilation of tradition and modern life in the tribal society. The rootedness of modern tribal life with tradition is expressed through the generations of people. The stories, myths, rituals, customs, and the setting of the text reveal how the tradition and the modernity are interconnected to each other. Apart from this, the representation of a modern girl in traditional setup plays a

significant role. Gimur, an Abor girl is free of thought and action in *The Black Hill*. Gimur's eloping with Kajinsha, a Mishmee man exhibits how she has broken the barrier of inter-caste marriage system. Moreover, Gimur's conversation with her friend Lendam gives a gleam of modernity where she stands with her own choice- "Here we are struggling to fend off strangers to protect our territory and you want to be the lone arrow flying over the hill. You don't know anything. Yes, I am that arrow she shouted back. You watch what I do. I will never stay in this wretched place" (Dai, 47). Gimur, a modern tribal woman is very close to Nietzsche's 'God who is dead' concept. God is no more needed to lead her life. She has learned to live her life with her own judgment in the midst of forest. "Yet, as long as there is breath in my body I will never bow down to any God and beg for mercy, she told herself" (Dai, 180). It demonstrates how one becomes rational and philosophical in this superstitious world. Gimur has felt how the life in the village is delimiting by some kind of beliefs and practices. The novel apparently depicts the real image of village and the people's behavior. Gimur realises how superstition subsists among the village people. "What a place, she thought. No sooner is a man's back turned than they begin to talk about him. How suspicious they are! This was what she hated about the village. It was so small, with all the families huddled together. There was no space for anyone to escape. The collective superstition and fear suffocated their lives" (ibid, 192-93). Gimur expresses the traditional way of living where people rarely get chance to escape from collectivity and to develop the individual mind. No doubt, some superstitious beliefs are still subsisting in most of the societies though the societies have been changing. The story *Small Histories Recalled in the Season of Rain* in *The Legends of Pensam* skillfully represents the changing image of tribal life. Hoxo, the elder of the village retrieves the past and shares among the people as-

Once upon a time there had existed a green and virgin land under a gracious and just rule. The old chieftains received obeisance because they were akin to the gods. No one stole or killed any man who could find his way into the compound of a chief's dwelling was automatically protected from all danger. In a dispute the chiefs would look up to the sky, consult the sacred fire, speak to the spirits and there would be justice. Food was sown, harvested stored and dispensed fairly. It was a clan. Fathers and sons followed in the footsteps of their ancestors" (Dai, 42).

Hoxo's acts of recalling the past demonstrate how the things have changed. The green and virgin landscape, culture, people's behavior, and the traditional justice system, where the village chief consult with sacred fire, spirit has changed with the effect of modernity and globalisation.

The transition of the traditional society and the superstitious belief enlighten the ethnic world. It determines the development of tribal society and culture. The process of transition as Hoxo reveals,

But the big trees were brought down. The spirits of our ancestors who dwelt in these high and secret places fell with the trees. They were homeless, and so they went away. And everything had changed since then. The canopy of shelter and tradition had fallen. The wind and the sun burned our faces. We saw a strange new glimmer in the distance. Our footsteps led us down unknown paths. We wanted more. Suddenly we knew more. There was more beyond our poor huts and cracked hearths where we once eased our dreams

with murmured words and a good draft of home brew” (ibid, 42-43).

The traditional path has changed. It ends with the trees that the ancestors’ soul used to shelter. Consequently, Dai’s intention is to show how the belief, custom and the tradition have been ending with the older generations of the society.

Modernity often questions tradition. It stands against every aspect and attempts to reshape with rationalisation and philosophy. The conflict of the generation of people is usually seen in the day-to-day world. This clash appears in everyday life regarding belief, custom, etc. *The Legends of Pensam* represents a conflict of the generations. Arsi wants to make a flower garden but faced difficulties in removing the chicken feathers, rocks and dry mud from the ground. “Is this a place to live? She had asked. Why did our forefathers choose this place? Surely we are outcasts dumped in this bone and knuckle part of the world” (Dai, 74). Mamo Dumi replied “What can one say so that! This is our world” (ibid, 74). Thus, it exhibits the conflict of both old and new, tradition and modern, older and younger etc.

## **2.6 Animism and Tribal Culture**

The traditional culture is rooted in nature. “The traditional belief exhibits nature as a lively spirit” (Krishna, 4). The tribal people worship nature as a form of god where the animistic faith takes place. The animists are the people who believe every element in the world has a soul. Animism is a belief that both animate and inanimate objects have a spirit. In the indigenous world, it is believed that everything has a spirit such as place, river, forest, animal, tree etc. It is more as a tradition now what intellectual and

academician call Animism. By borrowing the term from German scientist George Ernst Stahl, Edward B Taylor describes it from both the spiritual and supernatural perspective in his book *Primitive Culture*. Taylor divides the doctrine of animism as “First concerning souls of individual creatures, capable of continued existence after the death or destruction of body. Second, concerning the spirits, upward to the rank of powerful deities” (Taylor, 350). Edward’s concept of animism has attained a new shape later in the hands of scholars and intellectuals. Linda Hogan precisely describes the word animism in relational terms of both living and non-living. According to her “animism, where every particle in the universe is alive, is implicit in all our work for future survival” (Hogan, 22). Linda’s definition conveys how the worldly things are interconnected to each other and is needed for future in the ecological system. Further, Hogan explains it as “animism is a field that has no choice but to recognize our relationship with the trees” (Hogan, 24). However, the definition of animism in cultural terms is traditional practice of worshipping nature. It is the cultural practice of distinct tribes in the indigenous world passing over the generations, and believes that everything in the universe has a spirit. Moreover, it is the cultural practices people are living with.

Animism is both cultural belief and practice of most of the tribal society along with the tribes of Arunachal Pradesh. On the one hand, the cultural belief that every elements of the world they share life such as river, forest, place and tree have a soul. On the other hand, through the cultural and ritual practice people worship natural elements as a form of God. It reveals the intimation of tribal life and the natural world. The superstitious tribal people believe the existence of spirit in the forests, rivers and every particle in the world. Mamang Dai seeks life in connection with the

spiritual and natural world. In her poems, *Small Towns and River* the attribution of living soul to river is described as-

The river has a soul  
 It knows, stretching past the town  
 from the first drop of rain to dry earth  
 And mist on the mountains,  
 the river knows  
 the immortality of water. (Dai)

This reveals the river has a soul and knows the movement from the first drop of rain to the dry earth as a living being. The description of trees in *The Legends of Pensam* determines the animistic faith of the tribal people. Nevertheless, people believe that the tree has some special power where the tree spirit causes the strange behaviour of Kamur. This kind of belief of tribal people conveys the animistic faith in the ethnic world.

People talked about the peculiar trees of the place. They remembered the aubergine plant that had grown to the size of a tree. Nobody could recall who had planted it or when. It bores small poisonous-looking flowers that grew into long, bloated fruit, menacing and shiny. It was a ghostly tree and no one dared to cut it down. Kamur had sometimes seen under the tree at odd hours, doing nothing in particular (Dai, 31).



Indeed, it reveals the incorporation of people's belief in spirits and trees. The integration of life with spirit, soul and the supernatural being represent the tribal as an animist. Animism plays a vital role in the tribal life and society. The animistic faith is also visible in the story *Small Histories Recalled in the Season of Rain in The Legends of Pensam*. "In dreams, my people say, they saw the rain mother sitting the treetops, laughing in the mist. Her silver ornaments clink as she rides the wind, brandishing her swords. Every times she twirls her skirts, the storm clouds edged with black rush up to cover her" (Dai, 36). The description of rain as a woman and the raindrops as ornaments worn by women for the embellishment represent the human perception of nature as living being. Similarly, it also addresses the rain as 'she' who is wearing a 'skirt'.

The worshipping nature is one of the major cultural practices in the tribal society. The tribes such as Adi, Akas, Apatanis, Miris etc. follows Donyi-Polo<sup>6</sup> religious tradition, in Arunachal Pradesh. The Donyi- Sun and Polo-moon is worshipped as a form of god and believe it the life giving force. The mixture of different cultures and religions in the 19<sup>th</sup> century especially tries to eradicate the tribal culture and their traditional belief system. Therefore, some intellectuals of the tribal community have raised a movement of Donyi-polo religious tradition to preserve their culture, tradition, and identity. The Donyi-polo tradition has a long history of its origin. The movement begins in the year 1968 and in the 1986 due to the continuous struggle of some intellectuals such as Rokbo, Borang Dibu Moyang, Tapon Jomang, Arek Megh, Ogom Dai and Lube Megu, the cult of Donyi-Polo officially inaugurated. The religious belief of natural elements as god manifests the animistic faith of tribal people. It cogently describes the engagement of human with

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<sup>6</sup>donyi -polo is a religious tradition where people worship Dyoni- sun and polo -moon as a form of God.

the worldly things. “Our purpose is to fulfil our destiny. The life of a man is measured by his actions and his actions are good if their origin is pure. From nothingness, we have come to be born under the stars, and almighty Donyi-Polo, the sun and the moon, whose light shines on all equally, is the invisible force that guides each one of us. All life is light and shadows; we live and we die, and the path of destiny is the quest for faith” (Dai 57). The sun and moon are the guiding force. In addition, they worship Donyi-Polo as a god, which marks the spirituality of the tribal people. However, animism is not only about the attribution of spirit or soul to the non-livings but it also refers the interconnection between the living and non-living and how things are bunched up in the ecosystem.

## **2.7 Tribal Knowledge of Ethno medicine and its Uses as reflected in the texts**

Hunting animal is one of the major traditions in all the states of Northeast India. The tribal people hunt animals for many purposes i.e. food, medicine, ritual, and sacred purposes etc. This becomes a fashion of aristocrat in later decades. It is the part of tribal tradition that they use animal as cultural food and dowry item. The Kebang-IV, Hoary-bellied Squirrel(HBS), Kebang-V, Himalayan Striped Squirrel(HSS), Nwur moose, Pedwala Chuha, Mithun<sup>7</sup>, etc have been used as cultural food and dowry item. The use of animal as medicine can widely be explored from the cultural perspectives. People using animals and plants as medicine in the traditional treatment is a significant aspect in the region. They use animal meat for ethno-medical purposes to treat various diseases such as cough, asthma, paralysis, pain, tuberculosis, weakness, malaria, fever, diabetes etc. This ethnozoological knowledge reveals the tribal culture

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<sup>7</sup>*mithun is a four leg animal. It is a rare bovine species*

in a unique way. “The tribal and indigenous communities, who depend almost entirely on local plants and animals as home remedies and for their day-to-day lives are the real custodian of the knowledge of medically important plants and animals” (M Chinlampaingal). The traditional healer uses the resources of plants and animals for the treatment and sometimes for spiritual purposes. “The Adi tribe of Arunachal Pradesh uses about 39 species of aquatic and terrestrial animal in their health system” (ibid) i.e. Kaoui (Climbing Perch) is used in energy improvement and curing malaria. Frog Ghongha I is given to weak person and diabetic patient and used in fertility enchantment. Siyar is used for meat and its bones are used to cure skin disease. Manta (Red Ants) is believed to cure malaria and Lizards for pain etc. The text *The Legends of Pensam* reveals the monkey meat is good for blood and how it is used in curing malaria. Apart from animals, the use of plant for medical purposes is also a significant aspect. The tribal people perform their ritual practices which exist in tradition. “They felled the tallest tree and brought a hive of wild ants from the forest. The tree was a symbol of strength and the ants’ symbolized fertility and the birth of many sons” (Dai 63). The ritual practice of chanting mantras and the uses of ethno medicine manifest the traditional medical system. The people use ginger to remove evil spirit. Further ginger is also used as a cough remedy. *The Black Hill* shows the clash of both tradition and modernity while using medicine to cure disease. Nicholas Krick, the French priest uses drug to cure disease in the tribal land whereas, the tribal people use ethno medicine that is made from the flora and fauna. The people of Mebo village realise Nicholas Krick as Shamans or a religious man who can cure any disease. They believe him as a person whose touch works as remedy. “I’m a priest. I am not a doctor, but I will visit all the houses as you desire. If the simple ointments I carry can be of help I will be happy to administer these in the name of the Lord” (Dai, 178).

Nicholas Krick feels how superstitious the tribal people are those who believed in mantras and magical word. He expresses while he visits to the patient, as

Here is a young woman, whose arm is covered with a horrible ulcer... When he asked when she had got that the woman replied that three years ago she had killed a rat and the disease had started then. Another patient exposed a stomach swollen to awful dimensions and a young man lay like a corpse eaten up with scrofula. His legs were swollen and his body was covered with ulcers. How long have you been ill? The man replied that he had been a stout, brave warrior until the evil spirits had got hold of him. Krick realised that the people here had no faith in drugs and medical diagnosis. Everything that befell a man came from the spirit world and the only physician was the shaman who could intercede with the spirits that cause human beings to fall ill and die. (ibid, 178)

The tribal people believe in God and spirit and everything happens to them due to the good and evil spirit stalking in the forest. Thus, it reveals the traditional tribal life and their engagement with the traditional system of belief and custom. Nicholas Krick recognises the types of disease in the ethnic world such as scrofula, ulcer. The clash of tradition and modern is apparent where the tribal people have used ethno medicine, at the same time; Nicholas Krick has used the medical diagnosis to cure disease. In addition, it is also an act of negotiation where the tribal people accept whatever Krick has given for remedies.

