

ISSN 2454-3314

THE INVESTIGATOR

An International Peer-Reviewed Journal of Multidisciplinary Explorations
(Vol. 6, No. 2) June 2020



Association for Cultural & Scientific Research

ISSN 2454-3314

THE INVESTIGATOR

An International Peer-Reviewed Journal of Multidisciplinary Explorations
(Vol. 6, No. 2) June 2020



Association for Cultural & Scientific Research

Thrissur, Kerala, India-680689

www.acsrinternational.com

Editorial Board

Editor-in-Chief
Dr Lison Varghese

Associate Editor
Dr Soumy Syamchand

Editors
Dr. Alan Johnson, Professor, Idaho State University, USA
Dr Debarchana Baruch, University of Oxford
Dr Melahat S.D, Professor, TOBB University, Turkey
Suja Selvanose, Govt Teacher Education College, Trivandrum
Dr R. Vasuhi, MS University, Tirunelveli
Dr A. Selvaraj, Annamalai University, Chidhambaram
Prof. Pamela Clemit, Wolfson College, UK
Dr Kashmir Mehta, Kachchh University, Gujarat

Advisory Board
Dr R. Janatha Kumari, Sree Ayyappa College, Nagercoil
Dr Latha Nair R., St Teresa's College, Ernakulam
Sugandhyasree Bhattacharjee, MSSV, Assam

Reviewers
Amani Abdo Farhan Mohammed, Thamar University, Republic of Yemen
Dr Priya K. Nair, St Teresa's College, Ernakulam

The Investigator
(An International Peer-Reviewed Journal of Multidisciplinary Explorations)
Vol. 6, No. 2, June 2020
Published by: Association for Cultural & Scientific Research (ACSR)
Thrissur, Kerala-680689, India
Printed at: educare, Periodicity: Quarterly

All rights reserved
No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including, photocopy, recording or any information storage and retrieval system, without permission in writing from the publisher.

Editor's Note

The Investigator is an international refereed multidisciplinary journal published quarterly (March, June, September and December), launched under the auspices of the academic community *Association for Cultural & Scientific Research (ACSR)*. Keeping the panoramic scopes of research as a vibrant path, *The Investigator* intends to reflect on the skilled minds attitudinally conjuring from humanities to other disciplines. The journal explores the currents of criticism and unleashes divergent thinking. It welcomes original, scholarly unpublished papers from the researchers, faculty members, students and the diverse aspirants writing in English. It is a peer reviewed journal that brings the scholarship of academicians and practitioners around the world. *The Investigator* hopes and wishes to provide a self assuring means to you for your further accomplishments.

Contents

Sexuality and Transnational Identity: The Subversive Power of Nemat Sadat's <i>The Carpet Weaver</i> Dr Sindhu J.	1
Palatable Tales in Celluloid: Food as Part of Pop culture Expressed in the Malayalam Movies <i>Salt and Pepper</i> and <i>Mayanadi</i> Aparna K.	8
The (non) Stereotyping of Gender: Queer Readings of Malayalam Films, <i>Chunkzz</i> , <i>Njan Marykutty</i> and <i>Moothon</i> Namitha Elsa Raju	12
Theory of Aqua: A Detailed Exploration of Water Crystals' Impact in Human Consciousness through the Works of Dr Masaru Emoto Amrutha Babu	17
Violation of Cultural Codes through the Practices of Censorship and Piracy: A Study on the Media Regulation Ajesh Raju	21
Rain as Gain, Pain and Vain: in Kannada Literature and Movies as Metaphor of Life Padmashree G.	29
Role of E- Governance in India Smrithi K.S.	34
The Conflict Between the Individual and the Society in Anita Nair's <i>Ladies Coupe</i> and <i>Lessons in Forgetting</i> Sugandhyasree Bhattacharjee	37

Amplified Voices of the Youth: A Depiction of Youth Culture in Chetan Bhagat's Novels Soumya Sam	40
Representation of Migrant Women Laboureres in the Malayalam Film <i>Khaddamma</i> Sangeetha P. J.	44
100 Years of Non-Cooperation Movement (1920-22): A Historical Study Jyothish K.	48

Dr Sindhu J.

Associate Professor of English
Bangalore University

**Sexuality and Transnational Identity:
The Subversive Power of Nemat Sadat's *The Carpet Weaver***

*The imaging of contemporary Afghanistan and Afghan culture, in relation to international readership, has largely been in terms of war, fundamentalism, anarchy, U.S. imperialism, misogyny and bigotry that extends to, and violently upholds, religiously-dictated heteronormativity. These images have mostly come to the international reading public through the works of well-known diasporic authors like Khaled Hosseini, whose *The Kite Runner* and *A Thousand Splendid Suns* did much to cement these conceptualisations of contemporary post-Soviet, post-Cold War Afghanistan to the rest of the world. In Western readership, these images have crystallised into stereotypes that project Afghanistan as a significant Other, in which values that are supposedly anathema to Western sensibilities continue to dominate the cultural landscape of this troubled land. It is partly in the context of this diasporic framing that the paper views the critical reception of Nemat Sadat's 2019 novel *The Carpet Weaver*. The novel has a boldly subversive narrative that seeks to disrupt the known images of Afghan culture both to the Afghan readership (native and diasporic) and to Western audiences, in terms of its voicing an alternative sexual identity, interwoven with other complex narrative strands, which are significant in the re-imaging of Afghan society. Most significant of all is the fact of the novel's first publication occurring in India, incidentally coinciding with the decriminalising of Section 377, albeit against a background of increasingly powerful right-wing fundamentalist politics. The paper attempts to analyse some of the factors shaping this new identity, while suggesting that the novel is reflective of a new bond forged between two important countries of the global South.*

Heteronormativity in Afghanistan has always traditionally been and continues to be one of the building-blocks of the country's politics, culture and society. In the last four decades of Afghan history, the continuous wars with the then Soviet Russia and more recently the US, together with infighting, have led to an aggressive consolidation of what is commonly perceived as traditional culture, or *Afghaniyat*. One of the main reasons that the Taliban forces have regrouped and taken over political control in Afghanistan (despite US claims that their intervention has been effective in establishing democracy), is that their rise to power and successful retention of the same was originally predicated on a militant revival of *Afghaniyat*. This traditional view of Afghan cultural identity has a prescriptive heteronormativity at its very core and is, by its very construction, placed in binary opposition to all things foreign/ Western, specifically American.

Recent images of Afghan society that are available to contemporary readership have emerged mainly from the novels of well-known writers like Khaled Hosseini. In *A Thousand Splendid Suns*, the violent impact of prescriptive heterosexuality upon girls and women is foregrounded and framed in the context of a post-*mujahideen* 1990s Taliban-controlled Afghanistan. However, a man like Babi (Laila's father), a liberal minded educated man whose sensibilities made him a very unusual father/husband figure, was seen as an effete "sissy" (ATSS,106) in an attributed inability to 'control'

the women in his family. In Afghan society, notions of masculinity are inextricably linked with the exercise of absolute control over women. The entrenched patriarchal value-system was further harnessed by the Taliban in their redefinition of Afghan masculinity, which now had to be performed through gender violence. In *And The Mountains Echoed*, there is Mr Wahdati, a full-fledged homosexual character who hid behind the facade of an unconsummated heterosexual marriage and family life, since same-sex relations are proscribed in Islam and tabooed socially. His attraction for Nabi, a male servant, gets revealed only after Wahdati's death, through the motif of his paintings of Nabi. In *The Kite Runner*, same-sex relations are clearly framed within two contexts: that of fundamentalism/war and of caste/class power relations. Hassan the poor Hazara servant is gang-raped as a young boy by rich upper-caste Pashtuns of his own age, early on in the novel. What starts as a children's quarrel over a toy quickly metamorphoses into an ugly display of perceived caste/class power and a violent drawing of community boundaries, through rape. Later in the novel, Hassan's son Sohrab is shown as a captive child sex victim of the Taliban, forcibly made to enact in secret the very things that were publicly proscribed by them. What is important to note here is that same-sex relations are referred to only through the motifs of violence and rape; the image of criminality that is traditionally associated with homosexuality in Afghan society is not challenged or transcended in any way. In the absence of violence/rape, as in the case of Wahdati, it is at best depicted as an image riddled with secrecy and guilt and projected as the main cause of a failed heterosexual marriage. Aside from Hosseini's fiction, homosexuality remains a capital offence in Afghanistan to this day.

It is this extremely rigid socio-cultural terrain of human sexuality that Nemat Sadat's 2019 novel *The Carpet Weaver*, by the very fact of its publication, positions itself against. The book has been described by the author in many an interview as a *bildungsroman*: a coming-of-age narrative of its main protagonist, the teenaged Kanishka Nurzada, his self-discovery about his homosexuality, his escape from a Soviet-controlled war-torn 1977 Afghanistan to an illegally run refugee camp in Pakistan, his subsequent escape to America and survival there. (These events have close parallels with Sadat's own life, with the exception that he left Afghanistan as an infant and has lived in America practically all his life.)

