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Crosscultural Connections In Yasmine Gooneratne's *A Change Of Skies*

Dr Mukesh Yadav
Associate Professor, NIMS University Rajasthan, Jaipur-303121

Abstract

The paper explores how the past affects the future in Yasmine Gooneratne's *A Change of Skies*. The vital aspects of immigration, adjustment to new lands, expatriation and complexities of cross-cultural negotiation with specific issues of cultural identity and authenticity are dealt in the paper. The paper highlights the experiences of Asian immigrants and how they adjust to living in the new environment of Australia. The major characters, Barry and Jean are subjected to tremendous pressures in Australia. The couple relishes the challenge and ultimately prospers in the environment. However, the couples were disillusioned with the first experience of being forced to see themselves as a generic subject in the gaze of the 'Other'. In the novel, *A Change of Skies*, Gooneratne recognizes the complex sources of the present, she realizes the hope that these can generate a future freed of the limitations of the past, but not free of the universal absurdities of the human condition. People, do, she suggests, change their souls when they change their skies. More importantly, when they change their skies, they do not abandon the past, but produce a new future and new possibilities.

Keywords: Diaspora, Immigration, Crosscultural, Otherness, Identity

INTRODUCTION

One subject that constantly shows up in Yasmine Gooneratne's works is a reflection upon how the past influences what's to come. She relates her own personal memories to come to meaningful conclusions which are more genuine to reader. An example of this is *Relative Merits*, which is an individual diary that depends on interviews with her relatives and her personal recollections of her family's life. She

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takes her family's past and ties in how her distinguished family has influenced Sri Lanka's history.

Another subject that includes the works of Goonaratne is issues of migration, change in accordance with new habitat, exile and complexities of diverse exchange with explicit issues of social traits and political hegemony. These aspects of migration has been exemplified in *A Change of Skies*, which manages a Sri Lanka family moving to Australia. This work narrates the story of encounters of Asian foreigners and how they assimilate to living in the new conditions of Australia. The study of changes in history is mainly the subject of her works. It's beyond doubt that in the present era of globalization, the work of migrant writers ought to be sky-high received and acclaimed. Elleke Boehmer has found out that the "status of migrant writers like, Rushdie, Walcott, Timothy, Mo Mo and Bharati Mukherjee has made definition of postcolonial literature as virtually essentially cosmopolitan, transplanted trilingual and familiar with the cultural codes of the west." (2001) but, these definitions square measure terribly on paper, albeit eminently, viable, one that is clearly abstract from individual expertise, as is proven by the continuing dialogue concerning the relative losses and gains concerned for the individual authors in their expertise of transculturation, like disillusion and alienation, or liberation. *A Change of Skies* was an instant success: it won its author variety of literary awards, and during a review it absolutely was characterised as a unique and typical of the 90s, "when language and loyalties tend to spill over national boundaries, once histories and identities don't continually stay contained inside tiny geographic boundaries."(1992) Like a lot of migrant writing, Gooneratne's novel, too, deals with the expertise of migration, expatriation, and transculturation.Thus, drawing on personal expertise and transfer family legends and historical reality along within the fiction (1994), Gooneratne during *A Change of Skies* describes a couple's migration from Democratic Socialist Republic of Sri Lanka to Australia, and utilises crosscultural expertise to answer the general question of cultural information.

A Change of Skies deals with four main characters: Edward, who migrates to Australia in 1882 to come back to land in 1887; his grandchild Bharat and Bharat's wife Navaranjini, who come back to Australia in 1964 as expatriate and take-up permanent residence within the country eight years later; and Bharat and