The ethno-medical treatment has been existing among most of the tribal societies in the world. The transition of tribal society has been changing this kind of

practices in the modern world. The establishment of hospitals and the development of medical facilities in the remote areas somehow lessen the ethno-medical practices. The effects of modernity and globalisation so far transcend the traditional system regarding belief, custom, rite, laws, religion etc. However, the effect of globalisation on the ethnic world will be discussed in the next chapter.

### **CHAPTER III: CULTURAL GLOBALISATION AND THE REPRESENTATION OF TRIBAL SOCIETY IN THE SELECTED TEXTS**

Globalisation is a process of integration. It incorporates the world's cultures, politics, economics etc. in a global space. The emergence of globalisation influences the culture of the world to transverse the social-political perimeter and to connect with each other. Globalisation thus means the connection of communities, people and cultures. This chapter discusses the effect of globalisation on tribal life and culture. Nevertheless, the advent of globalisation destabilises the traditional world of tribal people in the selected texts. The indigenous world has always been dealing with the traditional milieu. The influence of education, culture, politics, economics and the technological development drive the traditional life towards the global world system. Globalisation provides a space to establish the ethnic values in the globe on the one hand. On the other hand, it becomes the cause of losing the indigenous culture and identity. The negotiation of local and global has established the new norms for the global culture. It raises many questions in the postmodern society such as does globalisation completely change traditional world? Or does it create a hybrid society? Hence, the everyday life of the tribal people has always been changing in the dynamic world. The culture, society and the identity of tribal people have been moving towards the new dimension of globalisation. The Mcdonaldisation and hybridisation of culture represent how the culture of the world is integrating and getting assimilated into each other.

The question of identity is a major debate in the contemporary world. The assimilation of various cultures in the process of globalisation is not only creating a hybrid form of culture but it also develops the consciousness of the people towards

the traditional culture and society. Hence, globalisation is a two way process of development. However, this chapter has discussed both the symmetrical and asymmetrical aspect of development of tribal culture in the effect of globalisation. This chapter has also discussed the changes and continuities of tribal people in the globe. *The Legends of Pensam* and *The Black Hill* reveal the 19<sup>th</sup> century tribal society. It has exhibited the transition of tribal society along with tribal behaviour, culture and tradition. The development of trade in the tribal region has been establishing a universal space, where, both the local and global product grasps the global market system. The economic and political globalisation is simultaneously revealing the changing status of society and culture which moves the world towards the cultural globalisation. However, this chapter has also discussed the aspects of cultural globalisation, which incorporates the various cultures of the world.

This chapter discusses the effect of globalisation as presented in the select texts. It also discusses the aspects of cultural globalisation, revealing the assimilation of different cultures in a single space. The local and global cultural discourse has always been a question in the contemporary world. It raises question about the assimilation of local and global culture in different spaces erasing the boundary of geography, culture and politics. However, this chapter intends to demonstrate the transition of tribal life, culture and social value in the effect of globalisation and how culture integrates in the age of cultural globalisation. Further, it has discussed how the local people became conscious in the globe dealing with their ethnic identity and culture.

### 3.1 Introduction to Globalisation

Globalisation brings the world into one single space. Globalisation is a multidisciplinary approach that reveals the integration of different cultures, communities, and politics, erasing the national and international boundaries. The concept of globalisation has been studied in different field of academic and non-academic research. Globalisation as Tomlinson refers to is the “complex connectivity” (Tomlinson, 1999). Globalisation is a process of involvement towards a world system. This ongoing global system has established a global space, where, economy, politics, community, culture and people meet in a single space. Globalisation according to Jeff Lewis “is a set of processes involving interaction between different peoples, institutions, communities and organisations across political and culturally constituted borders” (Lewis, 288). Further, he says “globalisation is associated with the formation of a ‘world system’ in which economy, communications, culture, politics are integrated into a substantial transnational order” (ibid).

Globalisation has its diverse meaning in the fields of studies such as economics, history, politics and culture. Nevertheless, its multidimensional features define it as a process of incorporation, where, the world moves to a homogeneous place. Globalisation is considered a historical phenomenon in historical study. The economic globalisation persuades the world economy into the global system. Thus, globalisation refers to economic unification of the globe. Globalisation, however, simultaneously incorporates all the issues and develops the world’s cultures and societies. Globalisation is a significant aspect in the contemporary cultural studies, which incorporates cultures in a whole.



Globalisation is a multidimensional approach. It is often considered as the corollary of modernity. Abhijeet Pathak, the Indian modern critic argues “true globalisation cannot be imagined without modernity” (Pathak, 70). The universal nature of modernity and globalisation asserts that both are interconnected to each other. Thus, globalisation in terms of culture means the integration of various cultures in a single space. Culture as defined by Anthony King is “collective articulation of human diversity” (Anthony King, 13). Globalisation thus adapts the diverse cultures and makes a homogeneous world. Another means of globalisation is the hegemonic imposition of the west over the periphery of the world. The concept of hegemonic imposition however, can be considered as cultural imperialism.

### **3.2 Cultural Imperialism and Colonisation**

The concept and definition of culture has already been discussed. The assimilation of various cultures has been establishing the hybrid culture. Although culture is also used a tool of domination during and after colonialism. This cultural domination process either by force or attraction can be termed as cultural imperialism. It has become a potent and significant cultural tool in colonial process. The colonialism is a process of settlement of Europeans in the Non-Europeans places that reshape the native culture and society. The coloniser imposed their culture on the native people in the different parts of the world including India. Furthermore, it has established the native culture according to their style of living. However, the cultural imperialism is not limited to life and culture but it has significantly involved in the economic and political approaches. Nevertheless, the power plays a major role while the first world countries impose the culture on the third world countries.

The term cultural imperialism according to Tomlinson “is seemed to be emerged in 1960. And it has become the intellectual debate in the second half of the 20<sup>th</sup> century” (Tomlinson, 03). John Tomlinson explains the hybrid nature of the term ‘cultural imperialism.’ He describes the term “cultural imperialism is covering the two different area of study, which combines both the term culture and imperialism”. Further, Tomlinson refers these terms as “complex and problematic” (ibid, 03). Culture is a coherent process that determines the ways of living. Imperialism, on the other hand, refers the process of domination and the expansion of power by one over another. Thus, the term cultural imperialism means the style of domination. However, the political and military power over the native or the third world countries has referred its mere definition and nature. Pramod Kr. Nayer, the Indian Postcolonial cultural critic, in his book *Postcolonial Literature: An Introduction* defines “imperialism was more deliberate mercenary expansion of European power into Non-European spaces” (Nayer, 5). The imperialism is no more limited in the political, economic and military expansion in the colonial world. Nevertheless, it dominates the cultural aspects of the colonised people. As Theresa Tobin has admitted

Cultural imperialism occurs when one community imposes or exports various aspects of its own way of life onto another community.” The cultural part of the term refers to local custom, tradition, religion, language, social and moral norms, and so on-features of a way of life that are distinct from, though often closely related to, the economic and political system that shape a community. The imperialism part of the term indicates that the imposing community forcefully extends the authority of its way of

life over another population by either transforming or replacing aspects of the target population's culture. (Tobin)

However, the term cultural imperialism refers to a domination process both by force and attraction. The term cultural colonialism is often used to define the term cultural imperialism though there is a long debate in it. The arrival of Europeans in India not only dominated the economic and political aspects of Indians life but also, at the same time, they have imposed the European culture on the native or Indian's life. The Introduction of Western education, establishment of churches in India is a homogenising process on the one hand. On the other hand, it is a colonial motif to control the colonised life and culture. However, the concept of higher and lower, master and slave is visible in the colonial process where the one culture imposes its belief and practice on another.

Lord Macaulay's *Minute on Education* has revealed how the Indian society and culture were reformed by the western thought and their way of living. The reformation of education, on the one hand, established the western education in India to develop Indian society and on the other hand, the installation of western style represents the beginning of the domination of the native by controlling the native mind. Macaulay in his *Minute on Education* has declared "a class of persons Indian in blood and colour, but English in tastes, in opinions, in morals and in intellect. To that class we may leave it to refine the vernacular dialects of the country, to enrich those dialects with terms of science borrowed from the Western nomenclature, and to render them by degrees fit vehicles for conveying knowledge to the great mass of the population" (Macaulay, 8-9). The settlement of Europeans in the Non-Europeans places and the establishment of education institutions, trading posts influence the native people towards the new culture. That is what creates confusion in the tribal life

of the 19<sup>th</sup> century in the selected texts. This new dimension transforms the tribal culture and contemporarily incorporates both European and Non-European culture through the various mediums such as borrowing, mixing of dialect, and domination etc. However, there is a great debate in the contemporary society regarding the colonial motif of the term ‘development’ and ‘domination’ in the postcolonial discourse.

Another significant aspect of cultural imperialism in India during colonialism is the removal of Sanskrit language from the school. It imposes English language as a medium of learning and instruction. The novel *The Black Hill* epitomises the removal of Sanskrit from the school education in India. “The East India government had changed the prevalent use of Sanskrit in native primary school and introduced English as the medium better suited for imparting useful knowledge” (Dai, 52). The Westernisation of the third world countries is also considered the cultural imperialism. It spreads the western beliefs, customs and behaviours as superior over the Eastern or African countries. The establishment of Christian missionary’s churches in the different parts of the world have been spreading the Christian belief, custom and their way of living. Eventually, religion becomes an imperial tool in the British India, where, ideologically Christianity is imposed on the native people. Mamang Dai’s *The Black Hill* exhibits how the American Baptist has established schools and orphan institutions in Suddya to expand their religion and culture among the tribes of Arunachal Pradesh and Assam. “The American Baptist had opened a school and run a printing press in Suddya. This was known as the Shan mission of Reverend Nathan Brown and Reverend Oliver T. Cutter and the later’s wife, Eliza Cutter. They had come from the Burmah mission” (Dai, 58). This demonstrates how ideologically the priests, schools and institutions have been trying to persuade the tribal people towards

Christianity. Thus, it manifests the involvement of religious doctrines in the cultural imperialism process. Gayatri Chakravarty Spivak in her essay “Can the Subaltern Speak?” has revealed the cultural domination process by describing the western perception of the subject ‘sati’. The representation of sati in western style is consequently subverting the actual cultural image of Indian society. It significantly epitomises how the cultural imperialism subverts one culture. Controlling of labour force has revealed another aspect of cultural imperialism. Consequently, it controls the working class natural way of life.

The men recruited from the hills were given rations and bedding but the work was the work of devil. Those who went and returned said the forest and the skies were like nothing they had seen before. The migluns were terrifying in their energy and determination. In the lashing rain and the wet earth that buried men up to their waists they drove elephants to cross river, remove logs and trample the jungle. The elephants stained and quivered to the shouts of their mahouts, slipped, struggled, knelt, struggled on, and many of the poor animals lost their footing and hurtled off the mountainside bellowing like mythical beasts with their eyes rolled up skywards. It was unimaginable, what the migluns were trying to achieve (Dai, 39).

Hence, it demonstrates how the tribal people are dominated as working class for the production of goods. Nevertheless, the domination is not only delimited on the tribal people but it also reveals the domination over the animals, which are culturally associated with the forest life of tribal communities. Nevertheless, it has revealed the

domination of everyday life of tribal people in the midst of forest those are associated with common forest life.

Cultural imperialism both consciously and unconsciously attracts the other culture towards the imperial culture. This cultural hegemony process is controlling the local culture including the tribal culture of Arunachal Pradesh. The development of technology, global media, and communication has been playing a significant role in the cultural domination process over another. John Tomlinson, in his book *Cultural Imperialism: A Critical Introduction* has revealed an image of watching television by some people. He has discussed that they are not elite or the western people as their behaviour of watching television defines. However, Tomlinson's representation of such people is to demonstrate the cultural imperialism through the effect of technological development. The installation of media and technology in the different parts of the world has been influencing people to behave like the first world or the western people. Mamang Dai, in her novel *The Legends of Pensam* draws an image of the evolution of tribal society and culture from the superstitious world to the modern settlement in the city. The story *On Stage* has demonstrated how the tribal people are influenced by the television programme. "In the village all the youngsters were grouped around the TV. The picture was just clear enough to make out a glittering stage and a group of men and women smiling and singing. How lucky they are! Sighed Mimum. In another life, perhaps we will be happy like them!" (Dai, 180). At the wake of modernity the tribal people are suddenly lured by the life they see on television.

