Glimpse Of Aboriginality And Racism In Modern And Contemporary Literature
Mohd.Wasim
SEEE, Lovely Professional University, Punjab

ABSTRACT
After the rise of subaltern school in 1980’s, literary academics has produced enormous literature on the margins of society like, Dalits, tribes, female, homosexuals and transgender etc. So the various version of exclusion and pain of myriad communities has been explored and documented from across India. But still the strings of these academic explorations are attached to some bigger variables like religion, caste, class and border. The exclusion of “aboriginality” is yet to be explored and documented in more profound manner. So here the discourse of aboriginality has been explained. Similarly the literature which deals with slavery, colonization, and racism is getting great attention. In this paper both the aspects dealing this kind of stream has been considered.

INTRODUCTION
Through the detailed literature review it has been noticed that the discourse of “aboriginality” and “racism” in literature is yet to be explored. So in this review article I have covered many aspects related to this discourse. The problem which is found through literature review is that there is a vast area to be work on this. Though a lot of work has been done before in such field but most of the endeavors are dominated by larger narrative of border study [1] (Singh 2002). Literature related to these issues covers a large area in the field of research. In this literature review works of many great writers like Richard Flanagan, Chinua Achebe, Tony Morrison, Ben Okri has been analysed. Both of these problems has covered a wide range in the area of English Literature. All this literature reveals the problems, atrocities, and pathos which people faced being this particular kind of person. The time of past colonial era really seems to be harsh when we put a glace over the content dealing with it.

Aboriginality: Many emerging writers have shown the pathos of aboriginals in their esteemed works out of them the most recent literary figure is Richard Flanagan. He has secured “THE MAN BOOKER PRIZE” for his masterpiece“ The Narrow Road To THE Deep North”. His novels like “The Unknown Terrorist”, “Wanting”, “Death of the River Guide” are great explorations of aboriginal trajectories. He has gained a wide fame for touching the sphere of “Wild of Tasmania.”
``Wanting'', “Death of the River Guide” are great explorations of aboriginal trajectories. He has gained a wide fame for touching the sphere of “Wild of Tasmania”. The story Gould recounts the land route down under is totally enthralling. In any case, be admonished, it's likewise filthy and incredibly rough: Basically the word deals with the person who is inhabiting or existing in a land from the earliest times or from before the arrival of colonists. The pain of aboriginals can be felt by the explanation given in “The Narrow Road To The Deep North”. It narrates the life of Dorrigo Evans, an Australian, haunted by the memories of his past. His illicit relationship with his uncle’s wife and encounters at POW camp shatter his life. He becomes famous as a war hero but fails to survive in life like a hero [3]. Another book from Richard Flanagan “Gould Book of Fish” has shown the picture of Tasmania. Gould is a falsifier detained in a pen worked beneath the tide line. Between the flooding that take steps to suffocate him two times per day, he figures out how to paint pictures for his corrections h – a wincing bad dream reversal of the rich British society that built this spot. Surrendered in a wilderness a long way from human progress with a large number of hoodlums and their virtual slaves the experts on Sarah Island dive into the sort of frenzy that affirms Lord Acton's forecast about supreme power. For a period, Gould is saved in light of the fact that his artistic creation ability gets the attention of the province's specialist. Dr.Lempriere, a man nearly as crazy as his covetous pet pig, accepts that he can pick up political race to the Royal Society by creating a represented scientific categorization of Tasmania's fish. This Dickensian character – talks broken expressions just – CAPITAL LETTERS ALWAYS – sets Gould to work creating watercolours, yet those artworks lead to a commission from a definitive power. [2] With the Commandant, Flanagan jumps into the waters of Swift and Conrad and causes a wake of figurative parody that washes through history, bigotry, governmental issues, and innovation. The Commandant is a character as ludicrous as he is alarming, a man completely unhinged by confinement, hubris, and syphilis. Resolved to re-make the marvels of Europe on his 1-mile-square island, he murmurs requests to his flunkies behind a gold veil, auctioning off all that they have to get by so as to back his dreams. Indeed, even his most crazy plans –, for example, fabricating a luxurious railroad station to pull in trains from the territory – sparkle with dismal fear. At the point when the Commandant orders monster scenes of world vistas for his train to pass, Gould is glad to paint them. In any case, his first love remains those miserable ocean animals that sprinkle through his brain constantly. As images, the abnormal, huge peered toward fish of Tasmania get the light of a full range of implications, drawing him down into a sea of compassion sufficiently large to wash away the contrasts among guard and criminal, Aborigine and white, oppressor and abused.[4]
Aboriginal literature has a high importance in world. It presents a wide range of stories related to Australian life, culture and society in various manners. It foregrounds and explorenative people’s feelings and their life. It reveals emotional voices and explains a great history of pathos, struggle and power. Native writing from Australia fills some needs: it records our 'realities' about history; it works as a device for compromise, permitting non-Indigenous Australians to draw in with us in non-fierce ways; it gives a methods for self-portrayal in Australian and world writing and helps comprehension of the decent variety of our personalities; at long last, it challenges emotional and regularly antagonistic media generalizations and translations in our lives. [5, 7]

