



“Threads Of Belief: Exploring Superstitions In Meira Chand’s “House Of The Sun”

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APA Citation:

Annakamatchi, N., (2021). “Threads Of Belief: Exploring Superstitions In Meira Chand’s “House Of The Sun””, *Journal of Language and Linguistic Studies*, 17(2), 1493-1495; 2021.

Submission Date: 30-10-2021

Acceptance Date: 31-11-2021

Abstract

One of the greatest modern writers of diasporic literature is Meira Chand (1942–).

Her paintings effectively represent her diasporic consciousness. She has written over six books, all of which have the diaspora as their central topic. She has also done a commendable job of describing superstitious beliefs. She has provided a clearer explanation of her idea. One of the main characters, Mrs. Hathiramani, is shown as mindlessly adhering to this notion. She has been put in comparison with her equally intelligent spouse. Nevertheless, he was powerless to stop his wife from acting in a superstitious manner. The portrayal of the Sindhi people in House of the Sun is exquisite. The author of House of the Sun makes it clear in his work that people should remember their culture even if they are living in a better area than their own country. The superstitious subject has illustrated all of this this article explores.

Key Words: Identity, Saturn, Sapphire, Sindhi.

Introduction

Meira Chand provides insight into one of the book's main characters, Mrs. Hathiramani, a middle-aged, healthy Sindhi woman, right at the beginning of the book. One afternoon in the late eighties, Mrs. Hathiramani left her fourth-floor flat in Bombay (which became Mumbai in 1995) and went downstairs to see her astrologer neighbour, Bhai Sahib. Seated on the floor, Bhai Sahib studied the fading blue lines of Mrs Hathiramani's horoscope. Abruptly, he stopped at a page depicting the sun's phases. The page had a stylised drawing of a moustached human face surrounded by lotus flowers. “The Sun now holds the Ninth House and is the Lord of the Tenth. Saturn enters the House of the Sun in March. “Saturn is powerful and will cause problems,” he declares. (11). As the Hathiramani faced several issues, both humorous and tragic, a complex story of diaspora, nation, and identity emerged in House of the Sun. This story also drew in other Sindhi families who had immigrated to India following Partition in 1947 and had since moved on to other nations as part of a larger migration wave. According to Arjun Appadurai, or those who grew up male in the elite sectors of the postcolonial world, nationalism was our common sense and the principal justification for our ambitions, strategies, and sense of moral well-being”.

The Sindhi households of Sadhbela saw a dowry killing when Saturn left the house of the Sun, a catastrophe that strengthened their bond. When Mr. Hathiramani was translating Song of the Necklace by Shah Abdul Latif, he suffered a stroke. His diaries and library were destroyed by his wife when he was

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residing in a nursing facility. He was immediately forced to abandon his extravagant and ridiculous idea, much like Don Quixote. He was trying to make sense of the violence while standing in the empty room when he suddenly realized how ridiculous his nationalist plan to unearth examples of previous glories to claim a fundamental Sindhi identity was.

Latif had not been what was needed ...the world called instead, he saw suddenly, for The Hathiramani Newsletter. Spread about the world were community after community of expatriate Sindhis, who knew little of their culture. It was his duty to speak to them.

His heart beat violently. The purpose of the fire was clear to him now...the newsletter would go to communities in Hong Kong, London, New York, Madrid, Lagos ...destinations flew through his mind, In these places were settled Sindhis for whom his newsletter would reinstate identity. (310)

Without a doubt, everyone who lived in Sadhbela came from either Sukkur or Rohri; the towns they called home were on opposite sides of an Indus River bridge. At the time of partition, all of those inhabitants were Hindu refugees who had left Sind.

Their territory lay to the northwest of what is now known as Pakistan and was formerly known as India. It was common knowledge that the people of Sukkur flaunted their superior wealth by travelling around in gaudy horse-drawn carriages. The Rohri people pledged to their resident saints, their hospitality, their food, and their pure hearts while living frugally and in rickshaws. They left a Muslim Sind and became refugees in those distant days before everything, with one town despising the other.