The first opening pages of the narrative frame homosexuality within the traditional religious paradigm by characterizing it as sodomy, as an unforgivable "... immoral, impure, unpardonable and wretched" transgression which should be prevented at any cost (Sadat, *The Carpet Weaver* 3). The local term used to refer to a homosexual is *kuni*, which also carries with it derogatory connotations legitimised by hyper-masculinist notions upheld by both religion and the patriarchal value system. Kanishka's homosexuality is natural to him at the personal level, but throughout the novel he sees himself through a guilt-ridden lens, born of social proscription of such an identity. As a teenager he is surrounded by older men (his father, uncle) who are uneasily aware of his inclinations and who pressurise him to conform to a masculinist idea of 'normalcy', in clearly spelt-out heterosexual terms. There are coy references to a future wife at his sixteenth birthday party, and he is encouraged by indulgent male relatives and parent-figures to pursue flirtations with girls. The object of his real affections is a male friend of his own age named Maihan, who is more adept at the inevitable social deception that is part of homosexual experience in an atmosphere of

intolerance. While Kanishka is open and frank about his feelings to Maihan, the latter plays a double game in later life, both to deceive Kanishka his lover and to keep up social appearances to the contrary. Both are caught, on a holiday trip together with a cousin named Faiz, playing a game of dress-up in female clothes and pretending to be women, by his uncle Zaki jaan. Faiz gets a sound thrashing, and the other two are shamed into permanent silence about this apparently 'childish' episode. Cross-dressing is part of the taboo surrounding a 'kuni' identity and is seen as a threat to the 'normal' masculinity that the uncle tries to chastise them into. The first explicitly-described sexual encounter between Kanishka and Maihan is furtive and guilt-ridden, but is also satisfying and revelatory for both of them at the same time. When Kanishka attempts to tell his immediate family about his feelings for Maihan, it is speedily framed as the evil and erosive influence of Western culture, and his father tries to distract him with man-to-man talk about relations with the female sex (Sadat, *The Carpet Weaver* 72-3).

While Kanishka never lies to himself about his own sexuality, he makes herculean efforts to build up a masculinist self and public image that would conform to socially-prescribed heterosexual norms. He undertakes body building and wrestling to please his father and even half-heartedly pursues a girl named Lamba who had shown her marked preference for him. The sexual encounter with Lamba is ludicrous in its 'failure', since Kanishka finds himself unable to cope with what is expected of him on the occasion. As he enters adulthood, Kanishka is constantly surrounded by stereotypical images of masculinity, with muscle and brawn as markers of manhood, be it in the *hammad* or in the wrestling ground. His father takes him to these all-male spaces thinking that it would help him become a man in the heterosexual sense. But Kanishka sees these spaces differently; he obeys his father, not just out of a sense of filial duty, but simultaneously urged by the thought of coming in close contact with other attractive men. Sadat's powerfully subversive engagement with homosexuality is memorably exemplified in his protagonist's conscious and explicit eroticising of the all-male religious space during ritual prayers at the mosque. Even as he is forced into participating in a socially-prescribed performance of masculinity, Kanishka realises his desperate need to be honest with himself and others around him, albeit at the cost of ostracism and rejection. On a new year family outing, he observes how outward physical signs of male bonding, especially in public spaces like parks, are passed off as brotherly affection; this construction becoming possible because the men he saw display wedding rings which symbolise heterosexual and therefore 'normal' marriage and by extension, familial ties. He realises that wedding rings can function as markers of a 'normal' marital status which can have a liberating effect on male body language in public spaces, as also on the social construal of their public displays of affection.

Kanishka is betrayed by Maihan in two ways, while still in war-torn Afghanistan. He discovers that Maihan and his family were complicit in a spying deal for the CIA, in return for safe passage to America; Maihan also spills the secret of their mutual bond, leading to familial intervention and separation. When Kanishka's father is arrested for his Maoist links and taken away, Kanishka experiences a severe conflict of gender identity: now that his father is gone, he is aware of his expected gendered role as the man of the family, but inside of him is his real self, which felt weak, and wanted emotional and physical sustenance/comfort from the absent Maihan: "I needed to

throw myself into his arms and feel safe” (Sadat, *The Carpet Weaver* 137). Kanishka and his family (now consisting of his widowed mother and younger sister) seek the help of smugglers and end up at Haftballa, a prison camp in the Baluchistan mountains along Pakistan’s tribal frontier. He works as a carpet weaver here for more than a year, and faces ethnic, linguistic and sexual abuse at the hands of Tor Gul, the man in absolute control of the camp. His relationship with the tyrannical and sadistic Tor Gul is a complex one; Kanishka feels grateful to him for helping him realise his childhood dream of becoming a master carpet weaver and for sexual gratification, even as he knows that these have come to him through the abuse of corrupt power. Rustam, a fellow-sufferer at the camp who had known Kanishka’s guilty secret from before now confides in him: he too, like many Afghan gay men, has hidden behind a facade of heterosexual marriage and family, and his lover had been discovered and tortured through rape (Sadat, *The Carpet Weaver* 236). This knowledge of an enforced participation in heteronormative identity creates a bond between Rustam and Kanishka which would otherwise not have existed. Maihan’s third betrayal of Kanishka happens, ironically enough, in America, where both have gone for a new life. In a chance meeting, Maihan reveals that he is engaged to marry Lamba. Kanishka realises that Maihan is willing to lead a double life using heteronormativity as a facade because he does not wish to risk social ostracism at the hands of the diasporic Afghan community in America. Kanishka tries to reconcile himself to the pain of this betrayal through the act of coming out to his mother about his true sexual identity, craving both familial acceptance and the freedom to be honest. His mother is hugely disappointed that her son has managed to reach America, only to become a *kuni* and finds it almost impossible to forgive and accept her son for what he wishes to be. The novel ends on a note of hope as Kanishka leaves for New York seeking a new life, with all its uncertainties, as an openly gay brown man.

According to Sadat, the novel reflects the most prominent shared personal experience common to him as well as his protagonist, which is “... about a clash of cultures because the character has multiple identities, and about those clashing identities, which is similar to my life with my clashing identities” (Dore, 26th July 2019). Growing up as a gay man of colour in America, Sadat found that neither its literature nor popular culture resonated with his own experiences. The element of racial discrimination further complicated an already problematic identity-space as far he was concerned: “I felt like a fish out of water in the LGBT community which is predominantly dictated by gay white men from affluent households ... That was a different world. For me the literature they were putting out didn’t resemble me” (Dore, 26th July 2019). Striving for social acceptance was a two-fold challenge for him since it had to happen in the larger racially biased white society, and also at the smaller local Afghan diasporic community. He too realised, like his protagonist Kanishka, that the notions of *Afghanityat* embedded in Durrani Pashtun and Sunni Muslim traditions that had been of such paramount importance back in his homeland, continue to be a prime factor of influence in the diasporic community in America, and in a more concentrated form. In fact, communal and religious identities now intersect with the racial, and become even more implicated in the preservation of Afghan diasporic identity.

As a gay Afghan writer, Sadat’s experience parallels the challenges of his personal identity-space. After finishing the book, he had no less than 450 rejections by

different publishers and editors in the U.S and U.K., who were perhaps unsure about a work that did not contain any of the usual familiar tropes of Afghanistan as a barbaric country full of mad fundamentalists, constant bloody war and always-already victimised silenced women and abused children. Of this, Sadat has commented on having consciously avoided these clichés, which have held up American othering of Afghanistan and pointed to his wish to create a more nuanced image of the country and its socio-cultural scene (Dore, 26th July 2019). In his open letter published in September 2019 titled “Why I call India Home”, he also has stated that he rejects the “woe-is-me” tag that is inevitably associated with gay narratives. His 451st attempt at getting his book published met with success when the top literary agent Kanishka Gupta of Penguin Random House India took it up for consideration and sent him acceptance. The date of publication, July 2019, coincided with the first anniversary of Indian legalisation of same-sex relations. A thrilled Sadat exclaimed:

Where else would I be on this historic day? Outlawed in my homeland for being a *kuni* and speaking blasphemy and unpublished in my adopted land for writing a post-conventional novel, it was ... instinctive for me to travel to India—the only country so far where I can express myself as both an activist and an author and be venerated for the words that I speak and write” (Open Letter).