In the Summer 2001 issue of the Children’s Literature Association Quarterly, John Cohen, in assessing Heather Scutter’s 1999 Displaced Fictions, raised the issue of what number of worldwide peruses consider "that Australia produces YA writing that merits perusing" (106), with the suggestion that books about Australian writing ought to be more celebratory than basic. In the present setting of a tirelessness of open disavowal in some powerful quarters that Aboriginal individuals were slaughtered and their kids taken, this contention can turn out to be somewhat candid. Clare Bradford adjusts her race-cognizant viewpoint in Reading Race with crafted by Richard Dyer, Anne McClintock, Stephen Slemon, Stephen Muecke, Robert Dixon, and others, however her position isn't counter posed to showing that joy is to be picked up from these writings—despite the fact that a significant part of the drew in instructor's pleasure is probably going to originate from assessing the familiarities that can be perused in them [6,7-9] .

There is no wonder finding diversity of literature in a continent which is full of ethnical and cultural diversity and African continent is a considerable example of it. Handling a large range of social and cultural challenges, like feminism, post-war and post-colonial challenges for identity,some of African best contemporary writers have gained a world-wide fame. Here are some of Africa’s best contemporary writers who have played a vital role in literature to deal with the idea of racism and aboriginality, Chinua Achebe, Chimamanda Ngozi, Mariama Ba, Nuruddin Farah, Nadine Gordimer and Ben Okri are the writers who have expounded theme of racism and aboriginality in very propounded manner.

Chinua Achebe, while writing his novel “Things Fall Apart” shows his “post-colonial strains” and at the same time he seems to be seduced by Occidental ideology. In this work, Achebe makes an effort to hide his craving for Western culture by reflecting Okonkwo’s image. He develops the main character in eccentric manner, creating the incidents of the story to gradually remove Okonkwo from the centre. The dissolution of Okonkwo, denigrates hero and the African values as well, that are to be represented in the novel. This diffusive art of constructive incidents bring removal of hero and elates writer’s craving for replacing indigenous values originality with Occidental culture. This dissolution of character from centre provides an extent to the enemy to supersede African value and tradition with Occidental values and Western hegemony.
The writer surrenders here to provide them space they have always developed for and the novel is leading ahead to echo in Occidental discourse.[8] ‘Americanah’ is another work from Nigerian author Chimamanda Ngozi Adiche which exposes many aspects of racism. The title of this work is based on the nickname given to Nigerians who come to United States and then get back to their native land carrying with them snobberies, affection and memories of Nigeria. Ifemelu, the leading character of the novel, is herself an ‘Americanah’ who comes to US for study and staying there for more than ten years before returning to her native soil. The novel explores several differences in cultural values; what is kept in dignity ad what is stigmatized; how one is regarded and how one regards himself; how all are defined with identity of race. A well-draft and pronounced word ‘Americanah’ is a symbol that racism that might be outdated in in Western countries but it is still mentioned in many organizations as outmoded personal opinion[9,10].

It might be contended that the developing talks concentrating on the social, passionate, instructive, and monetary drawbacks recognized for Australia's First Peoples (when contrasted with their non-Indigenous partners) are getting progressively separated with a comprehension of the interchange among recorded and current patterns in prejudice. Furthermore, and if not to some degree identified with this study, it very well may be recommended that the very development of research from a Western point of view of Indigenous way of life (instead of personalities) and methods for being are profoundly weaved inside the hints of epistemological prejudice still common today. It is the reason for this article to move past the overreliance of outside-based understanding Western epistemologies, and to investigate not just the perplexing idea of both prejudice and character from Aboriginal and Torres Strait Islander points of view, yet to likewise investigate the job of training and research in sustaining changing degrees of bigotry and protection from Indigenous identity from a contemporary insider-based stance. It is trusted this article will reveal some insight into the unavoidable idea of bigotry coordinated at Indigenous Australians, and feature the requirement for the persistent acknowledgment, regard, and advancement of Indigenous voices and personalities inside the instructive condition and past[9].