However, it represents how people are influenced by the media, technology and television programme. Nevertheless, it also controls the tribal people's mind and makes them feel to be like them. Another aspect of the installation of television in the

tribal territory has replaced the traditional space, where people used to discuss about life, forest, and share stories. Tomlinson's concept of cultural imperialism is similar in this case. Nevertheless, it determines how the colonised people are controlled by various medium in the contemporary society.

### 3.3 Globalisation and Tribal Society

“The early decades of the 20<sup>th</sup> century were times of great upheaval, when even our remote hills were opened up to the world” (Dai, 47). The emergence of globalisation has been destabilised the ethnic life and culture. The rapid flourishing of globalisation is considered from both power and attraction. The power relation has determined the process of colonialism. It imposes one cultural value over another. This domination method has connected the different communities and cultures, which, later lead to the globalisation in respecting the negotiation of both higher and lower and superior or inferior culture. The attraction, on the other hand, influences the traditional ethnic life towards the new changes of society and culture in the ongoing process of globalisation. However, the new generation of people in the novel *The Legends of Pensam* question the traditional way of living. The new generation is influenced by the changes. Arsi wants to be free from her traditional life. She argues with her Mamo Dumi, “Of course we are unhappy. I am unhappy. Unhappy, unhappy, unhappy!” (Dai, 75). Further, she says, “In my next life I shall be born a bird. And do what? Mimum laughed. Oh, so many things. Sing, fly. Live properly, for instance. Speak English” (ibid, 75). Along with society and culture, the effect of globalisation has been changing the human mind. Thus, the emergence of globalisation transforms the tribal life. Speaking English becomes a special attention in the 19<sup>th</sup> century Indian

society. Arsi wants to speak English because everything has been controlled by both linguistically and culturally in the colonised land. However, globalisation is also reiterating the imperial motif in the tribal society. Arsi's comparison of traditional life with modern thus reveals the effect of globalisation, where she begins to see the life through different perspectives in the ethnic world. And this exemplifies the development of tribal consciousness about life and culture.

The novel, *The Legends of Pensam* begins with an ancient society in the midst of forest. Dai reveals a boy named Hoxo, who falls from the sky represents the superstitious belief of tribal society. Nevertheless, it reveals the common tribal life with ethnic beliefs and customs. Later, the impact of education, trade, integration of tribal people with British and French has changed the tribal society and culture. Moreover, Hoxo and Rakut have realised the changing status of society with their age of development. "Rakut's father was wearing hunting boots and a camouflage outfit. The first thing he did on entering the village was to salute and smiling broadly, shouts, A! B! C! It was a happy day and the villagers turned out in a swarm to welcome them homes" (Dai, 39-40). Hence, the arrival of global product in the ethnic land represents the emergence of globalisation. Another aspect of globalisation in *The Legends of Pensam* is the establishment of trading post. It is both the tribal people and Miglun<sup>8</sup> where they have communicated and agreed to establish the trading post. "Now the whole area had become a free trade zone with land and river conveys, officers, traders and porters moving in all directions. The villagers saw the lights of Pigo from their hilltop and were sized with a desire to learn new things, or at least to examine them and find out what it was all about. Everyone was flocking to this new destination which was now the recognized seat of power" (Dai, 91). Globalisation not

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<sup>8</sup>*miglun is an alternative term for British used by the tribal people.*



only integrates the world through trade, politics and culture but it also raises the consciousness of human mind to learn new things in the globe. Nevertheless, it develops the human desire for learning. Kao's decision of sending her young daughter to school in the town in *The Legends of Pensam* is because of the effect of globalisation. Globalisation brings consciousness among the tribal people towards school education. Now, Kao the first generation saw "the children changing and learning new things, and he smiled when he heard them speak in a new tongue while writing words in new scripts that no one in the village could read" (Dai, 130). Moreover "across the river, young men and women walked to a school that was more than a mile away from their homes in Duyang" (ibid, 130). This transformation of tribal society in education is possible because of the effect of globalisation.

Similarly Dai's novel *The Black Hill* reveals the emergence of globalisation though it is considered a historical novel. Dai traces the historical roots from the pre-colonial tribal world to the colonial world. Throughout the historical development Dai demonstrates the variation of tribal society. The mixing of different cultures and communities have been diminishing the spatial boundary in the effect of globalisation. Though the motif of colonialism was to dominate the native population and to develop European economy but significantly, it assists the world towards globalisation. Thus, colonialism can be considered as globalising process, where it develops communication, trade and the social system, though, globalisation has started long before colonialism. Most importantly, considering both the symmetrical and asymmetrical aspects of globalisation, the conclusion can be made like colonialism is also a process of globalisation and globalisation is a process of domination. The East India Company has established the trading post in many parts of Northeast India. Similarly, they have wanted to establish a trading post near the

village Mebo, where they have announced a meeting with tribal communities. “They wanted a meeting with the villagers to talk about establishing a trading post a few miles downstream from where the river turned in a wide loop hugging bare rock before it flattened out and flowed away below the sloping hill of Mebo” (Dai, 03). The communication between the tribes and the British officials about the trading post exhibit the globalisation process in two distinct ways: the communication process and establishing the trading post later. The convergence of tribal and non-tribal, establishment of trading post, and foreign people in the local market trace the emergence of globalisation in the ethnic world. The influence of education illuminates the tribal life and culture. However, it destabilises the ethnic life and its effect influence the tribal people towards the new change.

### **3.4 Cultural Anxiety and Globalisation**

Human being copes up with new challenges when globalisation begins to homogenise the world. Moreover, it has introduced culture with a heterogeneous world. The effect of globalisation has not only assimilated various cultures but it also has threatened the ethnic life, culture, and identity of the tribal people. The transformation of traditional milieu with the changes thus causes the cultural anxiety in the tribal society. The term anxiety refers to a state of uneasiness. It is an emotion, which causes worries about a situation. The concept of anxiety is often discussed in the psychological and philosophical study. However, this research has deliberately tried to discuss the anxiety that is caused from the cultural change. The term anxiety is used in psychology to reveal the mental distress and fear of human mind. According to Sigmund Freud, “anxiety is an unpleasant inner state that people seek to avoid.

Anxiety acts as a signal to the ego that things are not going the way they should” (Cureus, 2015). Culture is what we are dealing coherently in life. Cultural anxiety begins when things changed, jumbled and ideas clashed in a culture or in the continuous behaviour process. Thus, cultural anxiety is the fear or the distress of human mind that is caused by cultural loss. Nevertheless, the dimension of cultural anxiety is the fear of loses of cultural identity, value, and tradition. *The Legends of Pensam* reveals how the tribal people are living in an in-between state in the process of globalisation. The coercion of globalisation in the tribal life causes the cultural anxiety. The changing status of tribal life and culture and non- ability to adapt in a new environment thus symbolises the cultural anxiety. The story, *The Words of Women in The Legends of Pensam* reveals how women have worried about their traditional life and situation, where things have been changing. “Hai! Why? Why do we have to kill ourselves like this? Is this a life? Is this all there is? How can it be!” (Dai, 74). Thus, cultural anxiety begins in the tribal world where the tribal women are worried about their traditional life. They have lived enough the life in the traditional milieu. Now, they are thinking beyond the everyday forest life. The waves of changes thus influence people to raise questions on the traditional style of living, where it worries the people about their life and culture in future. Consequently, cultural anxiety occurs in the effect of globalisation, which creates an unpleasant state in the traditional world. “Everyone agreed that in the old days everything was tastier and the flavour of meat and food more mouthwatering” (Dai, 183). Thus, it reveals the cultural anxiety in the tribal society where life is not going in the way they want. Menga X, the legendary performer has been screaming rather singing the song on the stage in the novel *The Legends of Pensam*, also represents the cultural anxiety.

But I want the old days back, he had said to me. The day when I was poor and unknown. It was the time my soul sang at its loudest and saddest. It was also the time my soul sang in elation for the love of a woman...Oh, the days of my youth, the bittersweet kernel of my days. Give me back my gift! Give me back my soul!” (Dai, 187).

Menga X was invited to entertain people but his acts of screaming while seeking for old days refers to the cultural anxiety in the tribal world. The moving away from poor, unknown, and traditional life in the effect of various changes, hence, represents the cultural anxiety. Moreover, the cultural change destabilises the tribal life. Consequently, people have lost the old days and soul that refers the rootedness of life with traditional ethos. Cultural anxiety is also caused from the life that has existed in the same position in the dynamic world. The novel *The Legends of Pensam* portrays, “Everywhere people like us we turned with the world. Our lives turned, and in the circle who could tell where was the beginning and where the end? As Rakut often said, ‘we are peripheral people. We are not politicians, scientists, or builders of empires. Not even the well-known citizen or the outrageous one. Just peripheral people, thinking out our thoughts!’” (Dai, 190). Thus, Rakut reveals the living image of contemporary society, where nothing has been changing in common people’s life or the lower class of the society, except the politicians, builders, and scientists. The life of the common people is always existed in the same position. Hence, Rakut reveals how the tribal people are peripheral as always, which causes anxiety.

Anxiety is the emotional and cognitive response about the future events. By borrowing the term ‘culture worry’ from Richard G. Fox and Barbara J. King, Ralph David Grillo in his article *Cultural Essentialism and Cultural Anxiety* notes that

‘‘cultural anxiety’ is akin to culture worry’’ (Grillo, 2003). Gimur’s father has been struck by a vision in the novel *The Black Hill*. In addition, he says, ‘‘a bad time was coming and this dread followed him in his dreams’’ (Dai, 19). However, this reveals how the ethnic life has been destabilised with the various changes. Nevertheless, this causes the uncertainty and insecurity in the life of tribal people, which causes the fear and anxiety regarding their culture and traditional ethos. In the novel *The Legends of Pensam*, Dai reveals the unpleasant moment in conjugal life. Sirsiri, the great singer taunts her husband ‘‘you don’t take me out. You don’t entertain. You don’t do anything! Other people are doing everything and flying off to the cities and making money and buying cars and gold chains and whatnot!’’ (Dai, 184). The comparison of traditional life with the modern trends thus distresses the tribal life and their culture. This reveals anxiety in conjugal life in the contemporary society.

Cultural anxiety in the tribal society thus causes from the two perspectives. The effect of globalisation has influenced the ethnic life towards the new dimension. This raises the question on their everyday common life. Second, the anxiety continues after change, where people realise the traditional life when they are not able to cope up with the new environment.

### **3.5 Cultural Identity and Globalisation**

Cultural identity is the cultural sign that represents culture and its value. The most common definition of identity is ‘social construct’. However, social identities also appear through individual acts. A person’s identity relies on the society and culture that he/she belongs to, at the same time, the identity of a culture and a society is

reflected in the behaviour of an individual. Later, with the spatial and temporal movement, identity becomes the choice of an individual that he/she wants to represent the self. However, cultural identity also can be defined through history.

The historical development or the transformation of society and culture reveals a linear connection of a culture and a society with the past. It represents the identity of a particular community that is rooted from a certain culture. History preserves culture. It is because history reflects the events of the past which is in connection with people, society and culture. Mamang Dai's novel *The Black Hill* reveals the historical development of Adi community along with the different tribal groups. Dai's main attention is to represent the existence of tribal communities and their identity through history. Representing the contemporary tribal society in connection with the past, Dai demonstrates the continuous presence of tribal community in the globe, where they are considered as marginal. Cultural identity is also determined through the territorial division of the landscape in the tribal society. The hills are divided among the tribes which represents the different clans's identities. In *The Black Hills*, the territories of different clans thus represent the cultural identities of the ethnic groups. However, the division of geographical space, in the name of the communities reveals the cultural identity of the tribal people namely Mishmee Hills, Abor Hills, etc. Kajinsha, a Mishmee man, who belongs to the Mishmee Hill, is revealed in the novel *The Black Hill*. Dai has cogently revealed the distinct identities of the different clans in the novel. The revelation of Kajinsha's identity among the tribes as-

Kajinsha had been born in the village beyond the Dau River in the Mishmee Hills. The Village is no longer in existence and even back then it had been a nameless settlement not recorded on any map. What was the village in those days but a house or two, a family—

father, mother, children and few clan members? If they moved that was the end of their village. In the 1800s what was known as the Mishmee Hills was a sparsely populated region of towering mountains and swift flowing rivers where three great clans of the Mishmee tribe lived. However, the people of Mishmee country called themselves the Kmaan, Taraon, and Idu people and the term 'Mishmee' was an alien word to them. If anyone has asked Kajinsha who he was he would have said he was Kmaan, distinct from the Taraon whom the Kmaan knew as Tah-wrah or Chimmu, and the Idu clans whom they called Mindo and who occupied the territories further south and northwest (Dai 6-7).