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Navaranjini's female offspring Edwina, born and named in Australia. Bharat and Navaranjini (changed to Barry and Jean after staying for number of years in Australia) leave for the Antipodes on a short-run assignment. To Edward, Barry's grandfather, who had run from home; thanks to a dispute along with his father, this sojourn is a crucial learning experience, however as he discovers eventually, "I have seen enough and learned enough to myself too to grasp that a life here isn't forme".(pp.166) Initially, Barry and Jean are subjected to tremendous pressures in Australia. They need to address and answer biases and prejudices against expatriates from the East; within the same period, they conjointly endeavor to keep up a Sri Lankan identity whereas assimilate those aspects of culture which are necessary to survive in Australia. The couple relishes the challenge and ultimately prospers within the surroundings. Also they're higher equipped than Edward to address Australian condition, what prompts them to form their keep permanent residence in contrast to the deteriorating sociopolitical conditions in their country of origin, that they discovered during their vacation. The senseless violence, the commonness of the noveau riche, and also the realization that they'll now not "relate" to even their closet friends influence their thinking. Recognizing travails faced by less fortune expatriates, Barry resigns from his university position to deliver English classes to refugees. Jean, on the other hand, enriches the culture of her adopted country by introducing Sri Lankan cuisine to Australian. The novel ends with Edwina, their female offspring, who combines Australian pragmatism with Eastern attribute, returning to her roots to complete associate social science project. She has traveled on the far side of expatriation and become a "citizen of the world".

> *Asians [...] pollute the air with the fumes of roasting meat. And we Australians must be alert to the dangers involved for our society if we allow Asians in who cannot assimilate and accept our customs. (120).*

Bharat's uncertain identity and personality changes in the mid-twentieth century are more complex than Edward's. From the moment that he hears of Professor Blackstone's hostile attitude toward Asians, Bharat begins to realize that he has no concrete identity, that he is being pushed into nondescript Asian people group. He

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sees himself in the image of the white majority as a subject of mocking, as inhuman, if not calibanistic. While in his country he had held a place of power, but currently he is relegated to a position as subject. His desperate flight from this truth is to resign himself to the order of things as preached by Blackstone, in order to assimilate to Australia and accept its customs. He seeks to identify as closely as possible with an acceptable Australian stereotype. Interestingly, Bharat's desire to assume white Australian's identity is in line with Fanon's exploration of Hegel's theory of self-consciousness, an analysis of which Yasmine Gooneratne, as a specialist in postcoloniality, is no doubt aware. In Fanon's words:

> *As long as [man] has not been effectively recognized by the other, that other will remain the theme of his actions. It is on that other being, on recognition by that other being, that his own human worth and reality depend. It is that other being in whom the meaning of his life is condensed. (Black Skin, White Masks, 216-17)*

Edward briefly denies his country as a youngster to free himself from smothering household desires. With his ex-hireling Davith he travels the SS Devonshire in 1882 as a worker contracted to a sugar estate in Queensland. While boarding to Devonshire, he builds up a fellowship with Davith which shows every one of the markings of the cliché colonizer-colonized relationship. Edward is big-hearted towards Davith yet unsure in his prevalence, while Davith calls him "hamu" (ruler) naturalier than he calls him "aiya" (sibling). On the off, there is chance of an intersection of class lines, it is for the most part to help the specialists, from whose consideration Edward, going in worker's appearance needs defensive cover.

Edward's self-personality is harmed from the beginning while he came in contact with Australians. Australia appears to have "no methods for recognizing two such various civic establishments as Sinhalese and Chinese." He is classified by the white mainly as a "Coolie" alongside poor Far East Asian workers. His solitary distinction from them in the eye of the white mainly is that he is increasingly 'hazardous' as a result of his insight into English, significantly more so than "the unskilled pig-followed yellow skins," the developing number of whom was turning into a risk to the nearby individuals". (pp. 75)

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Disappointed with this first experience of being compelled to consider himself to be a conventional subject in the look of the 'Other,' Edward meanders without grapple "through the scene of a still generally untamed Australia" (pp. 280). He is himself blameworthy of stereotyping Australia and Australians from the outlook of British social prevalence. Australians are seen by him as Brobdingnagians enjoying the crudest conceivable dietary patterns and the most exceptional of customs. Australia itself is a "social desert," "an unknown and unfriendly land." He feels himself to be "Ovid among the Goths". (pp. 163)

Be that as it may, suddently, concerning Peter Porter's meandering Jew, the outsider stops to be an issue for Edward, since truth and love, similar to marvels, need no place at which, "following a couple of long stretches of outcast," he will "come back to human advancement" in Sri Lanka.