Though India has been in the painful throes of a neo-nationalistic fundamentalist phase which rests on spreading a violent rhetoric of intolerance and hatred, there have been a few moments of relative clarity. The repeal of Section 377 was one of them; there was a conscious rejection of a repressive colonial legacy in the decriminalising of homosexuality. For Sadat, even this precarious opportunity has been:

... one that speaks of unity and unification. I see India’s place in the world as a spreader of love—a love that is now inclusive of all people. Given India’s rich cultural footprint, I truly feel India is the gateway to broader discussions about LGBTQIA+ literature in the rest of Asia and in the Muslim world. This puts India’s emerging LGBTQIA+ community in a unique position to expand its sphere of influence by harnessing the potential of the literary arts. The question is how do you create a space for opening up conversation about homosexuality in countries that are still hostile to narrators like Kanishka Nurzada and other lead characters who transgress society’s rules and upturn the status quo. By allowing the voices of queer campaigners fighting for equal rights to be heard and letting subversive literature like mine be published, India has demonstrated that it is honouring its commitment to democratic principles and ideals. I am comfortable in my own skin and feel whole in the “land of love. This is why I call India “home”, and I’m forever grateful to my Indian readers and everyone else who has treated me like a crown jewel (Sadat, Open Letter).

It is important to note that Sadat’s experiences, both at the personal identity level, as well as of that as a professional writer, have busted the myth of America as a land of social liberty. During his brief 2012 sojourn in Afghanistan, when he taught at the American University in Kabul, he was immediately politically pressurised to quit his

job and socially anathematised once the nature of his activism became known. A fatwa was issued calling for the elimination of a blaspheming sodomiser. When he came out on Facebook as a gay Afghan Muslim in 2013, Sadat found no more acceptance in America than he did in Afghanistan. Even as an ex-Muslim, he soon realised that he would not be allowed to inhabit an unapologetic and free space in the white American gay community, since racial prejudice now added to the challenges he was up against: “Even as an adult, I struggled with assimilating into mainstream Judeo-Christian America, and among the diaspora, I also felt alienated by the parochialism of Islam and burdened by the stifling rituals of Afghaniyat. No matter where I was, I was a stranger in a strange land” (Sadat, Open Letter).

The publication history of his debut novel is yet more evidence that brown gay experience and its representations will not be easily admitted into the West. It is in this context that the Indian reception of Sadat’s work gains significance. Kanishka Gupta, top editor of Penguin Random House India clearly shared Sadat’s envisioning of his protagonist Kanishka “as a voice and *The Carpet Weaver* as a vessel for the aspirations of the hundreds of millions of criminalized LGBTQIA people who live in one of the 69 or so countries in Asia and around the world where they are still criminalized and struggling for their liberation”, when he expressed the view that Sadat’s work is about “finding one’s peace despite geography and politics” (Verma). Gupta was also particular about retaining one of the most powerfully transgressive passages in the novel, in which the Muslim religious space is queered through an explicit articulation of homosexual desire (Modi, Sept 9, 2019). In an August 2019 interview, Sadat assessed the prevailing literary climate in India as being ready for more works spreading awareness of queer rights. He attributes this to both a long history of literary representations of queer identities in India, as well as to the fact that there has not been any major literary work in which queer identity has a major role. Sadat also views India as a leading country within the Asian community in relation to the freeing of LGBTQIA+ rights and literary representations thereof, while simultaneously being in transition. This perspective from a non-native fellow Asian offers an interesting and hopeful counter-argument to an insider’s current experience of the violently-constructed ‘mainstream’ cultural climate and monolithic identity politics. Sadat’s imaging of India as a culturally tolerant space comes at a time when the Indian Muslim communities in particular and other ethnic, linguistic and religious minority groups are facing an uncertain future within the country. In the face of this irony he asserts that:

Given India’s eclectic literary culture and status as the country in the world that reads more per capita, there is an open embrace for *The Carpet Weaver* in Indian society. My agent Kanishka Gupta says, “India is the natural home of your novel.” He’s always said this. Given India’s rich cultural footprint, I truly feel India is the gateway to broader discussions about LGBTQIA fiction in the rest of Asia and the Muslim world (Bhasin 4th Nov 2019).

Sadat’s positioning of India in this constructive role within the Asian community has especial resonance in relation to conservative Islam’s rejection of his work in Afghan communities (both diasporic and native); since his work has been welcomed in a non-

western geo-political space, and is currently available in at least six South Asian countries apart from India, the Islamist hardliner labelling of ‘Western corruption’ cannot be imputed to it. According to Sharia laws, Sadat points out, “LGBTQ+ people are criminalised three times in Islam, firstly for *liwat* or sodomy, second by *zina* or having unlawful sexual relations outside of a heterosexual marriage, and third for assuming a queer identity” (Tripathi Aug 24th 2019). In the larger context of Muslim communities in other Asian countries, and the rest of the world, Sadat is of the opinion that India’s move has opened up the possibility of a dialogue in relation to hitherto invisibilised queer Muslim rights. *The Carpet Weaver*, both in terms of its publication history and subversive treatment of the conflicts embedded in transgressive sexuality/identity, has emerged as a powerful articulation of a freed self within the space of gay brown Muslim identity in the global South.

References

- Bhasin, Simar. “Kite Runner Meets Brokeback Mountain: Is Carpet Weaver the catalyst for a gay-friendly planet?” www.indulgeexpress.com 4th November 2019.
- Dore, Bhavya. “Facing up to the Forbidden”. openthemagazine.com 26th July 2019.
- Express News Service. “Indians want LGBTQIA characters in leading roles”. www.newindianexpress.com 7th August 2019.
- Modi, Chintan Girish. “Looking for queer love in racist America”. [medium.com>@chintan_connect](https://medium.com/@chintan_connect) September 9, 2019. First published by Gender Security Project.
- “Penguin Random House India's Afghan gay novel may suffer in backdrop of GoFundMe fraud claims”. www.patreon.com Jan 22 2019.
- Sadat, Nemat. *The Carpet Weaver*. Penguin-Viking (Random House India), 2019.
- . “An Open Letter From Nemat Sadat: Why I Call India Home”. www.the curiousreader.in September 6th, 2019.
- Tripathi, Anindya. “A departure from generic portrayals of Afghanistan”. www.sundayguardianlive.com August 24, 2019.
- Verma, Nidhi. “Love is Love”. www.platform-mag.com n.d.

Aparna K.

Research Scholar in English

Amrita ViswaVidyapeethom, Kochi Campus

**Palatable Tales in Celluloid: Food as Part of Pop culture Expressed
in the Malayalam Movies *Salt and Pepper* and *Mayanadi***

*Man being a social animal is null without his interactions. He has always been success in conveying ideas through a variety of expressions in accordance with the situations he encounters. It is out of his passionate exchange of ideas, there aroused a plethora of platforms for better communication. Culture, the ever evolving entity is moulded on communication platforms. It has a way of influencing an individual's attitude towards certain topics. The prevailing vernacular culture in any given society includes art, cooking, clothing, entertainment, films, mass media, music, sports and style. Every point of time a popular culture evolves out of the activities and feelings produced as part of the interaction of cultures .Food and films have already become an essential part of the entertainment culture. With the advent of globalisation a unique food culture evolved as a major channel for communicating the subtle feelings of people around the world. The role of films as a visual apparatus used to derive meanings out of the contemporary food culture is the crux of this study. This paper intends to evaluate the edibility of thought expressed in the Malayalam movies *Salt and Pepper* (2011) and *Mayanadi* (2017) in the light of popular culture theories.*

Food and the actions that surround it are essential part of life. It has always been used in art and literature to fulfil emotional, visual, intellectual and narrative functions. Both film and food are part of popular culture. They are part of the same coin. Nowadays the very act of eating food acquires a significant dimension in providing cultural meaning through the medium of cinema. The traditional concept of food as a hunger buster has been tossed by the new generation film milieu by considering delicacies as a medium to channelize subtle emotions and to convey repressed feelings of characters such as: love, creativity, humour, anger, longing, patience, anxiety, memory and much more. These edible monuments have the power to tilt the mindset of the audience and even have a stronghold in the mood creation of the entire film.

Film as a visual apparatus deals with the stratification of the spectrum of lived experience in celluloid. Food is an inevitable part of human life. It is the life generating substance. The use of food as a manipulator of human emotions in movies has started since its origin. Here is an introspection of how food plays a central role in the cinematic texts: *Salt N' Pepper* and *Mayanadi*. The relevance of this analysis is to understand how film constructs our understanding of something as concrete and indispensable as food.

Salt N' Pepper (2011) is a beautiful Malayalam romantic comedy born under the direction of Ashiq Abu. The movie tells the love stories of a pair of couples who are craftily bonded over food tales and recipes. The main characters played in the film are: Kalidasan (Lal), an archaeologist; Maya (Shwetha Menon), a dubbing artiste; Meenakshi (Mythili), an IELTS student; Manu (Asif Ali), a happy-go-lucky management graduate; and Babu (Baburaj), Kalidasan's cook. The tagline of the

movie stands out with an attractive caption that goes like this: *oru Dosa undaākkiya kadha* ("A story made by Dosa"), which explicitly reveals the importance of food in the story. It can be read in either way: firstly, explaining a peculiar way of dosa making or secondly, how such a tasty dosa became the root cause for the evolution of a love story. Anyhow, the subtitle itself is efficient to impart the involvement of food in developing subtle human relationships. The movie was also remade in Tamil as *Un Samayal Arayil*, with Prakash Raj directing the movie and playing the lead role.

