



Impact of geographical representation and doomed lifestyle with reference: The Unyielding Clamor of Night

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Abstract

Neil Bissoondath's writing typically focuses on the lives of characters displaced by political violence. In addition to immigrants and refugees, Bissoondath also explores the lives of those marginalized within their own societies, people alienated by their own culture. **The Unyielding Clamor of night** explore the knowledge of the geographical perspective around the world, The author demonstrates the domination of the West on the East. The protagonist is handicapped that involves to symbolize the lacks of the circumstance. The events and relationships turn his past and present life. It also emphasizes that his own parents were killed in the terrorist attack. As a result, there has been an uncertainty profound indecision as to what evil stands for withinside the context of contemporary, ethically motivated inspired struggle fare on terrorist attack. The paper focus on the exploitation of the ethical background and how the beauty of nature is abused.

Introduction

Neil Bissoondath's literary work always examines the ethnic, landscape of the immigrant places. His writing takes us into marginalized social and geographical territories, without ever moving far outside the conventions of literary realism. His fiction has mostly taken in the form of novels. **The Unyielding Clamor of the Night** (2005) deals with a young schoolteacher who leaves a privileged upbringing to encounter political, religious, and racial unrest in a fictional island state modeled Sri Lanka.

“September 11, 2001, was the deadliest day in the history for New York City firefighters: 343 killed”

- headline news flashed in all T.V. News channels and News Dailies”

News in detail: “It was a clear Tuesday, the September 11, 2001, the time was 8.45 a.m., an American Airlines Boeing 767 crashed into the north tower of the World Trade Center in New York City”.

The Unyielding Clamor of the Night does not victimize or glorify suicide bombers. But the novel remains unapologetically open-ended – a saving grace in this (ahem) post- 9/11 world. Bissoondath has succeeded in crafting a sedated fervor in this novel that is perfectly suited to such a contentious topic. Besides, as one of his characters says to succinctly, there is “No crap about Express Trains to paradise and herds of dancing virgins as a reward.” This is calculated and diligently executed tale.

Authors perspective on Protagonist.

Bissoondath, introduced his protagonist, Arun, may be a child of privilege, but something has made him different, with a missing leg, a handicap that comes to symbolize other lacks, it takes a while for the novel to get around to telling us the reason for Arun’s missing leg, but it’s much less dramatic, he has born with one leg that didn’t develop, his parents and the doctors decided it was better to cut off and give little Arun a prosthesis, he has no memory his leg, the amputation occurred when he was very young.

“I was born without leg” [...] It was withered from the knee down, as if it had started growing normally like the rest of me then stopped for some reason. My parents hoped it would catch up eventually but the doctors told them there was no chance. They recommended that it be excised. So that’s what happened.” “You mean they just cut it off” “Well, surgically, of course. They didn’t exactly take an axe to it.” (198)

Surprisingly, it was only as the character of Arun began to take shape on the page that the Sri Lanka-like setting, and subject of insurgency, became part of the story. He wears a plastic prosthesis. For Nicholas Dinka, Bissoondath, in an interview, told that, for **The Unyielding Clamor of the Night**, spark came to him, at a dinner with his brother-in-law and his family, sitting there the dinner table, it suddenly lit up in his mind, while his brother-in-law started talking about the old wooden prosthesis he had for decades in his garage which belonging to his great-grandmother.(6)

Bissoondath’s equivocating the ethical choices thus shed new light on the concept of terrorism – ultimately a meaningless term that can be attached to whatever person or group counts as the enemy, an entity to be fought and destroyed. Only partly a departure from his earlier fictions on Canadian exile and the immigrant identity, the novel ponders the turmoil in a poverty-stricken third-world whose daily battles finally have an impact on the world at large and involve even most innocent of bystanders. The protagonist Arun Bannerji finds for example that seemingly unrelated events and relationships turn out to connect his present and past life, as he comes to empathizes with insurgents even though his own parents were killed in a terrorist

attack. This resulted in a profound indecision as to what evil stands for in the context of contemporary, ethically motivated war on terror, and by extrapolation how the conventions of fiction – implying a distribution between and good and evil as well as the presence of a figure the reader can “root for” – can keep up with the political derangement of terrorism.