Those narrow-minded ways were quickly altered by history, poverty, and upheaval. The book *House of the Sun* has a lot of significance behind its title. A lot of religious people, including Mrs. Hathiramani, were rather worried about it. Mrs. Hathiramani became agitated and went to see numerous people to get a detailed account of the situation. Being illiterate, she always saw it as a bad omen that would, in her opinion, demolish her house. Following her visits to Bhai Sahib and Mr Bhagwandas, she proceeded to Lokumal Devnani, affectionately known as Dada due to his advanced age and sagacity. Lokumal Devnani advised Mrs. Hathiramani not to be superstitious, citing the Gita's statement that "The man who is ignorant, who has no faith, who is doubting, perishes." There is neither enjoyment nor this world nor the world beyond for the doubting soul. (44)

Mr. Hathiramani, a significant character in the novel, was an ex-journalist who hilariously failed to translate Sindh's rich literary legacy. Among his bourgeois and businesslike peers, he stands out as a good illustration of Anderson's bourgeois nationalist, capable of "exploiting cheap popular editions" to organise sizable reading publics in imaginary communities. (Anderson, 40) His ideological stance as a traditional nineteenth-century bourgeois nationalism moves toward a post-national viewpoint of a globalized society when the astrological crisis passes. Meira Chand embodied the disenchantment of the nationalists, dismantling the notion of a fundamentally Sindhi identity and penning a genealogy of Sindhianness.

While residing in Mumbai, several well-known individuals uphold Sindhi culture, Mr. Hathiramani being the most notable. He performed the protagonist role and preserved Sind's culture, customs, traditions, and other rites. Through his writing, we can see that he is making an effort to transmit his suggested work to the next generation. His journal has all of the information that sets Sindh apart from Mumbai in every way. He stands in for the entire community of Sufis, much like a model. Sadly, he had had enough of his uneducated wife, who in his opinion was superstitious. He is embarrassed by her stupidity, which is evident in all of her actions. She believed that her family had been under the evil eye of Mrs. Murjani's family.

Like any conventional woman, her beliefs were her convictions. On the other side, her spouse constantly taught her not to be superstitious and to believe that life is about reality instead of superstition. She ignored him, however, and continued thinking about herself. To shield her family from Saturn, Bhai Sahib had given her a sapphire to wear. She didn't learn anything during the narrative, and she believed that her husband was the best example of knowledge and that it was tainted. She warned her servant Raju not to become obsessed with learning since it would only lead to destruction. She reasoned that her husband had been destroyed by school, and she did not want her servant to experience the same fate. She advised him to pursue other interests in his life.

Meira Chand has concentrated on a number of problems. Her dexterity is something to be grateful for. Every small matter has been handled by her in such a way that one cannot help but admire her. She hasn't shown the problems that other authors, like Shobha De and Namita Gokhale, have vulgarly portrayed. She should therefore be commended for making an exception for herself. Her characters now have a lifelike touch because of her skill. She did a great job of presenting the nostalgic feeling that refugees had when they moved from Sindh to Mumbai. Refugees in Bombay undoubtedly led lovely lives, but they still regretted the wonderful times they had in Sindh. For them, living in Sindh was akin to pleasure.

In conclusion, Meira Chand has done a fantastic job of portraying the difficult times that the Sindhi community has faced. She learned about the struggles Sindhis had during the partition from her spouse after they were married. She composed this story with all of that in mind, and her skill has made it exceptional for the entire Sindhi community. She has painted an accurate image of the depressing conditions that existed during the turbulent partition era. This Sindhi was referenced in her biography, and in *House of the Sun*, she defined it with dexterity. She is without a doubt one of the best diasporic literature authors. She had written four novels that depicted life overseas before beginning this work, but this one allowed her to express her opinions about one of India's greatest cities in a genuine way. She has acknowledged that, from all angles, she felt alienated when living away from home, and she has captured that same sensation in her characters. She stays limited to her inch of ivory, much like Jane Austen. She doesn't blend her characters with Mumbai's other communities. Mumbai does not have any Maratha, Gujarati, or Parsi residents. She doesn't show Shivsena's rage at Mumbai-dwelling non-Maharashtrians.

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