The tagline of the movie resembles to the *Thattil Kutti Dosa*, a local specialty and is mentioned as a corner stone to the long distance romance developed between Kalidasan and Maya whose common interests are cooking and food. Food being a hunger buster connects the short tempered heroine Maya and Kalidasan, the hero of the movie who works in the state archaeological department in Thiruvananthapuram. Kalidasan is a born gourmet while Maya is a connoisseur in culinary activities. The story takes a turn in the lives of the characters until Kalidasan gets a mis-dialed call from Maya, whose is in demand of *Thattil Kutti Dosa*. After a range of heated conversation the ice melts and their conversations get lighter and slowly fall into the path of love. Food was an active subject of their conversations. Kalidasan and Maya exchanged memories and ambitions of their life in terms of food. We find Maya fondling her mother's memories by constantly indulging in culinary activities. Kalidasan proves food is the lifeline of man by posing tricky questions before his teacher during his childhood days. He even fears to marry a girl who is not a sure cook. He strongly adheres to the principle that human beings live for food. He also asserts good food is seed for good thoughts. Kalidasan's only companion before the introduction of Maya and other female characters are his nephew, Manu and cook Babu, who is truly a professional. *Salt N' Pepper* stands apart as a rarity in the mainstream film story line due to its portrayal of cook Babu as a close accompaniment and part consort of the hero. Babu and Manu, an amateur in food trails enthusiastically enjoys every cooking venture with Kalidasan. Here food acts as an agent in bringing people together. It fastens and secures relationships. The transgressing happiness attained through the very act of preparation, arrangement and presentation were once part of gender roles defined by the society. The picture of the stereotypical woman who is an epitome of patience in the making of food inside the four walls of house without any help from her counterpart or other male siblings, encountering all arrogance and toiling the whole day devoid of any appreciation for her talents is brilliantly distorted by the director in this movie. He purposefully breaks such gender barriers by presenting the protagonist, Kalidasan and a group of men who rigorously find bliss in discovering new food ideas and dares to experiment on it. They also not forget to accept and appreciate all types of cuisines. The movie repeatedly presents food as a pacifier, pleasure tool and a major source of enjoyment to both mind and body. Another instance of food as a distance reducer between wealth, age class and caste pops out of the picturisation of Kalidasan preparing an ethnic dish under the guidance of the Adivasi Moopan, whom Kalidasan brought to his home from the forest. Kalidasan takes initiative to study such traditional dishes out of his love for food.

Food chronicles are always Meta textual platforms, which extends hands to creativity. The budding relationship between Kalidasan and Maya flowers to full bloom when he shares the secrets of baking a multi-layered cake known as Joan's Rainbow. The story

of Joan's rainbow cake entails the involvement of a French Soldier's wife in a baking venture of a four layered cake, which she intends to, give to her husband on the day of his return from the second world war frontier. On the verge of losing hope, her husband arrived on the fourth day with a box of chocolates to her. She melted those chocolates and completed a four layered cake and served it to her husband, thus sealing their bond of love forever. Likewise the food narrative explained by Kalidasan was followed by a successful try from the part of Maya thus amalgamating their love forever. The inclusion of such food tales into the story brought credibility and support to the story structure. The Meta story line technique used in the film is quite appreciable. "*Salt N' Pepper* is meant to be a light-hearted entertainer; it's nothing serious – no big plots, no big twists – but plain old common sense, and dollops of good ol' fun." ¹exerts Ashiq Abu

The film was awarded the Best Path Breaking Movie of the Year 2011 during the *Mathrubhoomi* Film Awards event due to its novelty in presentation and rarity of theme. Being a food centered tale, Aashiq Abu says: "For a society that is so fond of food, this genre of cinema has not been really explored much in Mollywood [Malayalam cinema], save for a few films. As a foodie, I was inspired to make a film centred on food when I came across this interesting script by Syam Pushkaran and Dileesh Nair."²The film often mentions Kerala cuisine. The title song "Chembavu", which features visuals of famous eateries across Kerala such as the hotels Zain, Sagar, Paragon, Bombay, Buhari, Ananda Bhavan, Paradise, etc. as well as the unique three-metre-tea at a stall in Kumbalangi. It also portrays some Kerala specialities such as Malabar Erachi pathiri. The lyrics of the song written by Rafeeqe Ahammed, contains food.

The cultural and personal significance of food is better portrayed in *Salt N' Pepper*. The film fuses the diverse food culture of Kerala with an admirable love tale in an interesting way. It showcases the traditional Kerala cuisine as a cultural identity in terms of food before the audience. The cultural content in the food is exposed by picturing the making of eatables at various places across Kerala, thus identifying food as a representation of place. The diasporic thought of food is resonated in between scenes and songs triggering the sweet memories of delicacies served in their homeland are a mouth watering one.

Mayanadi (2017) is another blockbuster romantic thriller film directed and co-produced by Aashiq Abu. The film is an uncredited remake of the French film *Breathless* (1960) written and directed by Jean-Luc Godard. The movie runs through the troubled love story of Mathew, often called Mathan (Tovino Thomas) who is a criminal on run and Aparna (Aishwarya Lekshmi) an aspiring actress. Their struggle for survival and unfulfilled unison form the basic plot of the film. *Mayanadi* is a movie that tactfully uses food as a hidden tool to represent the dwindling emotions of love, hope and expectations among the beautiful couple Mathan and Appu. Food appears as an icon of betrayal and loneliness in the portrayal of the protagonists. The film starts with the heroine, Aparna aka Appu waits for her turn in an audition. She is offered a tea; meanwhile her call follows and thus forced to deny the tea and enters into the audition hall. Later she finds hers as a failed attempt. Her action of forcefully concealing her thirst symbolizes her interrupted career ambitions and the anxieties evolved out of it. Later we find Appu relishing a piece of cake accompanied

by her friends, stating her comfort zone among her friends. Here the cake piece she enjoys stands as a symbol of an island of enjoyment in an ocean of distress which followed her life. Appu masters a wedding reception compulsorily according to her mother's wish. At the end of the function she finds hungry and left without any morsel, thus her basic need to pacify her stomach has been interrupted by family. She gets stabbed by emotional turbulences and is conquered by loneliness, tiredness and lack of care from family and betrayal. Assimilating her helpless situation, she heads on to a hotel and orders a parcel. At this point Mathan is introduced and from their first meeting itself trails unfulfilled dreams of their final union. Apparently food appears to be part of every scene featuring the meeting of Appu and Mathan, thus establishing *Mayanadi* as a movie built on the interrupted desires of Aparna, whose culmination point is Mathew. Every act of sharing between the couple traces their hidden desires for each other. The food they consume stays as a medium of communication to exchange their affection and expectation towards each other.

The movies *Salt n' Pepper* and *Mayanadhi* are interconnected with a profuse loop of foodie thoughts consistently embedded in it. An entirely different approach has been craft fully carried out by the director by not stereotyping food simply within the realm of love and luxury. Both the movies taken here for analysis are directed by Ashiq Abu, but the food cultures brought in to the reel are in different perspectives. Food is brilliantly used as a tool here to bring out the mental status of a particular character or as a saturated link to bridge the dynamics among various characters in the scenes. This kind of projecting the representational qualities of food in scenes of film or series has been used as a technique by Michael Finch in Hollywood movies.

The role of imagination in terms of food has been qualitatively retained in the movies *Salt N' Pepper* and *Mayanadi*. Ashiq Abu has gained accolades in juxtaposing food, locales, public spaces, and human emotions in a vibrant and evocative frame. These two movies are a perfect union of the trio: life, food and love. Thus we find the various ways in which the theme of food is employed to mould meanings in films.

References

- Shibu B. S. (16 July 2011). *Made in Mollywood, Salt n' Pepper dosa a hot hit* "The New Indian Express". Retrieved 20 Feb 2020.
- Nita Sathyendran. (7 July 2011). *Feast on romance*". *The Hindu*. Retrieved 20 Feb 2020.
- Mayanadi* Dir.AshiqAbu.Perf.TovinoThomas.OPM Dream Mill Cinemas, 2017.Film.
- Salt N' Pepper* Dir.AshiqAbu.Perf.AsifAli.LucsamCreations, 2011.Film.
- Guerin, Wilfred L. *A Handbook of Critical Approaches to Literature*. Oxford University Press, 2011
- Bower, Anne. *Reel Food: Essays on Food and Film*. Routledge, 2004.

Namitha Elsa Raju

Postgraduate Student of English
St Joseph's College for Women, Alappuzha

**The (non) Stereotyping of Gender: Queer Readings
of Malayalam Films, *Chunkzz*, *Njan Marykutty* and *Moothon***

India is a country where cinema is powerful enough to form the opinion of the viewers. LGBTQ characters in Indian cinema have always faced objectification and are victims of satirism and taunting. In almost every queer Indian film, homosexuals are depicted as comic characters, as mere caricatures, ridiculed by cross-dressing, striking awkward feminine postures, and being reduced to jesters, whereas in some other movies, they are portrayed as prostitutes, beggars or even as molesters. Thus, there remains a lack of niche for homosexual characters in Indian cinema.