Bharat's feeling of self when he leaves Sri Lanka is in reality that of a "privileged white" and can best be clarified through "a doggy dedication to Britain" and the "accummulated experience of a significantly Anglicize family". (12) And he holds on for him his esteemed genealogical legacy, as symbolized by his name, Bharat Mangala Davasinghe. His issues of mindfulness start when he understands that his character isn't perceived by white Australians. "Look", he lashes out at his significant other, "We're Asians. They're Australians. At the point when Australians meet us, that is the thing that they notice first Difference". (118) Then he hears Ronald Blackstone (1992) a humanism teacher from the University of Woop - Woop who "nicknamed a Sydney suburb "Vietnamatta" in light of the fact that it was full [...] of Asians," lash out on the radio that

> *Asians [...] pollute the air with the fumes of roasting meat. And we Australians must be alert to the dangers involved for our society if we allow Asians in who cannot assimilate and accept our customs. (120).*

Bharat's reaction to Australia's stereotyping of Asians looks like Fanon's to pioneer stereotyping of the African. Bharat pulls back "from his personality and his race in his absolute recognizable proof with the decision of whiteness". With an end goal to delete the strangeness figured in him, Bharat anglicized his name (to

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Barry Mundy), falling back on the Australian custom of name swapping – clarified by the creator as "going back to 1939 when after war was announced many German transients anglicized their names for all intents and purposes medium-term". (122) This is an announcement bound with incongruity and resounding with the awful hidden truth of what may have happened to the German transients had they not changed their names and absorbed to the lion's share character. It is important that Bharat's new surname, Mundy, conveys complex semantic ramifications. It makes him a resident of 'the world' in Latin, a dead language as far as agreeable verbal communication. Nonetheless, in the more dynamic indigenous language, Sinhala, Barry Mundy turns unfavorable: barri signifies 'feeble', mundi 'leftovers' or 'buildup'. Barry may change his name at the same time, in the Sri Lankan estimation, he is lessens to the leftovers: a sensational let-down for somebody whose class had been perceived as cream on the espresso. For his better half, who comprehended his name for its social affiliations and individual history, the name-change is something to lament. She understands that, for them two, the new 'decent Aussie' name is only an easy to understand methods for getting by in everyday exchanges, not a signifier or self-esteem or genuine personality, Paul Carter's investigation of transient names and their noteworthiness for character may be applied to Bharat: the surname of R.A. Baggio, conceived in Victoria, Australia and the child of an Italian transient, is oppressed by white Australians to such a significant number of errors that it, and thus his character, becomes *"unstable [like] one's of place; his name was a swag he shouldered, a means of traveling from one human situation to another, but it no longer provided him with a house of his own, a place from which he could speak."* (1992)

In a much more prominent exertion to converge with white Australia, Bharat, as Barry Mundy, starts to copy the cliché sense of self projection of the Americanized Australian. Contact focal points (improving his delightful long eyelashes) clear his approach to TV distinction as an Asia Expert. While he is perceived by the scholarly community for his genuine research, his show up for the normal Australian watcher lies less in his scholarly ability than in his extraordinary sexuality. He gets packs of mail from female fans. Inebriated by his attractive open picture, he starts to disregard his pledge to his scholastic profession and his understudies at the college. He appears to be well while in transit to forming into a prominent generalization: an "attractive

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item" (146). Yet, his better half understands the threat and sees his character declining practically fix past, his "very substance being tossed into disarray."