Arun’s Idealism

Neil Bissoondath sets this novel, on an island nation with some kinship to Sri Lanka, among other places. This country, in keeping with Sontag’s observations, possesses a polarized north and south. The army of the north, virtually an army of occupation, wages war with a southern resistance: “The south had long been captured; it still had not been conquered.” The resistance favours terrorism for familiar kind-bomb, for the most part, and extortion. The military uses attack helicopters, patrol boats and the cunning creation of an aura of complicity to implicate most of the citizenry, who can hardly help profiting from supplying the army’s logistical needs. The inhabitants of the south are caught physically and ethically between the forces of the north and the southern fighters called “the Boys,” yes, ‘the people were reluctant to enter the hills; they were heavily forested, and the forests hid the bands of armed men they referred as the boys’ (12), to know more about the boys:

“The Boys - the freedom-fighters, the guerrillas, the revolutionaries, the subversives, the outlaws, the terrorists – were a band of fighters who had been sent from the rebel stronghold farther south to take the war to the army. “I know they’re very good at what they do.” Their goal, as explained in army communiqués, was to secure a base in the mountains, then a second and then a third, gradually expanding what they called their “liberated” territory, a strategy army spokesmen swore was doomed to failure. “But they also have a reputation for viciousness.” (99)

The Boys, who hid in the jungle and make raids from it and who commit horrible acts – like hanging dogs and even a man from lampposts – without ever being caught.

“A ray of sunshine hit the object hanging from the nearest pole and he saw that it was a dog. One the next pole too and the one after that and on every pole that he could see: dogs hanging by the neck from tightened nooses.” [...] From a distance, they could see that the thing hanging the pole was too big to be a dog.[...] At that moment the man hacked and choked and vomited into the crystalline light. (225,26)

Exploitation on the Land

Northerners deride the ethnic populace of the south as “two-percenters,” (6) because of the small proportion of them who may-such is the munificence of the government-gain access to a good education and better prospects.

Oppression is rightly defined as a prolonged cruel or unjust treatment or exercise of an authority by a powerful person or group or government towards the powerless individual or group or minority in a burdensome, cruel or unjust manner, who always becomes the victims of tyranny of the 'majority' in the shape of marginalization of underclass which is worse than other forms of distress like exploitation, violence, cultural imperialism, social injustice etc. It is a kind of attacking on the fundamental rights of the human beings to live the life in free and fair ambience with dignity and pride. Besides, this constant oppression expands the gap between the 'haves' and 'have-nots' which pushes the minority to give up or suppress their dreams of 'bright future' in the absences of employment, education, equality, security, defence against exploitation and freedom to figure their life. Finally, it results into the feeling of hatred and disgust for the superiors or authorities who indirectly take away the freedom of individual(s) to shape their own lives according to their wish. The prevailing problem of the social process of becoming marginal raises questions about the efforts to mitigate the socio-political barrier to elevate the 'minorities' or 'oppressed' to the main stream of the society. The so-called efforts and their sincerity are aptly depicted in contemporary. Neil Bissoondath's novel **The Unyielding Clamor of the Night** along with other types of oppression - social, political, cultural, institutional, and individual behavioural etc., in the present context of. Diaspora' in which the 'migrants' have to be adapted with their circumstance for being an idealistic, for gaining the success

Neil Bissoondath's fifth novel, **The Unyielding Clamor of the Night**, is devoted to the protagonist - Arun Bannerji's determination to perform his 'duty' in the 'South', another end of the country, to teach the children of the minority or 'two-percenter' of the country who is known for messing up their brain by smoking 'ganja. Actually, Arun wants to practice his ideals at ground level and is also curious to know its consequences upto the end of the novel. Arun's journey and his stay over there, gives an image of oppression of his as well as other characters dreams in the present socio-political ambience.

Arun recognized the artifice in his father's proposal, had recollected the advice of his brother-in-law Surein's that said previously and come to recognize the truth in it, that ended up binding him right: "think about things in both life and business, examine the angles, peer into the blinding light and into the dark corners, then make a decision, or decide not to – but stop spinning all these cobwebs around yourself! Be a man of considered action!" (72) No change, Arun takes strong desire, and he still had his heart to perform his 'duties' by teaching, (8) in a place "where questions have not answers" and turns in a solid bildungsroman. He, bearing a prosthetic leg and a genuine desire to help the disadvantaged, travels from the capital of his Southeast Asian island nation to the poor southern to a war-torn town of Omeara, a town full of *rikshas* (4) known as "two-percenters" for the slim chance they have of escaping poverty, (25) No doubt his efforts have fewer rewards; however he is dedicated to go to the South, a neglected portion of the country, to educate the children of the minority people who really need edification for their a promising future as well as assimilating into society's main stream. Arun's decision is considered as an act of sanity but he wants to prove that he can also perform some serious works like teaching against the unfavourable circumstances, to his self as well as his parents who consider Arun as a 'living skeleton', can do nothing serious in life except being a model for medical

students, though his success might be only ‘two-percent’. (29) Plumbing the psyche of Arun, the parvenu, Bissoondath effectively delineates the far-reaching ramifications of violence and brutality and of a reality in which even the innocent are entangled in a web of deceit, exploitation and obscenity. He demonstrates, powerfully, how an innocent’s awakening to the fact that he and his family have been implicated in this reality can prove personally devastating.