Right from the early days, there were only meager attempts in the Malayalam cinema to represent, portray and communicate the LGBTQ population that exist silently within the literate Kerala society. In an article titled, *The Viewer's Perception on the Portrayal of Gays and Lesbians in Selected Television Programmes*, by Mabokela Sedibu Evelyn (2015), she finds out that even though there is a wide visibility of homosexuals in mainstream media, still they are not represented in a justifying manner and their representation is not yet constructed. Negative depictions have a more piercing effect on audiences' mindset and viewpoint, than positive portrayal.

The earliest depiction of homosexuality occurred in a 1978 movie directed by Mohan. The film *Randu Penkuttikal* deals with two high school girls, Kokila and Girija. This film was the first attempt in Malayalam film industry to portray the concept of lesbianism even if it was a frivolous way of identifying the same. As far as the Indian film industry is concerned, this attempt was a milestone in Indian film history, as the first ever queer-themed film in Bollywood, the flagship industry of India hit the screen only on 1996 through *Fire* by Deepa Mehta.

The next noteworthy attempt was by the filmmaker Padmarajan in the film *Deshadanakili Karayarilla* (1986) that negotiates the complex question of women and gender identity. Sally and Nimmy run away rebelliously from school. They are portrayed as deviant outcastes with homosexual leanings. While gender roles are constructed by the society with male as provider and female as nurturer, filmmakers like Padmarajan use the stereotypical roles even in their portrayal of lesbian relationships. He also dropped the theme of homosexuality at a tragic and bitter denouement where the two succeed at destroying themselves.

Lesbian and gay relations are handled courageously without concerning much about its public reception of the subject and its treatment. Sexual identities and experiences are welcomed and treated realistically. A notable film released in 2015, *Rani Padmini*, has a striking subtext of queerness. It belongs to the genre of road movies and this genre permits the critiquing and subverting of dominant social conventions. Quest as a motif functions well within this genre and offer a perfect medium to depict the journey of self-discovery for the two protagonists in the film.

From 1970s, Malayalam cinema traced the elements of queer readings. Recent trends show a shift in the usual track of heterosexual constructive life patterns, where everything other than hetero-normative is conceived to be deviant and not normal. The diplomacy of queer aesthetics in Malayalam cinema is that even while it projects the queer, it also entertains the ‘normality’s of gender and sexual discourses. The absences of an entire homosexual or queer platform for the films, which have been celebrated for their revolutionary approaches in the Kerala society, drag them again towards the shadows of heterosexuality and structured ‘normative’ behavioural patterns.

The lesbian look of exchange and female bonding are vulnerable to heterosexual structure. The lesbian discourse places the heterosexual conceptualized notions of ‘romantic love’ in contrast with the homosexual love. Lesbians are treated as aggressive tomboys in the 2017 released Malayalam film, *Chunkzz*, which we try to analyze the stereotyping of gender in this chapter. Even though it is a film with little substance, it ridicules the lesbian community at large. *Chunkzz* begins in a college, where Romario (Balu), Judas (Vaishak), Atmaram (Dharmajan) and Riyas (Ganapathy)—three former students of the mechanical engineering department—roam around the campus and canteen, teasing girls and teachers, as well as envying the boys who have girls as classmates.

In their “boring” college life enters Romario’s childhood friend Riya (Honey), who her father fears, is a lesbian. The story revolves around the relationship of Riya with her lesbian partner, Sherin, which towards the end of the film revealed that it was all fake. At one point in the film, wherein Romeo’s father and Riya’s met each other to sort out things regarding Riya’s lesbian behaviour, they make mocking comments on the lesbian community. The mispronunciation of the word ‘lesbian’ itself reflects the attitude of people towards them. Sherin is portrayed as an aggressive tomboy who have masculine powers, her identity presented mostly as an aberration.

Films sometimes function only as a device of providing misconceptions and stereotyping. *Chunkzz* stands for such a misconception. The film deliberately makes the viewer blindly take it for granted that it is wrong to have relationship with lesbians, ignoring the fact that it is their sexual orientation and no need to stigmatize it. There is a scene in this film where Romeo’s father restricts his daughter never to have combine learning with her ‘girl’ friends in the class. On the contrary, he lets her to have combined learning with her ‘boy’ friends, thinking the former will ruin his daughter’s life. Thus, through the depiction of lesbian community in an absurd way, they are conceived as subjects to be ridiculed, estranged, distorted and insulted.

In the film *Njan Marykutty*, a transsexual woman attempts to realize her true orientation. Matthukutty a man becomes a trans-woman person with having a male body and transforming from being Matthukutty to Marykutty. Transgender denotes an identity, a politics, and derives its theoretical impetus from queer theory. The term transgender embraces a number of non- normative gender identities. Transgender studies exposes how some feminists have failed to think beyond a gender binary, whereas transgender studies explores the heterogeneous embrace of identities in potential expressions of gender fluidity. The field of transgender studies scrutinizes

normative links between biological identity and gendered performance, in order to interrogate the ways these links are constantly asserted and act as a block against those who wish to express their gender in other ways. The field also has a necessarily political dimension in that those who identify as transgender often suffer extreme prejudice, marginalization or even violence. From being denied entry into the feminist movements to becoming mere tools of theorization, the transgender community today, seems to have been lost in the discourse which supposedly aims to address them. The hijras of India, who have become the unnatural, fearful, phobia-igniting 'other', often get disparaged for mimicking uber femininity or masculinity. When one looks at the mainstream LGBT movement, one often wonders, how strong is the transgender representation? Layering the LGBT movement with queer-ness, one also wonders, how queer are the hijras of India?

Gender identity can correlate with assigned sex at birth, or can differ from it completely. All societies have a set of gender categories that can serve as the basis of the formation of a person's social identity in relation to other members of society. In India even though Supreme Court recognized transgender as 'third gender', their identity is questioned even today. Transgender is an umbrella term used to describe people whose gender identity or gender expression differs from socially constructed norms associated with their birth sex. Gayatri Spivak's theory becomes relevant in this context when subalterns are not able to speak and communicate their ideas to the authorities. Transgender is a group whose identity is beyond the notion of conventional gender structures. Mostly they possess male physique and female behavioural traits whose life is complex with conflicts and ridicules. Their existential dilemma revolves around their neglected and unacknowledged sexual identity. Being transgender is treated as a curse to a family and their existence is relegated to the margin. The marginalized role of transgender could be deciphered by looking at the life of Hijadas in cities like Mumbai and Calcutta. Eunuchs were socially marginalized people who wished participation in various genres of life were relegated to the periphery of the Society by addressing them in derogatory terms like 'Hijada' or 'Shikhandi' in India. In Mumbai, the developed city of India, many people belonged to this gender celebrated togetherness and unity by living together. Their sexual identity and individuality is under the threat of extinguish in a society which stressed on the two biological genders.

In this film, *Njan Marykutty*, we can see a determined human, a strong personality through Marykutty. Everything seems a burden to eunuchs in society such as family, job, career, education, and marriage. Every individual is forced to live within a framework created by society. Those who stand outside this framework or those who are pushed out of this framework are considered as the 'other'. Transgenders or Hijadas are such a group, which stands outside the gender division despite the fact that Supreme Court had recognized transgenders as third gender. Here Marykutty is the transgender protagonist of the film. At his birth he was mistakenly considered as a boy child by the couples. But from the moment when they realize the child was a transgender, a terror passed through her mind. Because they knew that being a transgender in a society where she lives is nothing more than any object for humiliation and oppression. From the time of birth Matthukutty (Marykutty) was a reason for confusion and controversy. Here in this film the director Ranjith Sankar exposes another problem of Hijada community, they didn't have enough words to

express their feelings and emotions. There are words exclusively used to denote feminine and masculine gender. But there are no words exclusively for transgender community. Marykutty's mother thinks that everything will change but his girlish behaviours are there, it remains stubbornly there, and as the boy, Matthukutty, grows he becomes unmistakably girly. He is very much attracted to the girl's dress, lipstick, Bindi, bangles and all. His father always beat him. Mother always had a sympathetic sense of feeling towards him. His sister also avoids him. One day after a long thought process he decided to change his sex to girl. He want to prove as a successful woman, and also joined to police. Thus Matthukutty changed to Marykutty. He stepped through an ordinary doorway into another universe and adopted his new identity as Marykutty. Marykutty was forced to move into a new world because the world in which she was residing was unable to perceive her as an ordinary human being. She began to feel a sense of strangeness in the world. They are now edging their way towards acceptance, as a third sex. The parish priest and his friend give him full support.