Detecting something of his internal weakness, and looking to "reorient" himself, Bharat comes back to Sri Lanka eight years after first leaving it. He understands that he has changed and that he can't fit into the familial or public activity there any more. Colombo isn't what he recollects that; it appears to have gotten unbridled and dependent on TV, with the universally adored program being the cleanser "Tradition". There are likewise darker substances: ethnic emergencies, and agitators disturbing the framework and murdering honest individuals. Like Rushdie, Bharat finds that "the past is [the] nation from which [he has] emigrated." His Sri Lanka is currently a nonexistent country; he can recover it just in his memory. He has the feeling that his "present being [is] in a better place from before, of his being 'somewhere else'." Bharat chooses to come back to Australia.

In any case, back in Australia, he keeps on being spooky by his nonexistent country. Paul Carter supports the adage that a feeling of spot is a profoundly noteworthy factor is one's feeling of self. In his outcast, country had been for Bharat a past that he could recover and, in Carter's words, "a mothering space that both nurture[d] him and help[ed] characterize his very own distinction." Here is Bharat thinking back about his home in Matara, Sri Lanka; note the outcast's longing for what Carter (1992) calls the recalled "haptic experience":

> *Generations living and dying in the same ancient house, whose windows look out on a unchanging landscape, on one side green fields – our fields – stretching further than the eye can see, on the other the breakers pounding on a wide beach fringed with palms. Our duty to them and to those who worked on them gave a design to the seasons as they passed, while the echoing waves carried messages from the outside would that we could heed or not as we pleased. […] We turned our backs upon the past, and yearned only to move away. The changes that occur within the self are things we cannot know beforehand.* (152).

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Those migrants who cannot escape their homelands, whose pasts or imaginary homelands continue to haunt them, are "mounted," as Rushdie would say, "into pillars of salt." Both the Scots and Welsh immigrant poets in Gooneratne's novel, J.M Couper and Hari Jones, "sink into impenetrable silence" of their imaginary spaces, never to emerge from them.

Now Bharat is free to decide on his future. His earlier confusion about his identity, about seeing and being seen, has vanished. Bharat's final liberation comes when, despite the pleasant pattern of academic life and warm personal relationship in the English Department, he decides to resign from husband's, she manifests a role, not personal identity. A Hindu and Tamil, originally from Jaffna, she is as deeply rooted in her Hindu pativrate (husband worshipper) identity as in the anglocentric. As a wife, she considers herself to be lower status that Bharat, and her way of seeing is comprehensively reflected in Bharat's behaviour. He calls her "baba" (baby), a pet name that relegated her to an inferior position. Since they *"recognize themselves as mutually recognizing each other,"* there is no conflict in the marital relationship; but that is another story, what is relevant here is the fact that in the role of wife, Navaranjini is self-confident and, within the limitations of their marriage, even enjoys certain liberties. Her approach to migration is equally and obtained her driving licence, she feels well-equipped to carve out another little niche for herself in the foreign land. Like that leitmotivic presence in Goonaeratne's novel, the South Asian 'immigrant' mynah bird, which confidently makes its home in the lillypilly tree, sometimes resented by the owners of the tree but never aware of that resentment, Navaranjini determinedly, goes about setting down in Australia. One of the first things she does as migrant in Australia is to familiarize herself with the Australian vocabulary by listening to Talk Back Radio.

In reality, she is doubly marginalized in Australia. She is the object of angloventric racist and sexist stereotyping. Here is Maxine Hong Kingston's response to racist stereotyping:

> *To call people exotic freezes us into the position of being always alien […] by giving the 'oriental' in human, unexplainable qualities, the racist abrogates human qualities, and, carrying all*

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this to extremes, finds it easier to lynch the Chinaman, bomb, Japan […]

