

ANALYZING ANURADHA ROY'S *THE EARTHSPINNER*: A STUDY OF ETHNO-CULTURAL CONFLICT

Meenam Mehmood*

M.Phil scholar Department of Linguistics the University of Haripur, Haripur Pakistan
meenamiqbal03@gmail.com

Muhammad Zubair Khan

M.Phil scholar Department of Linguistics the University of Haripur, Haripur Pakistan
mzkhan0110@gmail.com

Umar Rehman

M.Phil scholar Department of Linguistics the University of Haripur, Haripur Pakistan
umarrahman839@gmail.com

ABSTRACT

The present study discussed the theme of conflict in Anuradha Roy's The Earthspinner. The novel exhibits multiple themes but the most powerful theme is ethno-cultural conflict which is depicted through various characters and their relation to each other. The study aimed at exploring the notion of ethno-cultural conflict, its causes and impact in the selected novel. Ethno- has been analyzed with the assistance of theory of conflict proposed by Max Weber. This qualitative study implied Max Weber theory of conflict. The study concludes that diverse ethno-cultural community becomes victim of conflict due to non-tolerance among people and lead to sectarian violence in the selected novel.

Keywords: The Earthspinner, Anuradha Roy, Ethno-Cultural Conflict.

INTRODUCTION

This research paper discusses Anuradha Roy's *The Earth Spinner*. The novel deals with the story of a young Hindu Potter who is in love with a Muslim girl; Zohra through the mouth of an additional Muslim speaker; Sarah. There are many other characters who are escorted to a moving status by writer. On the other hand, we can tell that Elango; a potter is depicted as central figure of the novel just by reading its title, *The Earth Spinner*. *The Earth Spinner* derives its name from ancient tradition of pottery and making of sculptures from mud. The Earth Spinner also includes number of mythical illusions among which one is the most powerful image of terracotta horse which has religious importance in Hinduism. The conflict occurs in the novel between Hindu and Muslim characters because of their love: Elango and Zohra. Through *The Earth Spinner*, Anuradha Roy unveils the face of ethnic difference in India. The novel vividly portrays the details of India's social condition during the conflicts. It means that the topic about ethnic conflict in the novel will still be faced by human since there are so many different ethnic groups living in one society. *The Earth Spinner* has many aspects to be analyzed, like nostalgia, symbolism, religion and cultural pluralism, mythical presence but the researcher opted for conflicts and its different types because this is the most prominent theme upon which many instances from novel can be picked. The study specifically deals with ethno-cultural conflict in the selected novel.

Research Questions

- 1) What are the causes of Ethnic conflict in the selected novel?
- 2) What is the impact of Ethnic conflict in the selected novel?

Research Objectives

1. To analyze the causes of Ethno-cultural conflict in Anuradha Roy's *The Earth Spinner*.
2. To discuss the impact of Ethno-cultural conflict in Anuradha Roy's *The Earth Spinner*

* Corresponding Author

REVIEW OF LITERATURE

According to Nurgiyantoro (2013), who explained conflict theory, conflict is an action that is deemed significant in order for it to be a functioning event, the heart of which is a crucial component in the plot of the story. In Nurgiyantoro Meredith and Fitzgerald stated that conflict seems to be something unpleasant that happens to or is witnessed by the characters, who, if given the choice to choose, would not select that event to occur themselves. In Nurgiyantoro (2013), Wellek and Warren claimed that conflict is really something theatrical, referring to the struggle between two equal forces that implies action and retaliation. Conflict hence, in the normal-normal-life sense, meanings not in the story, indicating a bad situation, somewhat not it was amusing. Events can result in conflict, but they can also result in other events, such as those that are the result of the conflict. Conflicts will intensify if there is conflict following the conflict, followed by an incident in order to facilitate an event. Therefore, it can be inferred from the reasons for the conflict that conflict always has a negative effect on people and that conflict only serves to encourage more conflict. Since change is inevitable and always results in improvements in human quality, conflict can have both negative and positive effects. A conflict is fundamentally an event, yet occurrences and conflict are often intimately related and can influence one another's occurrence. One of the key events that occur in a novel is conflict. It causes a severe quarrel among the characters of the novel. The element of conflict is what increases the story's interest. Conflict is necessary for a story to have meaning and purpose. The reader must strive to comprehend what might transpire for the characters.