Ranjith Sankar's *Njan Marykutty* might or might not be the first Malayalam movie to have a trans-person as the main character, but it surely is the first to treat such a character with dignity and respect. A trans-sexual man attempts to realize his true orientation in a society that stigmatizes gender transformation. Marykutty was born a man, but aspires to be, and dresses, like a woman. She is in the process of a sex change, which, the character, informs, is no overnight process though. Marykutty's greatest wish is to join the police force, and she has a loyal circle of friends in support, but obstacles are many, in terms of the red tape involved, and society in general in the form of a police officer played by Joju George. Marykutty is sensitive by nature but determined to fight it out and refuses to take the insults and humiliation thrown her way - more often than not, she is referred to as 'that thing'. However, it's the hostility from her own family that causes real heartache for Marykutty, something she is determined to overcome as well. The trauma of the family of trans-people is also something the film explores. Marykutty says at one point, "This is neither the world of men nor is it of women; this is the world of talents."

Unlike *Chunkzz*, *Njan Marykutty* deserves appreciation. The film tries to explore how a transsexual woman attempts to realize her true orientation while dealing with the social stigma and taboo related to gender transformation in the society. Instead of treating them as the "Other", we should recognize them as "human beings" and create a space for them where they could also come in and share their ideas and celebrate their life forgetting about to which class they belong to, their sexual orientation and thereby making them as "equals". In the following chapter, we will deal with another film, perhaps the first film in Malayalam cinema history that same-sex love has been portrayed with such warmth and sensitivity, *Moothon*.

A man stands in front of a mirror; his kohl-rimmed eyes alight with rapture but also brimming over with tears. This is the heart of Geetu Mohandas' *Moothon*- a star-crossed romance, tender, forbidden and heartbreakingly beautiful. In this film, same-sex love is portrayed with such warmth and sensitivity. At the same time, *Moothon* is not just a film about gay love, but a multilayered narrative with immense thematic depth that explores the queer spectrum with lyrical finesse. The film's visual trajectory is equally immersive as it moves from idyllic Lakshadweep to the ugly

underbelly of Mumbai. The film follows Mulla, a teenager who reaches Kamathipura in search of his mysterious 'moothon' (elder brother); and the quest itself becomes a powerful motif defining both characters.

The brief yet intense romance in the film makes most heteronormative relationships pale in comparison; the narrative deftly navigates the labyrinth of sexual orientation, gender identity and self-expression. It captures the instant spark, the blossoming of romance, and the sexual tension that burns like wildfire when Akbar falls deliriously in love with Amir. Theirs is an affair that grows in the shades of secrecy and intolerance and Akbar finds it both euphoric and terrifying.

Moothon is more engaging and politically aware than other recent queer offerings such *Ek Ladki Ko Dekha Toh Aisa Laga*, which is more about the rites of coming out. The Bollywood film fails to communicate passion in the way Moothon does effortlessly and without melodrama. *Moothon* thus is definitely an attempt to disturb the comfortable. It is appreciable that finally, a film from Kerala depicts queer love sensitively and without stereotypes is welcomed wholeheartedly by the society. This is a positive sign of receptivity and the ball has now set rolling for the LGBTQ in the Malayalam film industry.

References

- Butler, Judith. *Bodies That Matter: On the Discursive Limits of Sex*. Routledge, 1993.
---, *Gender Trouble: Feminism and the Subversion of Identity*. Routledge, 1999.
GhartiChhetri G C, Sanju. "A Queer Feminist Interpretation of Selected Narratives from the Mahabharata: An Analysis of Alternate Paradigms of Gender and Sexuality within the Epic" *Oregon State University*, Oregon State University, 12 June 2018.

Amrutha Babu

Research Scholar in English
Amrita Viswa Vidhyapeetham, Kollam

**Theory of Aqua: A Detailed Exploration of Water Crystals'
Impact in Human Consciousness through the Works of Dr Masaru Emoto**

The Hidden Messages in Water by Dr.Masaru Emoto explains the exciting as well as acclaimed water theory ; how water is deeply connected to people's individual and collective consciousness. From his own research, Dr.Emoto describes the ability of water to absorb, hold, and even retransmit human feelings and emotions. Using high-speed photography, he found that crystals formed in frozen water reveal changes when specific, concentrated thoughts are directed toward it. Music, visual images, words written on paper, and photographs also have an impact on the crystal structure. Dr. Emoto theorizes that since water has the ability to receive a wide range of frequencies, it can also reflect the universe in this manner. Emoto believes that since people are 70 percent water, and the Earth is 70 percent water, we can heal and protect our planet and ourselves by consciously expressing love , happiness ,care ,concern and goodwill. In this paper, I would like to deal a detailed study on how water effects the behaviour of an individual with reference to Emoto's other works like The Secret of Water, Messages from Water and the Universe and Miracle of Water. Through his works, Emoto wishes to expand the Theory of water. The colourless, ordourless, transparent liquid holds an inevitable position and power in healing ourselves inside out.

Water covers the three fourth portion of earth and 75 percentage of human body. In my paper I would like to discuss on "emotional consciousness" and "water theory" which was basically a principal put forth by the Japanese author and pseudo scientist, Dr Masaru Emoto. Through his wide experiments and micro photography he showed the world how water crystals structure themselves under vivid situations. In 2008, Emoto published his experiments and findings in the Journal of Scientific Exploration, a peer reviewed scientific journal of the Society for Scientific Exploration Positive approaches made clear, wonderful and attractive water crystal patterns and negative ideas or thoughts made the water crystals form into a dull ,unpleasant and disturbing patterns. This can be paralleled with the behaviour of a human to human and its impact to the entire world. Spreading of happiness and joy can turn each water crystal of a person to extremely beautiful, even a change to the outlook of life. Emotional Consciousness is a term used to describe the emotional feelings, innately programmed in sub cortical areas of the brain.

Basically, this is a very illuminating scientific concept of water and crystal formations but a visible beam of connection can be lighted when we carry it to society and in turn to literature as arts portrays society and life of man in its base form. Literature stands as a life study of man and surroundings. If being cheerful and happy transforms water crystals to beautiful patterns, how attractive a person would be if he spread happiness and cheerful vibes just because the change the water molecules present in body. The water molecules inside him assume a pattern of attractiveness and impart a glow of healthy relationships. The slight crystals determines the behaviour of man and fortunately it is up to us whether or not to relay

on it. Water tends to receive and absorb the passive emotional ideas of its surroundings and form itself accordingly, that can be defined structurally. Since 1999, Emoto published several volumes of a work entitled *Messages from Water*, which contain stunning photographs of ice crystals and their accompanying experiments to highlight the concept of water consciousness.

Emoto's book *The Hidden Messages in Water*, translated by David A Thayne, was a *New York Times* bestseller. He held that a water sample from a mountain stream when frozen would show structures of beautifully shaped geometric design, but those structures would be distorted and randomly formed if the sample were taken from a polluted water source. Emoto held that these changes could be eliminated by exposing water to ultra violet light or certain electromagnetic waves. He begins the book by sharing his ten long years experience of talking about ice crystals and its structural formations when exposed to varied surroundings. The second last chapter of this book titled "A smile that Fills the World" showcases the effervescence of his findings. He has written his book in most pleasant and elegant manner, enquiring his reader whether he or she is happy or not and explaining the factor that it lies inside or within, merely subjective in any case. He quotes "We start our being 99 percent water, as fetuses. When we are born, we are 90 percent water, and by the time we reach adulthood we are down to 70 percent. If we die of old age we will probably be about 50 percent water. In other words, throughout our lives *we exist mostly as water.*"

Emoto defined that water is a "blueprint for our reality" and that emotional "energies" and "vibrations" could alter the physical structure of water. Emoto made the claim that water exposed to positive speech and thoughts would result in visually satisfying crystals being formed when that water was frozen and that negative intention or remark would yield ugly frozen crystal formations. Oral traditions where the initial supporters of literature, even when they took up only the spoken form and more precisely non verbal communication. In folktales and mythological tales, water is symbolized as a source of energy, purification force and source of livelihood. Water tends to return what we give to it. Even in today's world, people believe that keeping a glass of purified water in rooms will attract negative energy, keeping the people safe from its clutches. Some believers suggest keeping fish tank will block the evils that come to family members. All superstitions, old or new, traditional or advanced, scientifically proved or not, holds water as a element of universal beliefs.

Keeping Masaru's idea of emotional consciousness, we can draw images of the same for oral traditions. The people living in coastal areas not only relied on sea for their livelihood and source of income, but also as the protective force, in short God. They worshipped sea and marine life. There are stories that outline the man's undeniable bond with sea and more specifically water. A fisherman not only Water being the colorless, odorless and universal solvent plays an important role in human mind. Emoto's work should be seen as an insight to such relationships man followed from the very beginning. Many a times we find people with negative vibes tends to impart negativity and discourage a person from moving on in his or her life. Some people practice themselves to be pleasant to their surrounding even when they have their own struggles. No matter how many times sea causes disaster, fishermen get back to sea mother and never leaves their hope in sea.