However, in Gooneratne's book, white stereotyping of the Eastern woman as exotic works differently. Navaranjini has no problems with being considered alien. She deals ironically with the stereotyping of her as woman and / or oriental Other, and, by ridiculing it, nullifies it. This is not too difficult for her, because she does not move in mainstream life and does not fully realize the extent of the majority's racist and sexist stereotyping of her as *"a luscious little bt of foreign exotica"* (131) on the arm of a white male or of her bare midriff as *'God's gift to a deserving male"* (101). She confronts racism at second-hand, on radio, even then she is not particularly affected by it, because, for her, steeped in eurocentric cultural identity, only the Far Easterners, the "ching chongs" with "their slit eyes and sloping heads," could be Asians. Navaranjini is still conscious only of a oneness with white Australia. Thus, when she attacks the anti-Asian activist Professor Blackstone for his statement about Asians polluting Australia, she does so not because she is affected, but in deference of her husband, who is shattered by it.

The dialogue is exaggerated social comedy. If what is explicitly said is hilarious, what can be implicitly read in the dialogue is layered with ironical implications. By lending her naïve heroine eloquence in Australian slag, Gooneratne gives herself the opportunity to use the interpretative process of irony that *"bridges the two poles of saying on thing and receiving another – a process in which the reader sifts for a centred sign."*

The centred sign here is that racism hurts. And language is one of the most important factors in cross-racial relationships and integration into a cultural, a theme reiterated in the novel. Not being at home in language can lead to irreparable communication breakdowns. The linguistic miscommunication in *A Change of Skies*, though comic, is black comedy exposing a fracture in interracial relationships. And not only that : Navaranjini has learnt 'Australian' only to curse in t, like Caliban. While there is no Caliban complex in Navaranjini, she is perhaps projecting Gooneratne;s warning to Australia to take heed of the catastrophe of migrant difficulties with the English language, without which language they are isolated, and

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with which, inadequately employed, they can be humiliated and harmed. The lack of proper knowledge of language can cause insurmountable crossracial problems.

Somewhere along the way of her migrant experience, Navaranjini develops a voice of her own and sheds, as her creator says, her Sita and Savitri skins for the spunkier Draupadi of the Mahabharata. She develops into a celebrated culinary expert. Why does Navaranjini, a qualified librarian and potential artist, end up as a chef? In a Sri Lankan reading of *A Change of Skies*, Neloufer de Mel expresses the views that:

> *in cocking a snook at a brand of militant feminism through her heroine Jean who becomes a successful business woman in Australia by making a profession out of oriental cookery – that drudgery of most housewife – Gooneratne asserts a women's right to choice that jabs at 'politically correct' stances which downplay and deny a vision and capability such as Navaranjini's.*

It is believed that the 'development' of Navaranjini suggests Gooneratne's complex strategies of dealing with her personal wish to transform Navaranjini from the "*Western Stereotype of Asian womanhood as one-dimensional, simple-minded, sexy and servile : what Alison Broinowski in her The Yello Lady has justly termed 'the Butterfly Phenomenon',"* into an individual, without stepping out of the 'exotic' role – the title of Navaranjini's cookery book, Something Rich and Strange, tells its own story – and without countering white Australian expectations of migrants. I believe that, by making her heroine a culinary expert in Sydney, Gooneratne is also conforming to, and perhaps even ironically celebrating, Australian's nation of food, which, as Gunew notes, "*has long been the acceptable face of multiculturalism.*" Gooneratne thus skirts "*one of the most deadly weapons*" stereotyping the immigrant writer. Gunew writes that

> *In Australia, one of the few unthreatening ways to speak of multiculturalism is in relation to food, in other words to say that all migrants have improved the diversity of national cuisine. The usual way in which this diversity is celebrated is through a multicultural food festival.*

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Replacing the festival in A *Change of Skies* is the launching of Navaranjini and Bharat's new restaurant and a lively article advertising Navaranjini's culinary expertise, which artfully mixed Eastern and Western ingredients. Thus Navaranjini's triumph finally signifies only that she moved into the immigrant mainstream. As Valli Rao says rather wryly, *"it had to be a restaurant or spice shop"* for Navaranjini. Australia might not, at the time, have received Jean's more ambitious projects with the same enthusiasm and pride; because, as woman, Asian and immigrant, she could be thrice marginalized. As an Australian feminist academic in the novel observes:

> *Women, abos, gays, kids, koalas, druggies, whales, and now the Asians. Endangered species, every one of them. The list of those marginalized by this rotten society gets longer very day. And does anyone give a damn? That's Australia for you!* (131)

At the more close to home degree of the conjugal relationship, as well, there is unpretentious evasion of a head-on crash. Commonly male jerk, Bharat probably won't have invited or endured much else from his better half than a festival of the local. As Navaranjini herself says rather contemplatively to her little girl, "'she was a craftsman. In any case, she was a lady as well'." And she decides to submerge craftsman in lady. I would close Navaranjini's case with an adjustment of Spivak's attestation, 'There is no space from where the subalterns [sexed] can talk," by saying that there is space where the [sexed] subaltern can talk – and that is just household space.

Like White, Gooneratne investigates Australian culture by depicting the suburbs as a far reaching and void space. White's case that 'every which way extended the Great Australian Emptiness, wherein the psyche is the least of assets' (38) is resounded by loved ones who regret that the Davasinhas are'doomed' to go through five years in a 'social desert'. Gooneratne disparages even the all the more engaging parts of an 'unfilled' Australia envisioned by Bharat and Navrajini—Bharat atleast starts to believe that he 'rather enjoyed the sound of those sheep and kangaroos and

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wombats' – in her depiction of their first experience with the scene while in quite a while on an interstate. (34) Her depiction of Australia as innately void is bolstered further by Srilanka legends about 'the Great South Land'. In one legend, sailors are cautioned to be careful with wandering excessively near 'the Great Southern Land' 'in case they sucked into an extraordinary vacancy, and have their spirits depleted away'. (57) This legend turns into a heartbreaking prediction that hints Bharat and Navrajini's destiny as Bary and Jean Mundy. After a real existence in the void of Australian the suburbs, they are truly sucked into the extraordinary empty space when their plane accidents while they are on a household trip among Coolangatta and Sydney.

Note that the Asian characters themselves are what Gooneratne has depicted as "honestly separate, unknowingly supremacist." (1994) While in Australia, Bharat in a letter to her mom remarks on the bluntness and harshness of Australia society in which, he says, there isn't a lot of intrigue individuals such as themselves who "originate from old societies and customary lifestyles" (98). From an associate's point of view "he has succumbed to the stereotyped thought of OZ and the Aussie, i.e., that we are a country of tasteless alcoholics with the scholarly models of a TV drama and the social benchmarks of the football scrum" (134). Navaranjini is persuaded that "prejudice's obscure in India and Sri Lanka. Race and rank and shading simply have their named spots there in a heavenly plan of things, where everything moves in a perfectly directed request"- in spite of the fact that she concedes that Westerners may discover this idea difficult to get a handle on. (119) She sees herself as a piece of "genuine Asia" with India at its middle. Far Eastern individuals, for example, the Chinese, are rejected as "Ching-Chongs" and not genuine Asians (119). Granddad Edward, at long last, accepts that racial partialities among his very own kin exist just among "unmindful and poorly instructed ladies". (75)

Racial partialities appear to exist even among the Asians themselves. Gooneratne has taken extraordinary consideration to clarify that there is nothing of the sort as an Asian character. The characters of her Asian strict stratification, Bharat and Edward are Christian Sinhalese, Navaranjini is Hindu Tamil, and the Koyakos,

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another worker family, are Buddhist Sinhalese, Navarinjini at one point in the novel concedes that Tamils will in general think about the Sinhalese as all similar; and when ethnic aggravations in Sri Lanka cast their shadow on the couple's marriage, Bharat voices the Sinhalese sentiment that Tamils are interminably ascertaining how to jump on in life to the detriment of the Sinhalese.