Ethnic conflict is one that occurs between two ethnic groups. Conflict among multiple ethnic communities in a multiethnic society is a frequent definition of ethnic conflict. Ismayilov (2008) defines ethnic conflicts as disputes between ethnic groups living in a multiethnic state that has persisted for a while and may seem intractable to the parties involved. The phrase "ethnic strife" refers to a variety of circumstances. It may be claimed that there is no such thing as ethnic conflict. Social conflict among groups of individuals who identify with one another based on ethnic characteristics like race, religion, culture, or national origin is what actually exists. It becomes problematic to determine what constitutes an ethnic conflict, whether it is merely a kind of conflict between ethnic groups or involves a particular problem. Separating solely ethnic conflict from other conflicts involving ethnic characteristics, like social conflict, is challenging. Ethnic conflict frequently, though not always, carries some components of social conflict, while social conflict may include some characteristics of ethnicity, according to Matsievsky (2000). Determining which conflict in a community is ethnic, meanwhile, is still problematic. It would be difficult to use such a broad notion of "ethnic conflict" for analytical or terminological purposes (Matsievsky) (2000:p.62). The majority of academics who study the issue of ethnic conflict do not distinguish between national and ethnic conflict. Many academics have a tendency to refer to conflicts as national when they are actually ethnic. There are rated and unranked systems of interethnic connections, according to Stavenhagen's theory (1998), yet there are many examples when the lines are blurred.

Ethnic conflict between groups that share an equal amount of income and power is possible under an unranked system. It is appropriate to include the ethnic group that is the origin of ethnic conflict as one of the issues in defining ethnic conflict. In a multiethnic state, ethnic conflict then arises between ethnic groups. Wolff (2006) asserts that empirically, it is rather simple to identify whether the conflict is ethnic because it manifests violently and has blatantly racial origins and effects. Ethnic conflict does not always appear in bloodshed; in certain confrontations with less violence, words like tension and discomfort are frequently employed. A manifestation is an action or item that blatantly demonstrates something. In terms of conflict, manifestation refers to the physical expression of contact between two groups. Conflicts can take on a variety of forms, from private feelings of rage, irritation, and contempt to public declarations of racial insults and physical altercations. Some conflicts are clearly displayed, while others are not. According to Matsievsky, there are three ways that ethnic conflict manifests itself: rivalry, animosity, and struggle. The three most prevalent ways or manifestations of racial or ethnic rivalry are as follows: Rivalry, as a fair contest between group interests. Dahrendorf did not distinguish between conflict and competition, in contrast to Mack and Snider (Matsievsky 2000:67–68), who claim that competition is not considered to be conflict or a kind of conflict.

Insofar as we can all agree that it may exist, rivalry only becomes truly significant when one of the

groups aspires to cultural exclusivity or to filling a particular sociological niche. According to Weber, social strife is not solely caused by class. According to him, conflicts are caused just as much by values, social standing, and a feeling of personal honor as by class. These stratification structures, according to Weber, are structured around the two crucial elements of status and party. Status is the honor or reputation of a person. In other words, how much respect a person enjoys from the general public. This can be shown through monetary compensation or political deference. Those with status may show bias and hostility towards those without it.

ANALYSIS AND DISCUSSION

Ethno- Cultural Code of Conflict in Anuradha Roy's *Earthspinner*

Social conflict according to Weber is not exclusively caused by class but conflicts are caused just as much by values, social standing, and a feeling of personal honor as by class. Usman is the first person to arrive at the pond to touch and feel the Urdu words and the magnificence of the horse. "He ran his fingers over the lines on the horse and exclaimed that the words in Urdu were so beautiful that they had flowed onto the horse straight from Persia" (143). The monks who have gathered around the horse only admire Elango's and Usman's calligraphic creations. "I hear it was carved by old Usman." even though he is blind. What a miracle! "(p.149) One of the bold priests exclaims, "Urdu". Someone cries out from the back, "The language of poets! The language of Mullahs" (p.149). Elango, who created it, is attacked and sent into an end just because of the language. These stratification structures, according to Weber, are structured around the two crucial elements of status and party. Status is the honor or reputation of a person.

"What is this writing?" she asked the thin priest after her long appraisal. The priests murmured to each other. It was true, they had been looking at the design as lines, but indeed it appeared to be a script. Someone from the crowd said helpfully, "I hear it was carved by old Usman. Though he is blind. What a miracle." "Urdu, then," the bald priest said. "The language of poets!" someone cried out from the back. "The language of mullahs," the thin priest said. How could it be that a holy temple horse had been defaced this way?

