

‘Nostalgia’ in the Novel of Peggy Mohan’s Jahajin

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Abstract

This paper focuses view an element of nostalgia in the novel of Peggy Mohan. Today, literature is more effective on human being's thoughts, actions, emotions, and faiths that form themes. In recent years immigration in a broader and comprehensive sense has started getting replaced by the word Diaspora. Cultural elements are a part of understanding the interdisciplinary facets of literature. 'Nostalgia' is one of the thoughts of philosophical level that it has put in literature today extensively. Its main aims focus is on the lives of immigrant peoples and their outward and inside strife in a new and periapt land. The immigrant peoples are feelings of bedlam, longing, nostalgia, disruption, and sufferings due to amidation on the based on caste, community, religion, and language. 'Jahajin' is a first novel and the best work of Peggy Mohan. Deeda is center character in Jahajin fiction whose whole life was crossing the black water (Indian-Ocean) marks a new aspect of life, a new journey. Deeda is intertwining the story one by one, and she presents her own experience as girmit, how she and other Jahajins were worked in hostile temperature, and also described their life on the Esperanza estate. She recalls her past life and previous days in India, the ship journey from Faizabad to Trinidad via Good Hope Cape Town, and a life of the Esperanza estate. In real sense, Deeda was felling nostalgic for their homeland.

Keywords: elements; cultural; migration; nostalgia.

Introduction

Peggy Ramesaran Mohan is a Trinidad writer. She was born in Trinidad, West Indies (South Africa). Her father was an Indian in Trinidad, and her mother was from Corner Brook, Newfoundland. She studied linguistics at the University of the West Indies, Trinidad, and at the University of Michigan, where she completed her Ph.D. dissertation on 'Trinidad Bhojpuri: A Morphological Study,' the ancestral language of most Trinidad Indians, based on her recordings of the speech of old Indo-Trinidadians during the 1970s. She is a sociologist, television programmer producer, and more children's story writer. Her first career was a linguist, which can see in her novels. In 1979 she moved to India, following her husband, first to teach linguistics at Jawaharlal Nehru University, then to teach Mass Communications, then later to produce a television series in Hindi for pre-school children, after which she did cartoon animation, oil painting, to end up spending her days teaching Western music in Vasant Valley School (voice and orchestra), at New Delhi. She has also worked with the mass media.

‘Jahajin’ as the novel of Nostalgia

The fiction opens with Peggy Mohan's audiocassettes records and the experiences of Deeda who was center character in jahajin. Deeda and other Jahajins were recruited for the work of sugar sowable in Trinidad the land of craddy cane. In Trinidad, there were high colonies where they creation craddy. Deeda said to the author that British colonial brought all of us from India and captured us one by one and told us a lot of belied. She weaves various stories from her personal experience in Trinidad Bhojpuri, which takes us return to the age of colonial reign.

In the real sense, the story of Saranga's story is the heart of the narrative. It was combined the entire stories. It has multifarious meaning and can be analyzed and interpreted in various ways. Mohan watermark to the beautiful picture in the story of Saranga and wants to create with her words. All the stories bind together shapes the narrative. In her blog 'About Jahajin' she writes

“My first book, Jahajin, is the result of a story brewing in my head for 30 years, evolving and grooving as I lived in India.”

(Mohan, About Jahaji)

Peggy Mohan sets the historical background of first wave of Indian migration. In first few chapters, she described the story of Saranga and Sada Birij, love between Deeda and Mukoonsingh, Sunnariya's marriage to Ramesaran, and her experience of narrator adds a rich texture to the canon of writing Jahajin. The last flap pages cover the chart of family plant which helps the readers and reviewers to get a clear idea of how author is related to the characters of Sunnariya and Deeda.

Deeda is intertwining the story one by one, and she presents her own experience as girmit, how she and other Jahajins were worked in hostile temperature, and also described their life on the Esperanza estate. In Deeda's narration of Saranga's story, it is female monkey at the center. Narrator has centered she was writing on the audio recorded conversation with Deeda. A descendant of Jahaji tradition, Mohan involvement of her ancestors working on sugar plantations, also known has king sugar. *Jahajin* is a living symbol and narrates the story of her own life.

In the fiction of '*Jahajin*', a chart on the first page of the novel which commemorating a picture of a journey made by indentured laborers from Faizabad to Trinidad via Cape Town (South Africa). Narrator presents her first work to her daughter Shivani who has aided her to search a suitable ending to the fiction, which she narrates as the one continues Jahaji saturate. The discourse between narrator and Deeda begins as Deeda began to tell a story about two monkeys: a male and a female, how the female monkey transformed into a human and how Prince fall in love with her and shelter in the forest to the made cottage. Peggy Mohan arranges the elements of historical soil surface of the first wave of Indian shifting.

In the felling sorrow of nostalgia and recalling his motherland Sirju was presented a song as he is moving return to Faizabad.