These distinctions don't exist according to the Australians ; as Bharat puts it : "We're Asians. They're Australians. At the point when Australians meet us, that is the thing that they notice first. Contrast. [… … ..] And Australians can't make fine differentiations between one sort of Asian and another". (118) The main individuals they become familiar with, their neighbors and later companions, the Trevallys, double-cross a ,constrained and stereotyped picture of Asians which, as though on the side of Edward Said's outstanding contentions about the development of the Orient in Western workmanship and Literature, was to a great extent passed on through movies and craftsmanship. Maureen Trevally, making surmises about the fascinating newcomers' set-up, says: "Perhaps they have their tea leaning back on divans and learning against decorated pads like Marlene Dietrich and the Sultan in The Garden of Allah" (99), and, to her better half, Navaranjini playing the zither looks "a carbon copy of a composition in [his wife's] library book, 'A princess Waiting For Her Absent Lover" (100). Maureen Trevally's Asia "is unadulterated dream land," it says toward the finish of the novel: "To her it's as yet a universe of Maharajas and marble castles and enchantment covers, an intriguing fantasy wherein even the homeless people are pleasant" (318).

Moreover, and still as per the cliché Western picture of the Orient, the Sri Lankan couple are viewed as not just colorful nut likewise sexual. Navaranjini in her conventional dress of an Indian lady is considered by Bruce Trevally "lovely as an image. [.] Got those large oriental eyes that have all the riddle of the East in them" (99). "Ever observed a sari [… .] on a gorgeous young lady?" he asks a companion: "Well, let me reveal to you child, there's an uncovered mid section on it that is God's blessing to a meriting male" (101). Bharat, as well, with his dull skin and "amazingly

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long eye-lashes" is seen as an agent of the "spiritualist Orient", a 'genuine oriental" whom his female associates consider "dishy". After his significant other showed their duplicate of the Kama Sutra at the college's book show, he gets the notoriety of being sex master: while his male associates counsel his as a specialist on affection, sex, and marriage, he is horrified to find that the office spouses harbor firm feelings about his sexual ability. The picture of Navaranjini and Bharat as fascinating and suggestive Orientals denies their human and scholarly characteristics, and diminishes them to the cliché thought of the oriental as an object of sexual want. Remarking on this persistent juxtaposition of generalizations, Gooneratne has called attention to that when composing the short story she felt that, if her "bigot Asian characters were to faced anecdotal Australians, supremacist themselves, to a great extent because of their own pioneer hang-ups, possibly they'd counterbalance one another." (1994) They don't, however the novel doesn't favor one side.

The risk to vagrants, the dangerous capability of culturally diverse contact for a person's feeling of self, is recorded most noticeably in the English names, and it tends to be completely seen just if the authentic setting is considered. From Edward's diary we discover that the Aborigines were insolently names by early European pilgrim vegetables and other trivializing objects. Suggestive of this custom, the Western characters in the novel are named after Australian fish: Kingsley Fysshe, Maud Crabbe, Ann Chovey and John Dory, Likewise, the unfortunate characteristics of certain vagrants are featured in their Sri Lankan names and are very clear to Sri Lankan perusers. Along these lines, the long name of the pioneer of Sri Lankan people group in Australia, Mekaboru Kiyanahati Balapan Koyako, which, as the novel records, recounts to its very own account implies (1995): "Look, mate, at the manner in which this current rescal's laying his head off" (327).

Gooneratne composes from in when the royal assurances of her characters can just seem ridiculous. Her incongruity is as a set of a recorded reality at an individual level. Her accomplishment is to change over this certainty of point of view into an assertion of human probability. Her attention to the logical inconsistencies of culture

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and individual aspiration is postmodern, however her disclosure of potential inside the logical inconsistency is postcolonial. In perceiving the intricate wellsprings of the present, she understands the expectation that these can produce a future liberated of the constraints of the past, however not free of the general absurdities of the human condition. Individuals, do, she recommends, change their spirits when they change their skies. All the more critically, when they change their skies, they don't surrender the past, however produce another future and new conceivable outcomes.

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