*The Black Hill* reveals how outsiders perceive the identity of ethnic community of Abor instead of Adi. In the author's note of *The Black Hill*, Dai uses the term 'Adi' instead of 'Abor' to represent the ethnic identity. Abor is a derogatory term, which reveals their ethnic identity as barbarous and savage in nature. However, Dai uses the term 'Adi' which represents the ethnic identity as hill people, where the term Adi means first.

The word Abor was not of these parts; it belonged to the plains. The word conveyed something that meant both 'barbarus' and 'independent' in Assamese, and was a term applied to all the tribes occupying the Siang valley in the mountainous country between Assam and Tibet. But no tribe living there called itself this name. The people of Mebo were the Padam, just as the other Abor groups were known as Bori, Bokar, Minyong, Pasi, Pangi, Tangam, Ashing, Komkar Shimong and Milang (Dai 26).

The identity of a culture is specifically depended on the cultural sign. Hence, cultural sign is the representation of cultural identity. The wearing of tattoos is a traditional cultural sign of tribal people. This bears one clan's identity among various clans. It is a traditional method of the preservation of one's own identity in the society. Gimur's wearing of tattoo represents the Abor's identity among the Mishmee tribe in the novel *The Black Hill*, though she got married with a Mishmee man, Kajinsha. Her tattoo is different from the Mishmee tribe, where, the Nicholas Krick is able to differentiate her. Nicholas Krick thought "she was not from these villages, he knew, because he saw the tattoo like a cross in the hollow of her upper lip and another on her chin. He had seen it only among the Abor tribe when he had met them with captain Vetch. Maybe she was an Abor" (Dai, 145). However, the tattoo of Gimur is not only the revelation of Abor community but also at the same time, it is the spatial representation, which bears the identity of a particular ethnic group. The custom of naming a person is also culture specific that signifies a person's belongingness to a particular culture. For example- Ganesh, Vishnu, David, John, Pema, Sonam etc. The naming of Kajinsha and Gimur's son has similarly exhibited the cultural identity of their son. "The baby was sleeping inside. They had named him Siengbow after the legendary ancestor" (Dai, 102). The existence of this custom is comparatively visible in the contemporary world. For example the naming of a person in tribal society is not only the construction of one's individual identity but it is also the formation of the cultural identity of the people or a community. It significantly demonstrates the linearity, connectedness among people that forms the cultural identity. The tattoo acquires a global space rather a regional cultural sign. Moreover, both modernity and globalisation transform the traditional custom of naming of a person. And one way or another, it establishes the universal space denying the spatial and cultural



representation of a society. Thus, the effect of globalisation brings many changes in the tribal society with regard to culture, traditional milieu, and the behaviour of people.

### **3.6 Cultural Globalisation with Reference to the Select Texts**

“The history of all cultures is the history of cultural borrowings” (Said, 1994). The integration of culture through the mixing of languages, cultural forms, beliefs, customs and human behaviours have premonished the world towards cultural globalisation. Cultural globalisation is an intellectual debate among the scholars and intellectuals in the academic and non-academic fields. It is a relevant area of study in the contemporary world, where it brings the culture of the world in a single space that creates a mosaic world. Cultural globalisation is a vague area of study in comparison to both economic and political globalisation. Abhijeet Pathak, the Indian global thinker, reveals the significance of cultural globalisation in his book *Modernity, Globalisation and Identity* as, “Cultural Globalisation is equally as important issue that needs to be understood and reflected upon. Because it is in the domain of culture that we think, express ourselves, articulate our aspiration and anxieties and decide the mode of life we wish to engage in. In other words it is our culture, its ideals, symbols, and every day practices, its rites, rituals, and festivals- that distinguishes us, and defines our humanity” (Pathak, 72). This definition of cultural globalisation, however, reveals the significance as well as the need of cultural globalisation towards an inclusive world. Despite, it represents the cultures of the world in a space which becomes an individual choice that a person wants to live in. Cultural globalisation is a practice which brings all together. Robert Holton defines “globalisation and culture is

probably that of convergence towards a common set of cultural traits and practices” (Holton, 2000). Cultural globalisation refers to the fusion of beliefs, customs, attitudes, behaviours, dresses and the cultural practices in the global space. Nevertheless, it brings the world’s communities to a single stage, where all cultures, traditions, beliefs, customs and practices are united to elevate each other. However, the Macdonalisation of the world is revealed how the cultural globalisation takes place in the different corners of the world. Sports like cricket, hockey, football, volleyball, existence of global food such as pizza, dresses in the different parts of the world refers to how globalisation enlightens and unites the world cultures. Cultural globalisation however deconstructs, dissipates and diffuses the world culture. Muhammed Kursad admits that “cultural globalisation implies a more complex process than any dichotomy can claim. It gives rise to tendencies of both fragmentation and unification, simultaneously reinforcing a consciousness of cultural difference as much as a sense of mutual understanding and common identity” (Kursad, 187).

Cultural globalisation is a complex phenomenon. The engagement of local with the global culture widens the horizon for the world communities. Nevertheless, it is a critical engagement which makes people familiar with the larger world. Human becomes more inclusive in the cultural globalisation process. The novel *The Legends of Pensam* and *The Black Hill* reveal how different people, community and culture have synthesized with each other. However, communication and technology is a major cultural tool of transitional process in cultural globalisation. In the novel *The Black Hill*, the tribal people’s communication with the migluns to establish the trading post is revealed. The communication between the two different groups thus represents the initiation of cultural globalisation. At last Lendem’s father has decided “They

want to talk. We will talk, but we will not show them the way here. We will meet them at the foot of the hill by the river. We will travel at dawn, all the men of the village. One look, they want one look. We will also see who they are. One look matters” (Dai, 3-4). Sharing the cultural dresses, foods, and cultural symbols, furniture with other culture or people illuminate the root of cultural globalisation. The exchange of cultural product in the global system thus represents how the things have come into contact. Kajinsha, the chief of the Mishmee clan and Nicholas Krick, the French priest transmits diverse ideas, including meaning of life. It represents how two persons from two different places share the cultural value and their way of learning things.

*Kajinsha said, ‘The Tibetan lamas have books and you read your book for knowledge of God. We read land. The land is our book. Everything here on the hill, the grass and rocks and stones is saying something. And what falls from the sky-rain, thunder and lightning-are also the voices of spirits telling us something. It is how we have learnt what is good and what is sweet or bitter, by living here and remembering what happens during the day and the night, every day, for hundreds of years.’ Kajinsha’s arms swept the landscape. ‘The time we have is what we call our life. It is how I stand, hunt, sleep, breathe. Who knows when life will end, and how death will come-by fire, water, a falling tree, illness, or from the land of enemy? But whether one will live a long life, a successful life, these are not considerations. The desire is to live! (Dai, 140)*

Hence, Kajinsha reveals the tribal way of life, belief and how they learn things from the landscape. It also exhibits the tribal life in the hills and how they are living.

Nicholas Krick on the other hand learns things by reading book. However, the convergence of these different ideas marks the cultural globalisation in the ethnic land.

The transmission of religious belief and idea, without creating any hegemonic imposition, is a significant aspect of cultural globalisation. The integration of different religious views becomes the onset of cultural globalisation. The presence of two religions in a single space symbolise the cultural globalisation. Furthermore, one helps to understand other's rootedness of religious system. The conversation of Nicholas Krick and Kajinsha in the novels *The Black Hill* affirms the process of cultural globalisation. They both share the custom and tradition along with the religious obligation. This develops the social relation between Kajinsha and Krick by knowing each other. As it mentioned in the text-

Does everyone in your country wear the same clothes as you?' Kajinsha pointed with his knife. The priest made a sign of prayer, clasping his cross. 'It is our custom to wear these clothes.' 'So you have your custom,' said Kajinsha. He had brought dried meat and he shaved off pieces and held them out to the priest. They munched silently. 'It is my custom,' said Kajinsha, 'to sit like this and ask you why you have come here to tell us of a God you say is more powerful than any other god.' 'I did not say that. I am only telling you about my God. It is my duty (Dai, 139).

This reveals that Nicholas Krick has not forced Kajinsha to believe in his God. He has just transmitted the knowledge of his religion with Kajinsha. Similarly, when Nicholas Krick asked Kajinsha who do you believe in? "I believe in life," he said.

‘There may be a chief God, yes, but it is better to be friends with all the gods. I do not pray like you, everyday. But we honour our gods when the kambring tells us. At other times we live. We have a life and our lives are also ruled by gods’ (ibid, 139). This conversation however is not only shared knowledge of religions and cultural beliefs but it also reveals how they are attached with one culture. Moreover, it represents the two person’s belongingness and their engagement with the cultural practice of worshipping God and everyday life.

The dynamics of local and global is a twofold development in the age of cultural globalisation. The emergence of globalisation has assimilated both local and global culture. In general, the local means a space or something in a specific place and time, or within a geographical and communal boundary. On the other hand, global means a space or something that exists without any limitation. Everything is local in a sense. But it becomes global when it spreads and erases the temporal and spatial boundary. The mixing of local and global has both the positive and negative aspect. The local’s fear of losing the cultural ethos is considered as negative aspect, whereas, on the other hand, local culture acquires a new dimension to represent its ethos in the global space. The tribal people are apprehensive of the lure of global culture and food which may mislead the present generation causing in the loss of the local culture. *The Legends of Pensam* reveals the purpose of the cultural show in the Solung festival, which is to preserve the local tradition. The global culture has occupied all the local cultural, social and traditional space. The traditional socialisation is clearly described in the novel *The Black Hill*, which is occupied by the modern technology and social media. “Gimur lived midway between the topmost houses facing the Siku stream and the girls’ dormitory building, the rasheng<sup>9</sup>, where all young, unmarried girls of the

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<sup>9</sup>rasheng is a dormitory building where the young unmarried tribal girls meet to socialise and chat.

village met every evening to socialise and chat” (Dai, 27). However, the traditional socialisation is rarely visible in the villages, where it is replaced with the social media such as *Facebook, Instagram, WhatsApp, and Hello* etc. However, the term ‘glocal’ is the hybridisation of both local and global, which integrates all. Cultural globalisations in the select texts have been discussed from some perspectives such as International travel, which is a significant feature of cultural globalisation, hybridity, the local and global dynamism, fashion and global cosmetic product. However, concerning these issues, the representation of cultural globalisation is discussed in the select texts.

### **3.7 Cultural Globalisation through Travelling**

Travelling is a part of life to acquire knowledge and most importantly, to communicate with the world. The development of tourism attracts the national and international traveller to travel the world. The arrival of the international traveller thus carries his/her cultural behaviours and attitudes. Thus, the presence of the traveller spreads the cultural knowledge, values with the local population of a country. Nevertheless, the interaction between international traveller and the native people transmits knowledge and ideas which marks the globalisation of culture through communication. The development of cultural heritage, on the one hand, represents the one cultural ethos in the globe. Consequently, international travelling determines the space, where the cultures meet and drive the society and culture towards the cultural globalisation.

The novel *The Legends of Pensam* and *The Black Hill* considered as travel accounts. In *The Legends of Pensam*, Jules and Mona’s presence represent the cultural integration, where they come to the tribal territory to know the mysterious world and

stories of the tribal people. The tribal people transmit their stories, which revolve around the forest with Jules and Mona. Thus, Jules and Mona's understanding of ethnic world through stories and the sharing of tribal knowledge with them reveals the integration of different cultures. It represents how two different cultures meet by erasing the geographical and cultural space. Later, apart from the French belief and behaviour, Mona is influenced by the tribal beliefs and customs. Mona has surprised the narrator by saying "but why should you want to understand everything? Stranger things have happened in the world. Let it be" (Dai, 41). However, it cogently exhibits Mona's behaviour and words that has changed among the tribal people. Thus, it represents the cultural globalisation because of the convergence of different communities. Visiting cultural heritage is also considered the cultural globalisation process. The development of cultural heritage, from tourist perspective, is also observed as the process of cultural globalisation. *The Legends of Pensam* reveals an image of cultural globalisation through visiting places. "Jules has asked Hoxo and Rakut about the places he should visit. Rakut said, there is one place you must take your friends to. The village where the migluns had gone.' He had an ancient kinship with the village, he added, and he could accompany us there" (Dai, 47). However, this represents the foreigners' exploration of the tribal world, where they have acquired knowledge about tribal people and their culture.