'Beeraha' denotes the lament of the gareriya, the shepherd, migrating to look for work, leaving his family behind. The impact of Deeda's mind reminds her past history of her husband and golden days which spared together, but now her husband was in India. This song is the feeling of migrants who, in their search for work in sugarcane and leaves everything behind. During that time, she feels how her husband as a migrant for her when she is in India. On the back-side of this fiction gives a

semblance of this journey. After recalling her husband, she wept for him with lots of tears. She said how the scenario in changed immediately. In the initial years, her husband went for work as a migrant labor and came back to her and his child Kallo, also his mother. But the time is changed, one day he went to work but he had never return for her after long periods. And now she is a migrant labor and she left behind her husband far away. She was unsure that she would be able to back or not in motherland.

It was ruled that small children could not permission to take out in the field of during crop season. The working women in sugarcane have need to someone appoint for the look after their children, so they can work calmly. The mothers leave her children with child taker. All Jahajins were working in sugarcane field, cutting the cane, pert off the leaves, and then after make bundled it. The women would pert off the leaves from the sugarcane and the men would cut with implement, and fragments the cane with the all the same size. They were worked like an engine, get up 4 o'clock and start work at 7 o'clock, when sun was brightening they take some rest and drink some water at ten o'clock, then back to work at late evening. At 4 o'clock in the evening, the one team chief came near and inform to them for go home. But the below ers of the song were still echoing inside in the mind of Deeda. How white men atrocity to working people in the estate.

Go back to work! Don't skylark! Strip cane. Make bundles. Move on. (Thakor)

The above words remind Deeda to her homeland and feeling nostalgic. The white men had atrocity to all peoples who were working there as a labor.

In her nostalgia, Deeda recalls everything of all, from places to people. She heard of most of these places, and she remembered her train journey in India. She thinks about lower and upper bunks in trains' journey and ladders to climb, she wondered. In this way, Deeda cooks salt different from what she has seen. She recalls her motherland-

What good is gold, oh, what good is sliver? All I want, Maiya, is only your lap!

(Mohan, Jahajin, 128)

In the fields of Esperanza, Mukoon Singh had a seizure in the field, so his two sons carried him on Sunnariya's bed. He didn't want to lose any time from work

because he stayed off work. They would cut his pay, and he would have borrowed money to buy ration. If he missed the work again, the next day, police came and took him to jail and said he was a vagrant. But Deeda didn't want Mukoon Singh goes to jail. Here, she feels that there is no protection against labor that how lived freedom in own country. She recalls all her past days. Deeda took care of him and looked at his face for a good long while. He was looking so much like Sunnariya. Here, we can say Deeda loved Mukoon Singh deeply, but the problem is that they both came from a different caste.

One day one of the overseers had come to Sunnariya when she was with children in the field. He told her with him but she refused to move, but he had grabbed her hand, tried to pull her. At that time, Deeda reached there, and saved her life from rape. The overseer managed her to rape. During the field, so many times Sunnariya had insulted by the overseers. How overseers had molestation to the Indian women and most the women were not safe life in the host country. At that time, Deeda and Sunnariya remember their country how they lived happy life in the mother land. They were feeling nostalgic when they victimization to the overseers.

When Deeda and other Jahajis were immigrated as indenture laborers with their memory of homeland, they carry cultural baggage, traditions, customs, language, ritual, art, and music. A man in the boat named Ramsukh took mango seeds with him as a token remembrance of the motherland. All Jahajis were felling nostalgia for the motherland, and it is better than remaining as slaves in a host country.

Peggy Mohan's narration is a sense of this nostalgia tale. The number of Diasporic writers focuses on nostalgia theme. It is more helpful to understand that nostalgia and memory are not the same. In a sense, there is a line of boundary between memory novel and nostalgia.

'Nostalgia' is the word that came from Greek. To analyze, *Jahajin* as the story of nostalgia, it is helpful to take account of what nostalgia refers. Jennifer Bowering delisted in her the 'Newfoundland Diaspora: Mapping the literature of Out-migration' writes-

Nostalgia is not an inherently pejorative term. Derived from the Greek nostos, meaning "return home" and algia, meaning "pain" or "longing", it simply denotes a feeling of longing for a home distanced by time or space. (Bowering Delisle)

Deeda's tale signifies her longing for home. Here, the story of two monkeys leads for the motherland. Through narration, she has symbolically returned to her lost home thought the tale of Saranga. Thus nostalgia refers to moving back where we passed the golden days. Visiting and revisiting the past, focusing not only on negative but also a positive aspect. She recalls the people who also sailed the same boat with Deeda. The other Jahajis also feel nostalgia for their homeland. In *Jahajin*, Deeda enumerate under which circumstances she left India and what followed the aftermath. In this way, novel comes to an end is open for different readings.

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