Emoto's book *The Hidden Messages in Water* was a New York Times best seller and popularly acclaimed by both supportive and contradictory ideas. The path from science to literature was paved by him just like how Dr. Radhakrishnan tells in his prose "Humanities and Science", that there lies interconnections between science and literature. Since 1999, Emoto published several volumes of a work entitled *Messages from Water*, which contain photographs of ice crystals, their pattern formation and their accompanying experiments.

Japan is considered one of the nations that provide clean drinking water to its citizens because of their protective measures and at the same time the massive respect, maybe religious, they provide to air, water, wind and space. Unlike the Citarum River in Indonesia, Riachuela River in Argentina and River Yamuna in India, Japan keeps its rivers and water sources clean from pollutions because of their intense belief that surroundings play a vital role in their emotional, material and practical advancement. The story of Urashima Taro, a Japanese folklore paints man and water combinations, precisely nature. The Japanese fresh fish story also dwells sea as source energy. The fishermen used to catch fishes in tanks filled with sea water and a small shark was put in it along with the fishes caught. The fishes used to swim faster to avoid the shark's catch and by the time the boats reached shore the fishes would be alive and fresh. They had the habit of putting a shark in their life so that they never tend to cease and stay active all around. The sea and its creatures were worshiped and considered sacred. They identified themselves with sea.

Nautical novels became popular in English literature with Herman Melville's *Moby Dick* or *The Whale* and Ernest Hemingway's *Old Man and the Sea*. Water plays an important role in many world legends and myths. There are mythological water beings, gods and demons, stories of heroes that have something to do with water, and even stories of isles and continents lost below the surface. Water conservation is said to be evolved from olden times itself not as a remedy for water scarcity but as a religious and reliable beliefs. Even in Hindu mythology the precious drink that makes man immortal, "Amritham" is said to be churned out from sea by Angels and Demons. Water is portrayed as a symbol of disaster as well as life supporters.

Sea is also pictured, just like how water molecules attract negativity, as evil or a bad influence. The sounds of tides are labelled "moans" by some poets like Lord Tennyson whereas the sea is the birthplace of every new beginning to some poets. Synge pictured the terrible hopeless life of fishermen community through his *Riders to the Sea*. From a very early time itself, sea is inflected to commentaries that contradict ideas of good and evil. In *The Rime of Ancient Mariners* Coleridge lights up the lamentations of one lost in sea. The sea at dark brings to man his long lost and haunting memories whereas in the day light man illuminates himself with sea marking the activeness' of man and sea.

Similarly Masaru Emoto 's *The Hidden Messages in Water, The Secret of Water Messages from Water and the Universe and Miracle of Water* underlines the psychological impact of water molecules in a person's body which in turn determines his presence in this world. The inner depths of mariners, spending many hours in the middle of sea opens the field of loneliness and tiredness. Sea is at a time both a healer as well as the villain. Water molecules may be the lightest and unfortunately

unattended factor of a body. The emotional imbalance and mental struggle leads to psychic disorders. Many scientific researchers came forward supporting as well as rejecting Emoto's ideas and experiments. The rice grain experiments also proved to show emotional vibes. Scientific Commentators have criticized Emoto for insufficient experimental controls and for not sharing enough information of his approach with the scientific community.

References

Emoto, Masaru. *The Hidden Messages in Water*. Korea: Beyond Words Publishing, 2001.

Emoto, Masaru. *Messages from Water and the Universe*. India: Hey House Publishers, 2010.

"Dr. Masaru Emoto, 1943–2014". *Beyond Words*. 17 October 2014. Archived from the original on 23 September 2015.

Ajesh Raju

Postgraduate Student of English
Baselius College, Kottayam

**Violation of Cultural Codes through the Practices
of Censorship and Piracy: A Study on the Media Regulation**

The media, especially film is a vital part of every human being. Film has a significant role in the confluence and contemporaneity of culture and it is also significant in redefining the culture. Culture is evident in everything in the world. Not only films but the whole media was a great milestone in the history as it played a vital role in redefining the culture of each and every society, practice, and institutions. Even though it had altered culture for its own sake, people believed and grasped it instead of asking questions. This shows the power and the depth of media's appeal on the humankind. In the films, culture is misrepresented in many ways and there is no movie in the world which has abided all the cultural norms and rules. The wonder is that no one is bothered about this problematic scenario and all accept what the film taught. This is in short a kind of self-sacrifice, in the sense that people are violating their own culture without knowing its importance, confluence, and contemporaneity. They give no values to the way it has been brought up, maintained it and all. This is the result of the appealing power of the media giant, films.

Culture is a broad field of study, which is unbounded as each and everything in the world has its own cultural norms and certain set of rules. Culture encompasses religion, food, what we wear, how we wear it, our language, marriage, music, what we believe is right or wrong, how we sit at the table, how we greet visitors, how we behave with loved ones, and a million other things. The word "culture" derives from a French term, which in turn derives from the Latin "colere," which means "to tend to the earth and grow, or cultivation and nurture" (Webster). These notions are altered in the films and the humankind is compelled to believe so. There is no majority in questioning what they show as the majority believes in what they says and film has fed into people an absorbing power without questioning.

There are two derivations of culture, high culture and low culture. In the case of films, high culture denotes the elite high class where the practice censorship has a great role. The low culture denotes the local folks where censorship suppresses their voice. Their right for speech is denied there. The right for speech is guaranteed by the Constitution of India and censorship is violating a culture which was guaranteed by the authorities.

Far from the cultural divisions like high culture and low culture, film deals with many other cultural misrepresentations and they are feeding misconceptions into the mind of the folks. Such misrepresentations and misconceptions appear in films in the way of language, dress style, character stereotypes, sexual notions, and so on. The second chapter titled "A Study on the Violation of Cultural Codes through the Practices of Censorship and Piracy in the Media Regulation" deals with an elaborate study on these concepts. A close analysis of these concepts will topple the false notions that films has instilled in human minds.

Except from films, there is no other media which has influenced human mindsthis much. It is ironic that people are influenced by things which act against their own cultures. Films have toppled the common sense of human subconscious. It has created such an impact with the power of its moving pictures. The tendency behind people's absorption of film's conceptions is that they are wondered at it as film is a way to fulfil things that the audience wanted to do which is impossible in their real life. This is the great strength and backbone of films.

In films, a cultural division is visible and evident. They are high culture and low culture. The cultural studies deals with the politics between a point where culture gains elite position and the other in which there is no allocation of the elite position. Cultural studies deals with this point between the two. When coming to the modern, postmodern, or post-postmodern age, there is no distinction between the high culture and the low culture. In the above mentioned ages, culture is culture itself. There are no other comprehensive details about the same except the meaning culture itself. But when coming to the film field, they always tries to make a distinction between the notion of culture and for this sake, they brought in the high culture and the low culture. Thus, it is making an evident cultural violation. Film is neglecting culture in its entire process, which is led by several other factors.

High culture is a term, now used in a number of different ways in academic discourse, whose most common meaning is "the set of cultural products, mainly in the arts and media, held in the highest esteem by a culture. In more popular terms, it is the culture of elite such as the aristocracy or intelligentsia, but also defined as a repository of a broad cultural knowledge, as a way of transcending the class system. It is contrasted with the low culture or popular culture of, variously, the less well-educated, barbarians, Philistines, or the masses" (High Culture). "Low culture is a derogatory term for some forms of popular culture that have mass appeal. Its contrast is high culture. It has been said by culture theorists that both high culture and low culture are subcultures" (Low Culture). According to Bell Hooks, "An often repeated assertion in the body of films I have written is the assertion that movies do not just mirror the culture of any given time; they also create it(Race, Sex, and Class at the Movies)

There is a clear mark of capitalistic thought behind the use of the two subcultures in the films. There one can find an aristocratic favour in films as the external practices of a film does so. The so called censorship is not essential as it is the prime practice that favours the aristocracy and they have predetermined what the audience should believe. It is not the people who decide what to expect from a film, but it is the film that decides what the audience should watch and believe. There is no scope for one's thoughts and beliefs, even if there is a question, they suppress it. Thus, film has intruded into humanity and broken the ancient notions about culture. It favoured the elite high class and devalued the lower class folks. This could be better understood by the use of language in films and the regulations made by censorship over it.

As said earlier, language used in the film is the best example for the cultural divisions. The differentiation between the high culture and the low culture is clearly evident in the use of language. This differentiation is marked by the practices of the censorship regulations. In censorship, the main control is put on the use of language where calling names (*theri*) has a control. Calling names is a part of the human

culture and film is putting a barricade before it. This could be considered as an exact exemplary for the cultural violation. Film is not giving values to the culture and they made people believe their actions.

