

THE STUDY OF BADAMI ANITA RAU'S TAMARIND WOMAN WITH A VIEW TO READER'S RESPONSE THEORY

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Abstract

This research paper is a qualitative research with a critical approach. It is the study of novel Tamarind woman by Badami Anita Rao. This research is done with the use of reader's response criticism or theory. The text is to be studied with a view to reader's response theory. The only important thing is text and reader in collaboration with each other. It is said by many critics that if there is no reader there is not a necessity of a book. If a tree falls in the forest and no one hears then what does it make any difference? It is believed that the reader is as important as the text when the reading is done with a view to its research. The role of the reader transforms from psychologist to linguist to philosopher or other mental functioning. The idea of reader response criticism is complex. So, here it is applied with a view to certain features and techniques I found for the study of the novel. Here are the steps and techniques to be implemented further in a research paper:

- The reader attaches himself/herself while reading the text Tamarind woman.
- Reader thinks about the form whether it's an epic, tragedies or comedies about form seriously.
- Reader's informative indication gradually disappears and he/she involves in the novel simultaneously with the development of the plot.
- The reader is involved to discover the differences and similarities.
- The reader finds the gaps in loose plots which makes him/her aware about the effectiveness of writing.

These are merely some of the features which are going to be applied on the novel afterwards there are many other aspects which will be thoroughly studied in the novel by the use of reader's response theory. It will be implemented in the novel and in the research paper in a final copy.

Introduction

Here the research paper is a qualitative critical study of the novel Tamarind woman. It is written by Badami Anita Rao the Indian-Canadian diasporic writer. She had depicted the Indian society and culture at full with her own experiences of her life while she was in India. The novel

contains the enchanting interest of story, characters, situations and plot in general. Each page is written with consciousness and care. The novel seems to be the autobiography of the railway life of the authoress as she told earlier. Yet still there are many other aspects left through which it can be studied. Here in this research paper the novel is to be studied with a view to reader's response theory. Chitra Banerjee Divakaruni quoted Alice Walker's views that, "If art doesn't make us better than what on earth is it for" Divakaruni comments on this and said that it applies to both the reader and writer both. It means that the book is as much important as the reader of the book is. We know that it is said frequently by the thinkers that 'if the peacock dances in the jungle nobody is there to see it'. It means that if the scene is not noticed by anyone than what is the use of it. So, it is necessary to be noticed by everyone. The book is important when it is read by reader. In the act of reading, there is a kind of transformation which W. Booth has described in connection with fiction in general: "The author creates, in short, an image of himself and another image of his reader, he makes his reader, as he makes his second self, and the most successful reading is one in which the created selves, author and reader, can find complete agreement.

Another thing the reader is in the nature of a promise and it can only rouse the expectations necessary for its efficacy if it is not set out in words.

The reader must be made to feel for himself the new meaning of the novel.

The reader has to participate actively in bringing out the meaning and the participation is an essential precondition to understand the text with the reader's point of view.

There is interplay between the reader and the author.

Richardson wrote that the story must leave some thing for the reader to do. It means some message or letter or some moral.

No author, who understands just the boundaries of decorum and good breeding would presume to think all: The truest reader is that who understands much more and keeps his own imagination on. The participation of the reader could not be stimulated if everything is in front of him in the plot. Yet, it must be like that something should be hidden or kept aside or suspense or secret.

There is a technique which explores the reader's interest in that way so that he can give scope to the imagination. The reader should be able to imagine what the text does not reveal (Seturaman 248).

Henry Fielding discussed the clear role of reader in his Tom Jones,

As the reader is maneuvered into this position, his reactions- which are, so to speak, prestructured by the written text- bring out the meaning of the novel; it might be truer to say that

the meaning of the novel only materializes in these reactions, since it does not exist per se (Seturaman250).

It means that the reader's role is something we can elaborate on in more detail with reference to the text which the reader reads so that we can see more clearly the nature of the activity required of the reader as he produces the meaning of the novel. Here are the steps and techniques to be implemented further in a research paper:

There are certain other features which are already mentioned in the abstract previously.

- The reader attaches himself/herself while reading the text Tamarind woman.
- Reader thinks about the form whether its an epic, tragedies or comedies about form seriously.
- Reader's informative indication gradually disappears and he/she involves in the novel simultaneously with the development of the plot.
- The reader is involved to discover the differences and similarities.
- The reader finds the gaps in loose plots which makes him/her aware about the effectiveness of writing.

Now let us apply all these characteristics in the novel of Badami Anita Rao. It is Tamarind woman. The novel is the story of a mother and a daughter both elaborate the story sequentially. The story itself is the elaboration of the railway life led by the railway madam who is the wife of the officer of Indian railway. The novel starts with the letter of Kamini the daughter of Saroja. There are basically two characters Saroja and Kamini, the mother and daughter. Firstly the novel opens with the description of Calgary by Kamini in the novel. It means the novel imparts the south-Asian reader to imagine about the beautiful and the coolest Canada with her eyes. When Kamini's mother was pregnant, there is a lot of description of Indian women and household and culture which creates the galaxy and whole panorama of Indian life and customs towards the unknown second generation Indo-Canadians or Canadians who are interested and inquisitive to know about India. The reader's imagination develops as the story develops by its own.

- Secondly the reader attaches himself or herself while reading the text. This is actually happens when the reader reads the narrations of Saroja. He/she will certainly attach himself or herself in the position of Saroja and think and argue like her. The reader will certainly feel the sympathy towards the character of Saroja as she marries to the man of the old age and she was quite young there is a considerable difference between them.

- Thirdly, Kamini continuously had been comparing about her ma's past life and current life so that she could get the answer of her happiness in that old building. There were old rumors about Ma's born of the month that she was born full of prosperity and wealth. After Saroja's birth multitudes of sugarcane ripened and everything doubled. This is exactly symbolic makes the reader to think about the life of Saroja after her marriage. She was living quite wealthy life after her marriage, very symbolic, the reader imagines the wealth and prosperity throughout her life though the writer has not done any indication towards her materialistic condition and luxuries of life. Reader imagines and understands what is not revealed in the novel by the authoress.
- Kamini and Roopa were going together. It looks as if the bondage between sisters. We can find the bondage in the friendship of mother and daughter Saroja and Kamini both. Their style of elaborating the situations and development of plot as well as their narration of story makes remember the technique and style of letters which is known as "epistolary style". Here it is quite similar to this style. The reader is constant in search of the proper form which is hidden till the end of the text.
- Last and very important the reader evaporates his/her preconceived knowledge, notions about the so called reading he/she has done in certain related field. As for example if the reader has any idea towards the Indo- Canadian writing or South-Asian writing then it is certainly going to be vanished when he/she engrosses himself/herself in the atmosphere of novel. As the plot develops he/she keeps his/her ideas of comparison and similarities and starts sipping the juice of the novel in reality.

In conclusion we can say that the reader's responses towards the novel effects a lot. They are very important as the novel itself and the author is. So, finally it means that if the writer is able to create the atmosphere through his/her novel and able to dwell the reader into the quadron of the novel then and then only reader's response theory works on the reader.

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