Cultural globalisation represents the heterogeneous culture in a single space. The presence of Nicholas Krick, in the tribal territory; in the novel *The Black Hill*, is referred how the Indian's tribal and the French priest transmits their knowledge, ideas and cultural beliefs. Nicholas Krick, a French Priest has travelled the British India. His purpose was to discover the religious land Tibet through the tribal territory of Arunachal Pradesh. In the novel, Nicholas Krick admits "please, the priest beseeched

him suddenly, speaking in Assamese. ‘I come with no soldiers, no guns. I am alone. My wish is to travel to Tibet I will not disturb anyone on the way. I only seek passage through the territory of the Mishmee chiefs’ (Dai, 91). Speaking with an Assamese tongue by a French Priest in front of the tribal thus reveals how pidginisation plays a significant role in the contact of different cultures and people in the process of cultural globalisation.

### **3.8 Cultural Hybridity as Reflected in the Select Texts**

Cultural hybridity is a process of ‘new formation’. It is the result of integration of various cultures, religions, mixed languages, and hybrid style. Cultural hybridisation, however, incorporates all the world cultures and reshapes it in a hybrid form. In the hybrid method, individual acquires whatever is suitable for his/her from many cultures. The integration of communities and people has been establishing a hybrid society and culture in the world. This form of society and culture is mostly seen in the metropolitan cities. Nevertheless, it also consumes all the places in the world including the villages and remote areas. Edward Said in his *Culture and Imperialism* (1994) describes “all cultures are involved in one another; none is single and pure, all are hybrid, heterogeneous, extraordinarily differentiated, and unmonolithic” (Said, 1994, XXV). The transition of society and culture of the different tribes as Mamang Dai reveals in her texts are moving towards the hybrid world. The integration of people, cultures, beliefs, customs, traditions and everyday practices have determined the cultural globalisation along with the process of cultural hybridization, where, everything is available in the global space and people acquire things according to their wish and choice. This moves the society and culture into the hybrid world. However,



Hybridity according to *Dictionary of Critical Theory* “is used to celebrate a ‘global state of mixedness’” (249). Homi K Bhaba’s concept of hybridity draws the attention towards the ‘third space’. Bhaba’s definition of hybridity is a form of circulation in-between coloniser and the colonised. Nevertheless, in the postcolonial world all cultures meet and establish a third space for the world communities.

Hybridity in general is a mixture of things. The term hybridity is used in all the discourses i.e. post colonialism, identity, globalisation, culture, architecture, race, gender etc. It is a style of creation. In the hybridisation process, human identity and culture acquires a new form. Identity is no more limited in the spatial and temporal boundary in the contemporary world. Somewhat, it has brought a new form in the global system where human acquire a new identity. According to Lusty Nataly “hybridity is a cross between two separate races, plants and culture” (Lusty, 77). Lusty’s definition of hybridity simply refers to the crossing of two different cultures, which is one of the significant features of civilisation and globalisation. Therefore, civilisation and globalisation is considered the onset of hybridisation. Though the term hybridity is broadly used in the contemporary literary and cultural studies but “the term is not a modern coinage. It was common among the Greek and Romans” (Acheraiou 2011). The process of borrowing words from other languages for the purpose of trade and communication thus signifies the cultural hybridisation from the centuries. However, in the postcolonial studies the term is broadly used to define the mixture of cultures, arts, literatures, languages of both colonisers and colonised which represents a new dimension. Hybridity as Jan Nederveen Pieterse asserts the ‘rhizome of culture’. Further he discusses “Cultural Hybridization refers to mixing of Asian, African, American, European cultures: hybridization is making of global culture as a global melange” (Pieterse, 1994). Kraidly discusses the term “hybridity as the

‘cultural logic’ of globalisation as it entails traces of other cultures exist in every culture, thus offering foreign media and marketers transcultural wedges for forging affective link between their commodities and local communities” (Kraidy, 2005).

However, hybridity in the selected texts have been discussed from two perspectives- the local and the global. The local perspective reveals the process of hybridisation in the ethnic land. The transition of culture and society determines the hybridisation of tribal life, where the pace of globalisation and modernity hybridise the world integration both local and global. Similarly, the process of cultural hybridisation is also discussed in the global contexts, where the local culture and people grapple with the global culture. If hybridity means the mixture of religions, cultures and practices, similarly, the intercaste marriage system reveals the hybridisation process in the tribal society. According to the tribal tradition marriage is allowed within the tribe or the same caste in a society. However, the two novels reveal the intercaste marriage. It represents the unification of the two communities, which later determines the hybridisation of society, culture and people. The marriage of Pinyar and Orka in *The Legends of Pensam* develops the relationship between two different communities. They both are from different clans, where at the first hand Pinyar’s family hadn’t agreed to give her hand to Orka. Later, her family called all the elders to negotiate the marriage. The marriage of two different clans however reveals the beginning of hybrid society and culture. Hence, their son Kamur’s identity becomes hybrid, where, he stands a symbol of both the clans. Similarly, Mona’s identity is revealed in the novel *The Legends of Pensam* as Arab-Greek extraction. The use of the term Arab-Greek exhibits how Mona’s identity is hybridised. She is neither from Arab nor from Greek but she represents both. It determines how an individual identity is hybridised in the globe. Similarly, in the novel *The Black Hill*

the marriage of Gimur, the Abor girl and Kajinsha, the Mishmee man demonstrates the mixing of Abor and the Mishmee tribes in the ethnic land. Nevertheless, by breaking the social rules and customs their marriage becomes an initiation of the integration of the tribes in the tribal world.

The hybridisation of culture and society is also visible in the global context in the selected texts. Despite, crossing the international boundary the mixture of different people from different places like Britain, France, America and India is making a hybrid society in the ethnic land. The American Baptist, British official, the French priest and the Indian tribal's everyday activities and transformation of their cultural attitude epitomises the hybrid society of the 19<sup>th</sup> century. However trade is a medium of hybridisation. Mixing of languages in the trade system represents the hybridisation of language, where it can be called as creolisation. The mixing of languages thus reveals Mamang Dai's texts are hybrid texts. As Michael Bakhtin asserts, "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 the living image of another language" (Bakhtin, 1935). The use of native terms such as *gelong*<sup>10</sup>, *pensam*<sup>11</sup>, *kebang*, *ga-le*<sup>12</sup>, *Donyi-Polo* etc. in the texts without translating, represents the postcolonial style of writing to abrogate the colonial motif of linguistic domination. Salman Rushdie pioneered the use of the Indian lexicon to devalue the colonial language. However, the representation of different languages symbolises the hybrid style in writing process, where it hybridises the text along with representing various cultures. Since one language expresses what one culture represents. In the title of the novel, *The*

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<sup>10</sup> *gelong* is a fully ordained monk

<sup>11</sup> *pensam* is an Adi term which means in-between.

<sup>12</sup> *ga-le* is a traditional dress of Adi community.

*Legends of Pensam*, the word 'pensam' is an Adi term which means in-between. The use of the term 'pensam' exhibits the tribes are in the middle ground or in a 'third space' in Bhabha's word. Thus, it reveals how the things have been hybridised in the ethnic world.

The transition of tribal society in the effect of globalisation and the assimilation with the changes thus refers the cultural hybridisation in the selected texts. Another aspect of hybridity in the novel *The Black Hill*, is the hybridisation of Nicholas Krick's name, which represents his identity. Nicholas Krick is the French Priest who heals the tribal people with medical diagnosis. He has confessed that he is not a doctor but later, "he too had turned into a 'foreigner shaman,' the man who created belief that his touch would cure them" (Dai, 179) Nevertheless, the tribal people have called him '*kusereng migom*' - a great healer, a medicine man. Shaman in the tribal society is a medicine man or a religious man who heals people with the mantras and sometimes ethno medicine. The presence of Krick among tribal people and curing them with medicine thus reveals him as a 'foreigner shaman' and the '*kusereng migom*' which illustrates the hybridisation of individual's identity. However, it affirms that the cultural hybridisation of identity. Hence, the mixing of cultures, identities and behaviours has been leading the world towards cultural globalisation.

The fashion and entertainment industry is significantly an aspect of the initiation of cultural globalisation. It has incorporated the world's cultural products, ideas, and dresses of both local and global. Nonetheless, it represents the universal dimension of the world cultures by hybridising culture and society. The fashion industry produces hybrid style in dresses, hair, appearance etc. The involvement of the different products in one cultural space thus marks the cultural globalisation

process. Moreover, the availability of global cosmetic products in the different corners of the world reveals the cultural globalisation. It is not only about the product but it also shares the different ideas regarding beauty, moisture, and freshness. The global cosmetic industry manufactures and distributes its products in the world. The fashion and beauty industries hold the former position in all cultures in the contemporary society, where the world's cultures engage in a single space under the fashion and cosmetic industry. Thus people share same value, product, and the idea of beauty. In *The Legends of Pensam*, the representation of narrator's friend as a saleswoman travelling the world's cities for business purpose, who sales cosmetic products thus reveals the substitution of ethno product in the local markets. Nevertheless, she shares the knowledge of the cosmetic products among the tribal women and how it makes people glow. "Then she arrived in small towns like Pigo and Gurdum and the woman succumbed to the new bright clothes, the delicate fabrics, the cosmetics and herbal remedies. 'It will make you glow,' she would say. And she seemed to glow light herself as she said this, sparkling once again as we did in our youth" (Dai, 81-82). The concept of herbal remedies has influenced the tribal women. The arrival of these global products thus assimilates different ideas, peoples, and cultures which represents the aspects of cultural globalisation.

Thus, the effect of globalisation both enlightens and influences the tribal culture. Moreover, the emergence of cultural globalisation integrates cultures of the world in the dynamic process. However, the dynamic nature of tribal culture will be discussed thoroughly in the next chapter.

#### **CHAPTER IV: CULTURAL DYNAMISM: MOVING TOWARDS MULTICULTURAL SOCIETIES**

"Culture is the realm of civilized society" (Arnold, 1867). The development of human consciousness with the various changes have established a civilised society, where it offers a universal space for all. The deliberate adaptation of one cultural values and artifacts in another culture has defined the mixing of cultures and hybridity in the multicultural society. This chapter aims to discuss the dynamic process of tribal culture and how it has created a culture of space and ideology in the globe which represents the ethnicity, value, tribal identity, and the particular nature of the community. Culture has its unique shape and characteristics relative to the time and space. It significantly depends on everyday activities of people and how they make the relationship with the world. Human activities transform culture from its region to the global space. The negotiation of changes and continuities in different spaces and time thus marks the beginning of an inclusive world. This chapter has discussed how tribal culture becomes a part of this dynamic world. The concept of multiculturalism defines the connection of different cultures without any discrimination. Furthermore, it develops the understanding of two different cultures, where one culture respects another culture's values and behaviours. This chapter has discussed how different cultures cross their usual limits and move towards an inclusive world in the dynamic process.

However, to analyse this concept, this chapter has borrowed some ideas such as the representation of culture through texts, literary writing, cultural worldviews and the importance of cultural translation. The literature emerging from any region of the world is reflected in the socio-political background of the particular area, culture,

people and life. Hence, the emerging literature of Northeast India represents the life and culture of the Northeast people. Similarly, Mamang Dai's two texts reveal tribal life, culture, and identity. This art of representation through literary text has exposed the ethnic world, where it has established a new paradigm by subverting various biased issues.

Moreover, the representation helps people to understand the value of tribal life and culture, where they are considered as marginal and savage of the unknown world. This chapter has also discussed the cultural worldviews of tribal communities where people perceive reality according to the beliefs and customs. Thus, the uniqueness of the cultural worldview represents one cultural identity. Culture is a blueprint for understanding the world in any society through the system of beliefs, practices, and behaviours. Furthermore, this structured system of any culture is reshaped in the effect of various changes, which unites distinct cultures in the multicultural society.

The assimilation of different worldviews produces a cultural space, which develops the collective consciousness of the people. Apart from that, this chapter has discussed the importance of cultural translation. A text is a representation of the symbol of Culture. Thus, this chapter has discussed how text can be a bridge between two cultures and how it helps to understand and share culture through translation.

Culture is the multifaceted human activity that reflects the changing behaviour of people and society. The very concept of culture exists in a blurred boundary in postmodern society. The production of meaning in contemporary society develops the relation among diverse cultures. Moreover, the production of cultural and social space in the multicultural society represents the diversity of culture. The concept of culture in the process of various changes thus crosses the liminal space. Moreover, the

negotiation of various cultures in space and time represent the changing reality of culture and society in the dynamic world.

The cultures of the world cross the spatial and temporal boundary because of its dynamic feature. Cultural dynamism refers to the cultural change over a period of time. The uncivilised, barbaric and forest life to the contemporary civilised multicultural world is the result of the integration of various cultures and their changes. The contact of different cultures determines the dynamic features of a culture. Though culture has been changing in the waves of time, the nuances of traditional values, characteristics, and behaviours still blossom. It is reflected through the everyday practices of human being in the multicultural world, which represents diversity. Moreover, negotiating the waves of time and space culture is also getting assimilated in the contemporary world. It has made a mosaic space for all where the cultures of the world represent the cultural ethos, customs, behaviours etc.