Displacement and Despair

Neil Bissoondath’s writings are typically focuses on the lives of characters displaced by political violence. In addition to immigrants and refugees, Bissoondath, explores the lives of those marginalized within their own societies, people alienated by their own culture. According to Jim Shephard, what Neil Bissoondath writes about is “that spectrum of human response, from the selfless to the despairing, and in doing so, he speaks for the silenced voices that continue to fill the margins of the societies, the voices of those so overworked and under rewarded that the term ‘disadvantaged’ is inadequate to describe them.”

The Unyielding Clamor of the Night is an eye-opener to what the experience must be like for many who live in third-world countries with oppressive dictatorships and age-old racial rivalries. * Neil Bissoondath’s **The Unyielding Clamor of the Night** explores events in the fictional setting of Omeara, a small town, drawing on a plethora of sources, Bissoondath centers this town Omeara, be devilled by political, religious, and ethnic conflicts which mirror the strife and antagonism endemic, which is distinctly reminiscent of, in the present of Sri Lanka, a country, he has not visited. As a new teacher, he finds an uphill battle to acceptance and to dedicate himself to teaching the poor children of Omeara, a town a poverty-stricken coastal town, so afflicted by war that a number of this pupils are amputees. Bissoondath explains about the town’s nature in this book as: “The town of Omeara [...] was set on a shallow bay, an unpromising location that had its growth. There was a beach, but it was pebbly. The land was fertile, but there was little of it to go round.” (12) In Omeara, however, nothing is as it seems; everyone has secrets and truth is elusive. At the small town school, attendance is very meager and irregular. Surrounded by poverty and the constant threat of violence, Arun’s optimism is depleted and frustration with educating the small town’s school children overwhelms him. When he is personally affected by violence, he is forced to confront fundamental realities about his friends, family, country, and, most painfully, himself. Confronted by the townsfolk’s lack of enthusiasm and support and by a dilapidated ill-equipped school, Arun, finds his task initially formidable and ultimately impossible, faces hardships from the start, from his barely rudimentary living space to the distrust of the villagers. He relinquishes the trapping of wealth to dedicate himself for improving the so-called coastal town Omeara.

The Unyielding Clamor of the Night is a metaphor for all alienated and depressed people on our planet: Take attention on the wealthy, the powerful, the benefitted, ignore the crying of the voices and the senseless violence of our planet and you are directly responsible for horrors. Susan Sontag, in her historical romance novel, 'The Volcano Lover' has carefully considered the common prejudice that attempts to distinguish the north archetypically from the south: "Every culture has its southerners lazy, ignorant, superstitious, uninhibited people, never on time, conspicuously poorer (how could it be otherwise, say the northerners). Arun is a naïve even though he came from north. He is a flexible to easily handle by all. Bissoondath described Anjani a southerner as an intelligent naïve typically share the life styles of Omeara and the people." He stepped over to open window... 'Like how not to let the darknessin"(148) anjani's life is complicated because she is dissatisfied in Omeara where no beginning and no end. The people of this town only have the past no future and focus only the present is like a cat's tail or fire. Arun reminds his favourite teacher- Mahadeo's words: "Today is in your hands, Tomorrow is in your heart" (240). Arun tries to change Omeara but it reflected reverse on him. But Arun has no choice to leave Omerara, a place where no birds or fish can freely fly or swim respectively or even sunlight can ever penetrate. The northerners and southerners both speak same language, look the same, same customs only they have geographical variations. And also, two percenters are solely differentiated by class, they have dirty appearance so it's insisted and expected they can do any job.

Conclusion

Arun as a teacher feels h the hopeless and helpless to solve to solve the existing social problem of marginalization and discrimination, tough the education is one of the remedies. Bissoondath reflects the geographic perspective pondering through his protagonist Arun. The novel illustrates the unfair and cruel treatment by powerful against the powerless and depriving the rights of marginalized who always become the victims individually, so the land also victimized.

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