In the same way literature based on racism is very important here especially the African – American works which are considered as the soul of post colonial literature. The very first work in this field, is a novel which came into existence in United States was “Our Nig” Written by Harriet Wilson. It tells us about the pathos in the lives of blacks who were free in the Northern part of the country. The novel was recouped and reprinted by Henry Louis Gates, in 1980s. He claimed this work to be the first fiction published by Afro-American. There some Similarities in Wilson’s work and her real life which seems to be real. The work is often considered autobiographical. Instead of many conflicts, this book has gained a worldwide acknowledgement because it speaks about the hard life of blacks in north who faced servitude in life. This novel is a new genre to encounter with sentimental literature of nineteenth century [10].
Other work which has been recouped is “The Bondman’s Narrative” created by Hannah Crafts in 1853. The writer was a slave from Murfreesboro, North Carolina. If it had been written in 1853, it would be first African work in United States. In 2002, it was published with introduction of Henry Louis Gates. But she never got it published during her lifetime. It narrates slavery as well as sentiments of natives. This work has grace of carrying resemblance to great Victorian novelist Charles Dickens’ style. Several scholars are trying to understand its literary values to study Afro-American literature deeply [10,11].

**Tales of slavery accounts in literature**

African-American works, written in the nineteenth century are slave stories and fictions, composed by slaves in United States. The tried to explain barbarity they faced under slavery. At the time, the discussion over serf hood prompted ardent works on the two aspects issue, with work, for example, “Uncle Tom’s Cabin” written in 1852 by Harriet Beecher Stowe’s explaining revolutionist perspective on the darkness of servitude. Southern White journalist wrote “Counter Tom” books in that way, showing changed life under culpability just as much barbarity endured in the North. The slavery tales became integral part of literature. Approximately 6000 bond slaves from North America and Caribbean wrote stories of the experience of their own life. These stories can be categorized into three parts: stories of strict recovery, stories of motivation and stories of progress. A large number of stories considered as masterpiece of literature composed on racism. Fredrick Douglas’ “Collection of Memories” and “Incidents in the Life of a Slave Girl” by Harriet Jacobs(1861) are best narratives of African-American writing that were written in the nineteenth century[14,15].
Jacobs (1813–1897), brought into the world, a character in Edenton from North Carolina and was the principal lady to create a slave story in United States. In spite of this thing that the Incidents in the Life being a Slave Girl were knit under the nom de plume "Brent", the life account can be noticed leading a succession of letters from Jacobs to distinguished partners and guides, in particularly to Lydia Maria Child, possible manager of occurrences. Jacobs' account possesses a significant spot throughout the entire existence of African-American works as it uncovers through her unique model particularly shameful torture that native women endured under subjection [16-19].

The era of post servitude and post civil war in America, many Afro-American writers, wrote fiction and non-fiction writings to expound the life experience of African-American in United States. Women writers started to write about their social and emotional experience and American journals, newspapers and magazines were the main area to be filled with this. The exposure of their experience and condition came out in form of poetry and fiction [18 -16, 23].

**Post-servitude war for identity**

After the end of servitude and civil war in America, several Afro-American writers started to compose several commendable writings exploring American culture and society. There are innumerable expositions, just as news coverage, with news essayist like Jennie Carter (1830 – 1881) building up a great following. African literature has wide acknowledgement in USA which attained multiple views on its significance, importance, cultural theories and traditions. It explains the lifeof Blacks in United States, specifically their history of racism and discrimination. It was an experiment to decrease the influence of leading culture’s literature and power. To many scholars, this literature is matter of concern and point offragmentation of this literature. Some scholars are there within African community who find this literature objectionable for being merely showcases of Black society [22, 24-28]. Here writers have explained how the black people suffered before and after servitude. It took a long time to settle all the things in nations where the idea of racism was at great peak. Such nations were the embodiment of discrimination based on colour and creed. Even after the end of slavery in America black people faced a lot of atrocities and prejudice. American society as well as other European societies where there was the supremacy of whites did not considered blacks as human beings. They were considered as animals. This view has been exposed very forcefully in MARK TWAIN’S “Huckleberry fin”. It is considered as a landmark in the history of English Literature.

**Conclusion:** So here we have got a detailed description about literature which deals with the area of aboriginality and racism in English literature. This literature describes a cruel aspect of modern society. The works which deal with this area are of high significance. Hence more work is to be done in this arena to explore the cruel phase of modern American society and Australian society. Writers like Richard Flanagan, Chinua Achebe, Tony Morrison are great figures who have shown this picture in their works very vividly. The literature of this kind is of great concern.