Mamang Dai's texts reveal the cultural dynamic process in a very cogent manner. The novel, *The Legends of Pensam* begins with the pre-colonial world. Revisiting the pre-colonial world through stories, Dai has revealed the changing reality of the tribal culture and their society. The novel *The Black Hill* begins with Gimur, a curious girl who is thinking beyond the tribal territory, while at the same time, Miglun has been trying to enter the ethnic world. Dai has beautifully woven a tapestry of tribal culture and its transition in the novel the Legends of Pensam. Moreover, revealing the integration of various cultures in *The Black Hill*, she has represented a hybrid space for the cultures of the world. It has also determined the future of cultures in the world. Lendem was asking questions. "If a stranger asks us about our beliefs, why should we suspect his reason for asking?" he said. 'A question



deserves attention and an honest answer” (Dai, 192). Thus, it reveals how people become conscious about the culture and the negotiation process towards the development.

Cultural dynamism is also reflected through the characters of the novel. *The Legends of Pensam* has revealed the cultural change through the coming of age of the characters. The novel takes place in the pre-colonial world, where Hoxo and Rakut were children. As in the first part of the novel, '*A Diary of the World*' reveals, "Every day the boys found something new. Every day they explored the hills further and further away from the village, and every day, for many years, they climbed to the flap top of their favourite hill and flung themselves down on the open ground just talking and speaking their thoughts to the trees, the cane bushes and the sharp summer light" (Dai, 8-9). Moreover, the last part of the novel '*A Matter of Time*' has revealed how Hoxo and Rakut live in the present world remembering, "green earth wedges between high mountains and the big rivers" (Dai, 190). Representing childhood nature to adulthood, Dai has exhibited the changing reality of life in the age of development. Moreover, she has beautifully crafted the alteration of society, culture and the human age.

Cultural dynamism not only changes the society and culture of the ethnic world but it also transforms different characters, understanding and perception of the world. The novel, *The Black Hill* manifests the dynamic feature of culture through different characters. Along with society and culture, the changing behaviour of the characters' mind and their consciousness is also revealed in the text. Kajinsha's father, the warrior of the Mishmee clan has left war and hunting in the dynamic process. He believes war cannot bring peace to the world. As Marpa cried, "Oh! What a pity! He

is turning into a woman, hah! Hah!' A rumour spread that his father was losing his power. They called him eunuch, a man who had turned into an effeminate being and had laid down his weapons to collect wild herbs instead, pretending he could cure the sick and even see the future." (BH, 113)

Thus, it reveals Kajinsha's father as a symbol of peace had left the war in the wave of changes. Through his character, Mamang Dai reveals the future of the world that a war cannot bring peace, which even separates the human race. It is the act of negotiation that the various cultures and societies make a better human space in assimilating each other. Moreover, it is the only possible way to develop the cultures of the world together without any discrimination. *The Legends of Pensam* exhibits how the landscape has been changing with culture and society.

And in the end, what is there, really, to tell? Men and women, the destiny of race, villages, some symbols, a few people running amuck, a fire, a river, maybe a land of fish and stars... And elsewhere- what is there elsewhere? Men and women, and cities and streets and airports, and a playground for children flanked by high – rises. And perhaps that is all there is, and it is enough (Dai, 190).

Hence, it reveals how the modernisation and industrialisation change the landscape of the remote region. The development of communication and transportation thus move society and culture towards unification. Moreover, Dai has keenly observed the transformation in roads, buildings, and the cities.

The texture and speed of change were visible in strange ways all across the land. A visitor coming to the town for the first time would still see the green hills, the green bamboo, and the green river

flowing in all direction, but now there was young man on motorcycle roaring across the stones while young picnickers wearing fake fur and woolen ups weaved at passers-by (Dai, 188).

The novel reveals the installation of technology in the tribal land. Moreover, the installation of the electric post is also visible in the landscape. The arrival of phone, binoculars etc. in the tribal society represents how the people have included in the system of information and communication technology. Hoxo treks the hills with Rakut in his childhood who is using binoculars now to see the hills with his granddaughter. "The little girl skipped off and came out almost dragging the big copper-coloured binoculars. I knew Hoxo and his granddaughter often sat together on the veranda and peered through the glasses" (Dai, 191).

The transformation of culture develops the social and cultural relationships among the communities. The dynamic nature of culture moreover inspires and involves each other, which leads cultures towards an inclusive world. Thus, it becomes a universal process of human development, which can be termed multiculturalism. The dynamic feature of culture initiates the representation, assimilation, the understanding, or the acceptance of one cultural value in another culture. This conscious acceptance and the involvement process moreover characterises the heterogeneous world. As the narrator says, "Two men. Like an exchange of souls, one was surrounded by the brooding mountains and the other by the restless sea" (Dai, 54) the exchange of souls can be interpreted through the historical incident in *The Legends of Pensam*, where, a white sahib had killed by a tribesman. The British soldiers captured the culprit and sent him to the island prison. Another interpretation can be drawn from the exchange of souls is the presence of

Jules and Mona in the tribal world, where they exchange ideas, beliefs, customs and make a bridge between two different places and communities. Thus, it reveals how distinct communities connect with each other by devaluing the spatial and temporal boundary. Representing the theme of transition in the novel, Mamang Dai exhibits the cultural integration process towards a multicultural world. The exchange of souls moreover reveals the exchange of culture, attitude, and behaviour that one deliberately accepted in the contemporary world.

The character Gimur and Krick in *The Black Hill* initiates the cultural transcendence process. Similarly, the characters of *The Legends of Pensam* such as Hoxo, Arsi, Rakut, Jules, and Mona represent the cultural dynamic process in connection with different cultures, including the culture of French and British. The tribal people traditionally welcome Nicholas Krick to the village. Wearing a traditional tribal dress, helmet with feathers thus reveals Krick's involvement in the tribal society. "They called him 'Padri' and placed an enormous helmet on his head that was decorated with a red tuft of dyed goat's and bear's fur with the tusks of wild boar crossed in front over his forehead. With this ceremony the meeting was declared open" (Dai, 176). The ceremony of welcoming Krick to the tribal village initiates the integration of cultures and peoples towards an inclusive world. Moreover, the presence of Jules and Mona in *The Legends of Pensam* and the changing behaviour of Mona with tribal beliefs and traditions represent the cultural unification in the dynamic process. Moreover, Mona both consciously and unconsciously adapts the tribal culture where the tribal people also do the same in the dynamic world. The stories are the medium of both tribal preservation and representation. Collecting stories, understanding tribal behaviour, celebrating festivals with tribal people reveals Mona's involvement in the tribal world, which exemplifies the sharing of one cultural

value among the cultures and people of the world. The involvement of people in different cultures thus represents the initiation of a multicultural society where they are maintaining their diversity. Moreover, it reveals how culture and society have been changing in the dynamic process.

Like cultural globalisation, modernity and translation also plays a significant role in the integration process of communities, cultures, and people. The translation is not about translating a text from the source language to the target language; instead, it is a significant aspect of sharing culture, belief, custom, and tradition of a particular culture to another. Translation becomes a cultural tool. It shares cultural knowledge, ideas and connects cultures of the world. Moreover, it also helps people to understand the different cultures. The translation is not only a significant part of literature, but it also plays a significant role in cultural studies. The cultural translation shares cultural sign, symbol, meaning which is attached to a particular culture. Translating native culture, oral narrative, and the stories collected from the past, Dai has opened a wider space for the ethnic world to connect with the cultures of the world.

She has given a local flavour in her texts. Representing various native terms in English, Mamang Dai reveals the tribal culture in the globe. The native words she has used in the texts as *kebang*, *pensam*, *ga-le*, *rasheng*, *ponung*, *ippo*<sup>13</sup>, *ami*<sup>14</sup>, *kacung*<sup>15</sup>, *rutum*<sup>16</sup>, *ipak*<sup>17</sup>, *kla kamphlung*<sup>18</sup> etc. Nevertheless, Dai text has given a tribal cultural flavour through the pronunciation of the word British as *Bee-ree-tiss*. Thus, representing tribal culture and society in her texts, Dai has thrown light on the ethnic

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<sup>13</sup>*ippo is the house made in the rice field during harvesting time*

<sup>14</sup>*ami means people*

<sup>15</sup>*kacung refers to a pipe that tribal people use to smoke*

<sup>16</sup>*rutum means a family and a smallest social unit*

<sup>17</sup>*ipak is a kind of ritual practiced to remove evil spirit*

<sup>18</sup>*kla kamphlung means a white foreigner*

life in the globe. Moreover, Dai has used the term 'Miglun' instead of 'British', which is associated with the tribal people in the ethnic world. Hence, the writings of Mamang Dai are closed to the tribal world and their culture though she has written in English.

The act of translation transcends space and time and connects the cultures of the world and literature. Cultural translation moreover mixes different languages. Moreover, it determines how the cultures of the world are integrating each other through language. The translation of indigenous stories, which is collected from the past, reveals the art of representation. It politically and ideologically establishes a marginalised voice in Indian's multicultural society. Cultural translation in the postcolonial world, apart from sharing knowledge, abrogates the colonial motif, which also represents cultures of any region. The cultural translation moreover represents one cultural value, identity, and symbol in the multicultural world.

#### **4.1 Cultural Changes and Continuities**

Change and continuity is a dynamic feature of culture. Change is a fundamental need to develop a society and culture. Cultural change is the modification of cultural elements. The evolution of culture and society is not possible without change. Culture is dynamic, as is mentioned in the previous chapter. Cultural change, according to Jack David Eller, "is a constant and natural quality of culture, not something that only appeared in recent years or countries with colonialism and globalisation to disrupt tradition. Just as a living body does not stay the same throughout its lifetime, neither does a society or Culture" (Eller, 226). However, though the tribal society and culture

has been changing in the pace of modernity and globalisation, at the same time, tribal beliefs, customs, and cultural practices have still existed in the contemporary world.

The persistent existence of these cultural practices in everyday life signifies cultural continuity. The cultural change is a crucial theme in the novels *The Legends of Pensam* and *The Black Hill*. The attitude, behaviour, and way of living of tribal people have been changing in the effect of globalisation and modernity. The arrival of the outsiders in the ethnic land somehow coerces the tribal culture and society towards the change. In the novel *The Black Hill*, the tribal people have discussed how the British, American, and French people change their life. "Hai...ever since the arrival of these people our lives are changing" (Dai, 191). Tribal people believe that Nicholas Krick has influenced the tribal people with his words. His activities in the tribal land may lead anyone to follow his culture and tradition. "But they were worried. The priest had gone, but his visit had created something. Surely indeed someone had been touched, someone would remember his face, someone would feel drawn to his words or his clothes or anything at all, and it would mean the beginning of change in someone's heart" (Dai, 192).

Cultural change is not about one culture that is imposing its elements and practices on another. Instead, it is a negotiation process towards development. The effect of globalisation opens a new way to see and understand life broadly. In *The Black Hill*, the tribal people agreed to change if it brings peace and happiness. "Try to see if change would bring a better life, bring peace, and most important of all, in these dark hills, banish fear from the lives of men and women" (Dai, 193). Thus, the cultural change is revealed with everyday activities. And the people have been seeking a better life through change. Not only the globalisation and modernity move

the tribal people and society towards change but also the human desire to be changed or to explore new things. This is why this process of integration can be considered as a negotiation process. Gimur in *The Black Hill* wants to explore the world beyond the tribal territory. She wants to experience new things in life. Moreover, *The Legends of Pensam* also reveals how ethnic land has changed in the dynamic world. The establishment of the new building in the tribal territory and the mixing of various cultures and people thus represents the theme of changing landscape. "The land was changing, and with these changes, lives were changing" (Dai, 127). These social and cultural changes thus unified the spatial and temporal limitation. And it brings all cultures and people into one imaginary global space. If change is needed to develop the society and culture, then continuity is needed to live life because human beings always follow the same tradition. "Lendem was genuinely shocked. 'Hai! What do you mean? I might as well let the blood drain from my body than say I give up our beliefs. How can I be anyone but the way I was born? I believe in our gods as much as the miglun does in his. I am only examining some things in order to know more. One day our children will ask us, what is this belief, who created it?'" (Dai, 193).

Change and continuity is a fundamental part of everyday life. On the one hand, change is needed to develop and to acquire new things; on the other hand, continuity is needed to represent the cultural ethos as well as one's rootedness. Rakut, as Dai reveals in *The Legends of Pensam* copes up with new changes. Even he inspires people to negotiate with the changes. Rakut says, in *The Legends of Pensam* as

Why should we be afraid of change? Rakut was arguing. Change is a wonderful thing! It is a simple matter of rearrangement, a moment



of great possibilities! Why should we be so afraid? We all want to be happy, but happiness eludes us as we keep thinking about it all the time. Sleepless nights. Sad, bereft mornings. Then suddenly, for no reason, the blood hums and a feeling of elation carries us through another day! This is how it has always been. We have nothing to fear. (Dai, 190-191)

Change is nothing but a rearrangement of things. Rakut examines how changes can bring new possibilities in life. Rakut reveals that change is a dynamic process that transforms the ethnic world. Moreover, Rakut influences people to negotiate with the time and change. Thus, change is a fundamental need to see life and culture in a broader way.