In other words, how much respect a person enjoys from the general public. The *Earthspinner* is frequently a novel bursting with joy and kindness, despite the melancholy at its core. The *Earthspinner* also discusses pottery making. The unrelenting, persistent dedication to it; the personal consolation; the conveyance and wonder of it. According to Elango, it is a miracle that "fired clay did not melt back to earth again—it could be broken or weather-beaten but had a life force that was inextinguishable." It is true that the obscene horse he creates is never entirely destroyed. Both physically and spiritually, it survives.

All at once she sank to the ground in the middle of the clearing, uncaring of the mud soaking her sari, and began beating her head with her hands and pulling at her hair until it became a disheveled mess. The red circle of kumkum in the center of her forehead spread across it like a wound as it was smudged by her fingers. She was sitting on the ground with her thighs wide apart beneath her sari and when she looked up her eyes were unseeing, except for one stray second when they rested on me, and then left my face. Her mouth opened into a huge black cavern which screamed, "Kill the potter. Break the horse. Each one who strikes a blow, God will know, God will know!"

Parties, on the other hand, were characterized by Weber as interest groups with the potential or actuality of exercising power or influence. Men oppress women, dominant ethnic groups and religions oppress minority ethnic and religious groups, and strong nationalistic organizations and societies suppress other national civilizations because they are perceived as "inferior" in many societies all over the globe and in many spheres of life.

"Break it down, it is evil," Akka chanted, swaying near the horse.

"Break it down, break it down," the crowd echoed. "You fools," I heard Giri say somewhere near us. "Don't you want to know what is written on it? It's a poem by Kabir." "I'll give you Kabir, sister fucker," a voice roared. I saw a foot reaching out to kick Giri, send him flying. Another foot in his stomach, once, twice, and again.

For Elango, this horse represents the merger of his love for Zohra, his ladylove, and Chinna, their adorable puppy. The novel explores the pursuit of art by an artist in a wonderful way, showing how

inextricably linked his beloved and his ideal work are. The conflict between sects and the fanaticism that results from it pushes the main characters into unrecoverable tragedies and unbelievable outcomes. The duality of development and devastation is brilliantly portrayed. Power structures with no connection to economic or social class were found by Weber. Someone may come into power, for instance, if they are physically or militarily stronger than others. Others may obtain what is known as "authority" from the government or society in order to control others.

"Look, look at this! That potter fucker is a thief too," he yelled.

". . . a watch! What else has he stolen?"

"Search that shed!" "Search their house!" "Kill the potter!"

"Break it down, they are evil!" "Break it down, break it down."

"Each one who strikes a blow, God will know, God will know!"

Taatha's sharp quaver cut into the deranged shouting. "We can't have thieves living here. This is a neighborhood for decent people."

According to Weber's theory of conflict, every sort of social connection is affected by power. Social dynamics are driven by power, which causes people or groups to become active or passive. Elango watches his invention destroyed and is driven into exile; his following identity journey is shaped as a battle to give purpose to his troubled existence and to get over the pain of being uprooted from his motherland.

CONCLUSION

Roy's *The Earthspinner* reflects conflict at various level among which ethno-cultural conflict runs at height. The study implies Weber's theory of conflict which argues that every sort of social connection is affected by power. The character of Elango, in this context, significantly demonstrates the core of the study. Various ethnic conflicts that are portrayed in the book, including the religious hostility between Muslims and Hindus that is so masterfully portrayed in this book. Hindus often fight against Muslims through rivalry, taking advantage of their position as the dominant group in society and their privileges. Muslims appear to be too weak to respond to Hindus in kind, though. Elango and Zohra's relationship paints a lovely picture of religious tension in a chaotic nation

REFERENCES

- Bilqis, N. (2019). *An Analysis Of Conflict Of British Broadcast Corporation (BBC) News Story Entitled "When a House Stops Being a Home"*. Nadia Bilqis: 157010046 (Doctoral dissertation, Sastra Inggris).
- Hale, C. R. (2006). Activist research v. cultural critique: Indigenous land rights and the contradictions of politically engaged anthropology. *Cultural anthropology*, 21(1), 96-120.
- Matsievsky, Y. (2000). Ethnic conflicts: Typology, causes and forms of manifestation.
- Roy, A. (2021). *The Earthspinner*. Hachette UK.
- Udehn, L. (1981). The conflict between methodology and rationalization in the work of Max Weber. *Acta Sociologica*, 24(3), 131-147.
- Utama, I. W. A. (2022). *Analysis Of Conflict Faced by the Main Characters in the Movie Fast & Furious: Hobbs & Shaw* (Doctoral dissertation, Universitas Mahasaraswati Denpasar).
- Wolfe, P. (2006). Settler Colonialism and the Elimination of the Native. *Journal of genocide research*, 8(4), 387-409.