#### **4.2 Emerging Voices: Towards a New Paradigm of the Periphery**

The writings of Northeast India represent the diverse cultures, religions, traditions, customs and the condition of people in the socio-political turmoil. Representing the cultural history, memory and geography, the writers of this region draw an image of this region, through which, on the one hand, they have established a space and, on the other hand, preserves culture and ethnicity of this region in the globe. Margaret Ch. Zama in the introduction of the *Emerging Literature from Northeast India, the Dynamic of Culture, Society and Identity* reveals how the writings of this region is essential to establish a space in contemporary literary and cultural discourses.

The thrust then at that point in time still remains valid and unchanged today which is, that emerging literatures from the

Northeast region, having undergone historical and political trauma of untold suffering and marginalisation, registers various voices that need to be heard and understood in the context of India's multicultural mosaic. They usher in a different brand of literary repertoire in ways that depict their various communities, their unique linguistics registers, and the worldview that they project in an endeavour to preserve their cultural and ethnic identities. This is not to be mistaken simply as blind nostalgia for a way of life long lost, but must be received as voices of individual authors from societies caught in the cross current of their political and historical inheritances, personal tragedies and cultural ambivalence, voices that are involved in developing and contributing to a much larger literary consciousness that needs to be recognised and interrogated. (Zama, Xi-Xii).

Thus, this exhibits the importance of writings in contemporary society to represent this region's ethos, and most significantly, to engage with the Indian multicultural society. Similarly, the writers of Northeast region such as Tamsula Ao, Easterine Kire, Desmond Kharmawphlang, Birendra Kumar Bhattacharya, Indira Goswami, Lumer Dai, Yeshe Dorjee Thongchi, Rajani Kanta Bordoloi etc. represent Northeast Indian culture, history, memory, geography and identity subverting colonial as well as the biased issues in the society.

Representing the cultural identities of Northeast India, the writers of this region portray the ideas, feelings and emotions and the worldviews of the people in their writing. This representation thus exemplifies how they have found their own

voice in the ethnic land. "Temsula Ao, an important creative voice from the region, puts across the point tellingly, that their 'otherness' has helped them to overcome their isolation once their feelings and thoughts are textualised, inscribe in written form in forging similarities of world views with other cultures; yet the uniqueness of their cultural differences has not disappeared" (SS & Dk, 2007).

Revitalising the cultural history and memory, the narrative of Northeast India represents the universal aspects of everyday tribal life. It significantly represents and preserves the Northeast Indian cultural ethos in the globe. Nevertheless, as Temsula Ao opines, their sense of 'otherness' help them to overcome the barrier of isolation, where their writing opens the unknown world to integrate with the other parts of the world. However, it reveals that the narrative of Northeast India initiates the assimilation as well as the understanding of the ethnic world in the globe, which leads society and culture towards the multicultural world.

Revealing the transition of tribal society, Mamang Dai portrays the literary and cultural map of tribal people of Arunachal Pradesh over the period of time. This revitalising activity from the oral narrative to the written texts is considered as the politics of representation, which has been establishing the tribal space in the globe revealing culture and identity. Moreover, the representation of the ethnic world helps others to understand the tribal nature and behaviour as

The Legends of Pensam (2006) go back to the oral narratives of their communities to find validation in the present times of flux and turmoil. It is interesting to note that amongst the different ethnic communities of the region, the written is an extension and continuation from the oral tradition, and in the works of authors like

Temsula Ao and Mamang Dai, the oral and the written often straddle the same narrative space (Sarma, 38).

The writings of Northeast India revitalise the pre-colonial ethnic world in connecting with colonial legacy. Moreover, the literature of this region exhibits the ethnic culture and society beyond the colonial and ethnographic realities in the postcolonial world. The textualisation of legends, myths, cultures, traditions, and societies represent the cultural values and identity, which can be considered as the 'narrative of community' in the words of Sandra A. Zagarell. Moreover, this narrative of community has established a new voice in the contemporary literature. The narrative of the community, or particularly the Northeast narrative, revitalise the life and culture of the communities. "Adi creating myths, rituals, and shamans in Mamang Dai's Legends of Pensam come alive taking us to a world that once was. Not sticking to a single narrative mode, opening up her text to plural voices and narrative forms, Dai conveys the complexity of the painful process of change in Arunachal Pradesh" (Baral, 8). Thus, the narrative of community determines the cultural rootedness of tribal people, which represents their identity and marginal voice in the globe. Representing the plural voice in her writing, Dai reveals the postmodern sensibility in her texts. Moreover, it lightens the postcolonial hybrid characteristics in her text with multiple voices. Mamang Dai also demonstrates how the tribal becomes conscious about life and culture in the texts. The effect of various changes not only fragments their socio-political condition but also, at the same time, it inspires them to move forward to negotiate with the outside world. It helps them to realise their traditional milieu and to cope up with new changes. The conscious effort towards the development is seen among the tribal women. "The problem is we are too good,' she was saying 'we take everything lying down. We love too much- but never mind, eh? You and I can help it.

We still have time to make money and live well. We just have to work and push our way through. So what, eh? Our happy days will surely come" (Dai, 82). This conversation of the narrator and her friend represents the growing voice of the tribal people in *The Legends of Pensam*. It also asserts how they have become conscious about the development and making money. Hence, it asserts the typical nature of hill people and how they have negotiated in the various changes.

Negotiating national and international border, culture, and community Dai has revealed the changing ethnic world in *The Black Hill*. The colour black is often seen as the symbol of evil and darkness. Dai's writing, however, conveys the ground reality of the region, which is considered as an unknown world, an outcaste hill, the place of savage. Moreover, exploring the lure of an unknown world through history and culture, Dai's narrative has established a new paradigm in the globe. Thus, by textualising oral narrative, Dai delimits the biased issues in the society and reveals that the marginalised has their own voice to represent their culture and identity in the globe. Thus, it has enlightened the ethnic world in the contemporary multicultural world.

The representation of culture and identity exhibits various cultural features and worldviews. Moreover, it brings into focus both similarities and differences of different cultures to understand, share and connect with each other. Apart from the representation and preservation, the narrative of the community makes a bridge in the cultures of the world and its people. Accordingly, it devalues the distinct partial issues and drives the cultures towards the universal space. Tilottama Misra, in her essay, "Crossing Linguistic Boundaries" says, "When Mamang Dai records the ancient legends of the Adis preserved in the collective memory of the people, she uses the

English language with the lyrical softness of an Adi rhapsodist chanting his songs amidst the hidden mountains. Her rich and vibrant language may not be her mother tongue, but she has made it her own in the most convincing manner." (03)

Dai has keenly observed the transition of culture and society of her ethnic world. She has opined the importance of the representation of oral tradition as "perhaps nothing is as it seems and everything can be explained the other way round: lives are ended, but a story- never" (Dai, 294). Moreover, the story is the sign or the cultural tool representation of the tribal identity and ethos in the globe. "The past is gone. It is only people like me, who look back. And maybe some stray ghost of love who thinks the past is alive. And it is speaking to me, telling me, "Dig deep. Search. Don't give up. It may be my brother's story, a sister's, a friend's or my own..." (Dai, 292)

Representing the cultural transition, Dai has demonstrated the ethnic world as a growing marginalised voice, which highlights the everyday tribal life through creative writing to understand and assimilate with the diverse cultures in the dynamic world. As the Shamans conveys, in *The Legends of Pensam*, "so they will understand our dance" (Dai, 56). Thus, it determines how representation is essential in the globe in literary and cultural discourses.

In *The Legends of Pensam*, Rakut's reveals the reality of the world in the story *A Matter of Time*. Rakut experienced the world with his age of development, which is revealed in the text as "Now He lifted his hands and said, 'Look! Look! The most beautiful thing is that we are bunched up together on oceans and cities, and deserts and valleys, far apart from the each other in so many ways, but we have words, and the right words open our minds and hearts and helps us to recognise one another. Here

he clutched his hearts and began to mimic again, 'Hello brother! Hello friend! Hello! Hello!' (Dai, 191)

Rakut is represented as a comic character in the novel from the very beginning. Mamang Dai has revealed some serious matters of the society through him. Human has the right words to recognise each other as Rakut said. Moreover, Rakut's words represent the postcolonial sensibility as well as the motif of the emerging literature of Northeast India. It has represented the growing marginal voice in the multicultural world where Rakut says, we are bunched up together. Moreover, it asserts the universal aspect that all human are same in nature. Thus, Rakut reveals though culture, society, tradition and identity is different but human have right words to understand each other.

Culture and worldviews are two terms in different fields, but both are interrelated to each other. The representation of worldviews is also the preservation of cultural identity in the contemporary world. Moreover, in a single space the presence of worldviews of different communities reveal cultural diversity. Worldview, in a general sense, is the perception of the world and its reality. The study of worldviews has its different roots in the fields of study, i.e. philosophy, religion, science. The anthropological study of worldviews is fundamentally related to culture. According to the anthropological study, all human races have their radical view about the world and its reality. Apart from that, human beings have different cultures, behaviours, attitudes in distinct places. Furthermore, this view is culturally rooted in each culture, where the cultural principles construct the cognitive abilities of an individual to understand the world. Worldview as Barren Tolken refers "the manner in which a culture sees and expresses its relation to the world around it" (Tolken). Like culture, worldview is

different from place to place. For example, the Hindu religion in India reveals that the trinity God controls the world, but it is different in other religions and countries like America, Australia, Korea etc. The cultural beliefs and customs play a significant role in shaping the worldview of a community. Moreover, the cultural worldview also depends on cultural logic and philosophy. The Anthropologist believes that "the more they studied different cultures, the more they become aware that worldviews profoundly shape the ways people see the world and their lives" (Forde, 1954). Including science and philosophy, each individual has the specific perception of the world, which differentiated the understanding and the reality of the world. Similarly, the distinct cultures and religions have a different perception of reality, which is culture-specific. The belief of a particular culture plays a significant role in this context, which shapes the worldview of a particular culture. Culture, as A.L. Kroeber has discussed, "is not a random assortment of traits but an integrated, coherent way of mentally organising the world. In other words, an underlying "pattern" or "configuration" "gives to any culture its coherence or plan and keeps it from being a mere accumulation of random bits" (Kroeber, 1948). Edward Sapir, another significant anthropologist defines culture as "World outlook" (Sapir 1949). However, the worldview is deliberately connected with the culture of a community, because, the human culture is structured on the underlying principles that shape human behaviours, thoughts, and values through the sets of beliefs and practices, which are lived in them. Hence, the socio-cultural system affects the worldview of a particular community. "Worldviews are what people in a community take as given realities, the maps they have of reality that they use for living" (Hiebert 14). Like the other culture, the tribal culture of Arunachal Pradesh has its worldviews. And most significantly, all the distinct ethnic groups and clans of Arunachal Pradesh have different worldviews.



Moreover, the worldview of a particular community is laying in the underlying principles of culture, legend, myth, and the attitude of that community.

Mamang Dai's two texts reveal the ethnic world of tribal people. In addition, she has exhibited the worldview of the community. The tribal ways of looking at the world are different from the other people, as Mamang Dai reveals in the texts. The cultural worldview depends on the Shamans and the village elders in the tribal society. Dai has critically examined the individual's understanding and perception of the world through different characters in the two texts. The tribal people perceive the reality of the world through shamans or the village elders, which shapes the tribal worldviews. The cultural belief of tribal people is revealed in connection with the reality of the world. Moreover, the assimilation of diverse cultures in the tribal territory, and the transition of cultures towards an inclusive world is also highlighted in the texts. This inclusive world means the third space or the third world in the postcolonial sense, which comprises different worldviews.

Brian Walsh has defined,

Worldviews are the plausibility structures that provide answers to our ultimate questions: Where are we (what is the nature of the world)? Who are we (what does it mean to be human)? What's wrong (how do we account for evil and the brokenness of life)? What is the remedy (what is the path from brokenness and insecurity to a life that is whole and secure)? They do so by providing us with mental models of deeply ingrained assumptions, generalisations, or pictures and images that shape how we understand the world and how we take action (Walsh, 2006)

*The Legends of Pensam* (2006) reveals the tribal reality of the human consciousness and how all the creatures came into being. The underlying principles of the ethnic belief system thus represent the cultural worldviews of the community as,

In the beginning, there was only Keyum. Nothingness. It was neither darkness nor light, nor had it any colour, shape or movement. Keyum is the remote past, way beyond the reach of our senses. It is the place of ancient things from where no answer is received. Out of this place of great stillness, the first flicker of thought began to shine like a light in the soul of man. It became a shimmering trail, took shape and expanded and became the pathway. Out of this nebulous zone, a spark was born that was the light of imagination. The spark grew into a shining stream that was the consciousness of man, and from this all the stories of the world and its creatures came into being (Dai, 56).

The worldview is shaped by the traditional belief in the tribal society. The ethnic groups perceive reality through the stories that are culturally transmitted. The tribal concept of consciousness is different in comparison to Sigmund Freud's psychological notion of consciousness. Consequently, it determines how worldview is varied in both culture and psychology. Moreover, it demonstrates the nature of culture, which shapes the worldview of a particular community and how it is distinct in place and time. Thus, the different worldviews of the communities represent cultural diversity in a multicultural society.

The cultural belief of the tribal people is that they are being controlled by the Donyi-Polo, the Sun and Moon. "It is the will of Donyi Polo, everyone agreed.

'Sometimes we lose our way, but in the end, everyone comes back to the place of the birth" (Dai, 168). Their culture shapes the worldview where the people believe that the forest has a spirit, and on the other hand, the worshipping of Donyi- Polo as God thus reveals their culture and identity. The description of forest thus represents the variety of worldviews in the ethnic world. The British officer's description of the forest is different from the tribal people. As the officer mentioned in his note,

The forest is like an animal. It breathes all around us, and we never know when it will suddenly rise up like a snake out of the decaying vegetation or descend on us like a mantle of bats reeking of blood and venom. The trees are enormous and sinister. They stand all around us, and you can feel them looking down and waiting. One fears to move (Dai, 52).

However, the tribal people believe that the forest has a spirit. Moreover, the forest provides them with the fundamental necessity of food and shelter. Therefore, their connection with the forest is of the kind which is opposite to the British officer. Thus, it reveals the diversity and different cultural worldviews in the multicultural society.

The novel, *The Black Hill* portrays the tribal resistance against the initial process of colonialism. Standing against colonialism reveals the initial process of the preservation of culture, tradition, religion and worldviews. Christianity spreads the worldviews of the Christian religion; at the same time, the tribal people represent their culture and worldviews in the globe. Both of Dai's texts represent different cultures and worldviews in the tribal territory of the 19th century, though she has revealed the transition and assimilation of cultures and worldviews in the ethnic world. The

changing reality of the tribal society and culture in the waves of time thus represents the transcendence of culture and worldview in contemporary society, which leads cultures towards an inclusive world. Moreover, worldview matters, which represents who they are and what they are and symbolises the culture and the identity in the globe.

The representation plays a significant role in the contemporary world. A recent movie called *Axone*<sup>19</sup>, directed by Nicholas Kharkongor, reveals some young people's condition in Delhi, while they are going to make a traditional dish, 'Axone' for the Minam's wedding. In the movie, it is exhibited how they have been sent away by the landlord's mother-in-law from the house because of making the pungent dish Axone. They look for a space to make cultural food. It also reveals the importance of cultural food in the marriage and how they are emotionally attached to it. The movie reveals that while the landlord's mother-in-law makes strict rule not to cook such a pungent dish and celebrate the party, her grandchild Shiv helps them to celebrate the wedding party. Moreover, it reveals how Bendang involves the party forgetting the racist incident with the presence of Shiv. This movie, however, exhibited the integration of people from different communities in the dynamic process. This is very similar to the Mamang Dai *The Legends of Pensam*, where some people of the tribal community want to negotiate with the changes while some others are refusing it. Moreover, it reveals how tradition, social and cultural discrimination have been changing with the new generation.

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<sup>19</sup>*axone is a fermented soyabean of Naga traditional food.*

The novel, *The Black Hill* also reveals how all humans are equal. Subverting the socio- political, geographical, and cultural issues, the novel demonstrates the universal aspect of human life through the words of Gimur, the tribal woman as

She could not speak his name. She had no image of the land he came from. It was a blank space. But here, in their midst, she had seen him as another ami- man. Everything about him, from his eyes and nose, skin and clothes and the words he spoke were different; but when she spied on him, she has found what was invisible; that his heart, thoughts and needs were just like theirs. Food, water, shelter. This was what everyone needed in order to live. Beyond this there was hope and fear, and longing that he expressed by his attention to the sick and even to her... and beyond this, beyond them all a vision that she too was striving for- courage! How to face adversity? Be patient, she told herself. Wait. Something will emerge out of this broken landscape. (Dai, 193-194)

This reveals Gimur's perception of man and nature. Though the colour, dress, language are different along with the landscape that the priest came from, but all the humans are the same. As Gimur felt, the heart, thoughts and needs are the same. Moreover, the food, water, and shelter just like them. Representing Gimur, a tribal woman Dai has revealed that all human are equal in nature. Apart from that, Gimur reveals what the present society is looking for a better world integrating cultures of the world.

Thus, integrating cultures of the world, the present society, culture and human being have been making a hybrid space, where, all the cultures and people are

imagining a universal space for the further development of mankind or to establish a better human place.

## CHAPTER V: CONCLUSION

### 5.1 Conclusion

The transformation of tribal society and culture is the rearrangement of society and culture in the globe. The two texts, *The Legends of Pensam* and *The Black Hill*, which have been taken to examine the cultural transformation process in the ethnic land cogently, represent the transformation of life, culture and tribal society. *The Legends of Pensam* reveals the transformation of tribal life and culture from the primitive to the modern world, where, Hoxo, who fell from the sky, is using scientific tools to see the hills. *The Black Hill*, on the other hand represents the development of tribal culture and society through history and most significantly, the transformation of culture and society with the advent of colonialism as well as through the assimilation of various cultures and people.

This research has brought into focus the adaptation of different cultural values, behaviours in a particular society according to the passage of time and its movement. Though, modernity and globalisation affect tribal culture and society, but at the same time, tribal cultures, traditions, beliefs and customs are still prevalent. Moreover, the changing behaviour of any culture and society marks the development in the contemporary world. The continuation specifically produces the meaning of a particular culture in the heterogeneous world, where the culture of the world is seeking a space and cultural or people's identity in the globe.

The chapter I, entitled as "Introduction" has discussed the origin and concept of cultural studies and its development in India. Revealing the development of cultural studies in India, it has discussed Northeast Indian culture and the writings

particularly focusing on the Arunachal Pradesh culture and tradition as reflected in the select texts. Moreover, it has discussed the select texts briefly.

In chapter II, entitled as “Tradition and Cultural Transition”, the tribal traditions, customs beliefs have been discussed along with its alteration process. Culture and tradition both are inseparable part of life, which shapes human act, behaviour and people’s way of living. The oral tradition, however, in the ancient societies preserve cultural beliefs, customs, traditions and historical events through stories, myths, legends over the generations. The negotiation of tradition and modernity thus changes tribal societies where the oral tradition acquires a written form. The celebration of cultural festival is seen in connection with the cultivation, which reveals how both are connected to each other. Animism is a part of culture, which still subsists from ancient time. The animistic belief of tribal people moreover reveals the tribal nature and their connection with rivers, hills, forest and trees in the ethnic world. The ethnocentric attitude is often seen in any culture and society which has been changing over the period of time with the development of human consciousness. The use of ethno medicines is a significant practice of tribal culture. It is made from flora and fauna. However, the culture and society of tribal people have been moving towards unification, negotiating with the waves of time.

The chapter third, “Cultural Globalisation and the Representation of Tribal Society in the Selected Texts” have discussed the effect of globalisation following the cultural globalisation process in the ethnic land. The emergence of globalisation has become a challenge as well as a new juncture to the ethnic world. Though, at the first hand, it destabilises the tribal society and culture but, at the same time, it has brought a new hope to the unknown world. Moreover, the deliberate attempts of tribal people to understand and assimilate with various cultures have brought into focus in the



globalisation process. Cultural imperialism and colonisation have dominated the ethnic culture and the way of life. The establishment of educational institutions, churches in the hills both consciously and unconsciously impose the Christian belief and their way of life over the native people. The domination of tribal people for the production of goods is also another aspect of cultural domination. The effect of globalisation moreover develops the society and culture of the tribal people. Thus, connecting different cultures, languages, ideas, people drive the cultures of the world towards an inclusive world in the process of cultural globalisation , where one culture shares its beliefs, customs, traditions and represent the mode of life that people want to live and engage in. Furthermore, cultural globalisation reveals the integration of diverse cultures without creating any discrimination. Travelling becomes a medium of cultural globalisation which is revealed in the selected texts through Nicholas Krick, Jules and Mona. Nicholas Krick's journey to explore Tibet can be considered as the adaptation and the cultural integration process. The mixing of cultures and people has established a hybrid form of culture and society. Moreover, the hybridisation of culture and identity is also revealed from both local and global context as seen in the select texts.

The fourth chapter, titled as “Cultural Dynamism: Moving towards Multicultural Societies” has discussed the very nature of culture as a dynamic process revealing the tribal culture in the select texts. Culture is the structured way of life. This research also reveals the transformation of culture in different waves of time to live the life coherently. As a result, the changes and continuities become the integral part of society, culture and life. On the one hand, it develops the society and culture and on the other hand, it reveals the existence or the rootedness of a particular culture in the globe. The dynamic nature of culture changes the tradition, behaviour, and

human life according to the waves of time. It also transcends culture and society, where different traditions, customs, behaviours, and worldviews represent the cultural uniqueness in multicultural world. Moreover, representing culture through literary texts or translation, the writers of Northeast India have established a new paradigm to assimilate or to represent the cultural ethos of the region in the multicultural society. Furthermore, representing the image of the transition of tribal society in connection with the human age of development, Mamang Dai reveals how tribal society and culture is moving towards the hybrid world.

The chapter V, “Conclusion” has summarised all the chapters along with the findings. Moreover, the further scopes of the select texts also have been mentioned in this chapter.

A nation’s entity remains in its social and cultural milieu. Moreover, it is considered as developed when it is socially and culturally structured. The transformation is a natural process as well as a fundamental need to develop culture and society with the waves of time.

The phenomena which are studied in the contact zone theory are very similar to the process of social transformation like tradition to modern, tribal and non-tribal relationships, coloniser to colonised, which connects people and cultures of the world, interpreting the asymmetrical power of society and culture that later leads to the cultural integration.

Globalisation influences people to see life in a broader manner. It has both positive and negative aspects. Globalisation highlights the tribal life and culture in the present world and develops the tribal mind to think beyond tribal territory. Moreover, the aspect of cultural anxiety is often seen in the globalisation. Cultural anxiety, thus

occurs due to the loss of ethnic values on the one hand and moving away from traditional world getting into a new space and not being able to adapt in that particular culture or situation on the other hand. The tribal people and culture play a significant role in the era of globalisation where people have changed with the passage of time. They preserve traditional culture, identity in the globe. Thus, these twofold images also represent the change and continuity in the ethnic world.

The mixing of cultures, societies and people produce a hybrid space in the ethnic world. The emergence of cultural globalisation hybridised both the local and global culture. Moreover, it reveals the cultural integration process through sharing beliefs, customs and understanding different cultural values which determines a universal space for the cultures of the world.

Change and continuity play a significant role in the dynamic process of society and culture. Change represents the development of society and culture according to the waves of time and continuity; on the other hand, it determines the identity, uniqueness, and the rootedness of a particular culture in the multicultural world through the continuation of behaviours, customs and traditions. Thus, the change in life, behaviour, culture and everyday practice represents the negotiation with the waves of changes. And the existence of animistic beliefs, traditional practices, use of ethno medicine thus represents the continuation of tribal culture. The negotiation of change and continuity in the cultural dynamic process moreover seek a better human space.

The textual revelation of cultures, traditions and worldviews through cultural signs, dresses, legends, hence determines the politics of representation to negotiate, assimilate and to establish a new paradigm in the globe

Negotiating changes and continuities in the dynamic process, human being acquire a hybrid space, where they are neither totally traditional, nor modern, but significantly the combination of both, a hybrid man/ woman in the hybrid world. This is what precisely visible in the select texts along with culture and society. The development of culture and develop culturally are two different things. Therefore, people should think about to develop culturally along with cultural development.

Representing tribal culture, identity through textualisation, translation and cultural integration process, Dai has broken the dichotomy of civilised and uncivilised, centre and margin and tribal and non-tribal, where she has brought all cultures, languages and peoples in the third or the hybrid space.

However, this study is far from being exhaustive as new horizons in this field remains to be explored including development of new approaches and perspective like ecocriticism and geocriticism.

Thus, the present research throws light on the tribal society and culture, which is considered as marginalised. It also examines the transformation of tribal culture and society in the effect of both modernity and globalisation. Moreover, this research reveals how the writings of the remote region have been establishing a literary and cultural space in the globe.

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