The constitution of India has given the right for speech for every Indian citizen. The 'calling names' is a part of this right and people use it in their life. Why should such an action need control only in films? If people use this in their daily life, there is no need to control it in films. A specific notion created by films is that they considered calling names as a low culture practice, which means that it is used by the local folks. There also arouses a class cultural division, where it clearly denotes that film is a media of the high culture, the elite high class people. The use of calling names is considered as a mark of the low class folks. According to the modern era and the right for speech which the constitution guarantees, there is no need to avoid calling names in the films. Actually, it is not the films that are completely responsible for these kinds of problems. It is censorship that really makes it problematic. Most of the films include calling names in it and it is censorship that avoided it. By this action, films also began to follow this practice. Thus, films also began to violate culture and made class cultural divisions, inspired by the censorship.

There is no point in removing calling names from films as it is merely a part of speech. The conceptual belief of Malayalam film industry is entirely different from that of other languages. They try to show the industry so sacred and they abide the norms forwarded by the censorship. Each and every word has its own fundamental functions and it is mandatory to use that specific word to convey a certain meaning. When referring to several English movies, they use calling names because it is significant for conveying the exact meaning. A famous play titled *The Vagina Monologues* is written by Eve Ensler, and it was a remarkable play for the English folks as their culture taught them to accept the right thing and there is no control in anything as there in Malayalam films. When the play is translated into Malayalam and enacted it, there aroused many controversies around it and the case is still in progress as it challenged the taboos of the society. This shows the intrusion of films' cultural notions into human minds. The talks made by literary figures about *Theriyude Rashtreeyam* makes it clear that it is simply a part of speech and there need no barrier for it.

Malayalam movies brought in a beep sound for muting the calling names. It is purely a cultural violation and it is also a cultural misrepresentation. There is no point in doing so. It could be also an example for cultural manipulation and people fails to question these kinds of things done by the films, especially Malayalam films. Films like *Honey Bee*, *Trivandrum Lodge*, and *Hotel California*, *Chappa Kurishu* and several Suresh Gopi movies has excessive use of beep sound and some consider the words behind those beep sounds as unparliamentary. These all are the results of the false notions that films has instilled into the human minds and people fails to realise the motive behind it, which is capitalistic in nature as it favours the culture of elite high class people where the low culture folks is being suppressed with a conscious mind.

The next aspect which is relevant in the violation of culture in films is that of the sexual portrayal. For this, a distinction between the erotic scenes in Malayalam

movies and the item songs is necessary. The movies portray several kinds of erotic scenes in it and they don't consider it as against culture because they have included it in their movies. The censorship is again coming as a villain as it also puts a ban on such scenes. These kinds of scenes need not be shown to the audience, but the ban on this scenario creates a grave problem, a kind of gender discrimination, or it creates the female body as a commodity only for its marketing purposes. The censorship which bans erotic scenes between male and female fails to ban the so called item songs. Behind this lies a great marketing strategy. Here they make the male body passive by banning the erotic scenes between both sexes and puts the female body in a supreme position in the item songs where male body gains no attention. Both acts have sexual content in it and the ban is applicable for only one act, and the other stands for a capitalistic, economic benefits.

The exposing of female body has now become a trend in the Malayalam films and they adopted the songs as a gimmick, thus to earn economic benefits, because they shaped the thoughts and mind set of people and they know people's pulse and spirit. In the recent Malayalam movie *Madhurarajaa* pornstar named Sunny Leone dealt with an item song. There is no meaning in doing so, except the capitalistic economic aims. Film knows that the exposing of such a woman's body will gain the attention of the people and they only get money, and there are no moral values there. Gradually, a cultural tradition is being exploited here and along with this cultural violation, it is also posing threat against women by showing nudity and this is a great betrayal to the entire women hood, as they intentionally making fun women as a commodity.

There are several other factors which determine the regulations made by the censorship. There also lies a huge capitalistic motive behind it as one who is not a part of this capitalistic section has to face a lot of controversies and they are not even free from the bonds of the cruel rules and norms made by the so called censorship and there is no such rules and norms for the capitalistic giants. An example for this situation could be fetched by the case of the Babusenar Brothers. Babusenar Brothers are two Malayalam film makers, Satish Babusenar and Santosh Babusenar, and they had faced many issues with the powerless regulations made by the censorship. They are makers of films like *The Narrow Path (OttayalPaatha)* and *The Painted House (Chaayam Poosiyu Veeadu)* and much more. They are one of the first film makers who talked against the piteous regulations made by the CBFC (Central Board of Film Certification). All their movies got stuck with the censoring activity and they are currently fighting the CBFC for their fifth film *Darkness (Irutt)*. According to Babusenar Brothers, "There should be no censoring of a work of art. Our movies can reach viewers only through film festivals. All should keep making films that causes and creates trouble" (Kahlon).

Films are a work of art and they are intended to reach the audience without any manipulation because it will clearly portray what the makers wanted to say to the audience if it is not censored. Their act of screening their movies is a kind of revolt against the CBFC. They are denied their right for speech, because their films portray what they wish to expose to the world. And one should not abide to the rules and norms made by CBFC instead people should make films which evokes and causes troubles and controversies.

Each work of art has its own certain sets of cultural codes and norms and they should reach the audience without any alteration. CBFC is posing a threat by making things against this. Babusenar Brothers is the first to not release their movies due to the CBFC norms and they protested to this by screening those in several film festivals. Now, the only way for them to reach the audience is through such film festivals which pose no threat and it will not make any alterations and puts any regulations on films. A well-known filmmaker Jiju Antony speaks of how archaic and absurd rules affect independent filmmakers who work with tiny budgets. It is relatable to the early mentioned capitalist motive of the giants. The rules are always affecting the lower class folks and the economically backward people and it has now become a trend, a custom. Crowd funded films are always affected by the censorship and giant capitalist funded films faces nothing. Independent filmmaker Jiju Antony revealed at the first Kazhcha Indie Film Festival (KIFF) that:

My latest film is stuck with the CBFC because I have not yet got the mandatory clearance from the Animal Welfare Board of India (AWBI). The rules state that any film that uses animals in the shooting has to be cleared by the Chennai-based AWBI. This rule was incorporated to ensure that animals are not harmed during the making of the film. So far so good, here is where the amusing part comes. My film has a sequence shot in a buffalo shed. Now, in my opinion, the rules state that a filmmaker cannot shoot more than four buffaloes. And what makes things worse for me is that none of those buffaloes can be a male! Thanks to these arbitrary and even absurd rules; my film is entangled in a tedious process for certification” (Kahlon).

The filmmaker revealed this during a panel discussion on the challenges faced by independent filmmakers, held on the fourth and final day of the KIFF.

These regulations made by the CBFC and AWBI make it clear that there is no point in the stances they makes and it is merely childish and silly. The fact is that the majority of the population believes what they utters and refuses to question those things. And also the majority of the filmmakers abide the silly and meaningless rules made by the censorship and they are violating the culture intentionally, for the sake of anignorant activity. Filmmakers like the Babusenar Brothers and Jiju Antony acts in the right way and they are being denied because things has been made up like this. The film *Sexy Durga* by Sanal Kumar Sasidharan has also aroused many controversies with censorship and due to the sexual scenes in the film. It has been denied releasing and even censor cut because the authorities considered it as something which affects the law and order as it hurts the religious sentiments owing to the title. Art should be accepted and it should be taken in that spirit. The Indian government is raining down heavily on its filmmakers with extreme censorship regulations, leaving them feeling helpless and enraged. After many issues, the 2017 film has released in 2018, but later a ban was put over it in India.

Film has intruded into the life of people and the violation of culture in it tempted people to do so in their real life. This could be seen in the imitation of film love stories in life and it has a negative effect also. A Malayalam film has a well-planned murder scene and many people did that type of murder in their real life inspired by the film. Here, film has a significant role in the violation of culture. When censorship

is regulating things which are not good for the humans, why they are not regulating these kinds of things which poses grave threats to the mankind.

The next aspect to be taken into consideration is that the films have a larger and grave influence upon the people and they adapt it unknowingly into their daily lives. The Malayalam film named *Drishyam* had made such a grave and negative threat to the society where it had influenced many to do wrong things. The highlight event in the movie is that of a murder. The hero's daughter had done the murder and her father, who is the hero, and her mother takes great ways to hide that case and the way they had adopted made a great impact on the society. The news reports after the film's success reveals that the way of murder had been adopted by the people in the society and they had followed it in the same way as portrayed in the film. More than that, several other things in the films had influenced common folks in a great way. Taking the subject of love as portrayed in the films, the youths in the society made it happen in their own life, by purely imitating those. The bond of love played by the characters seems to be a kind of exaggeration and excited by these factors, they also done it in their real life. Owing to these factors, the elope rates in Kerala is under a gradual growth. After one elopes, they seek police protection, which has been visible in the films like *Eeda* and *Happy Wedding*. These kinds of same incidents are happening all around our society and the rates and very high when considering the Kerala society.

These are the results of the excitement of people in imitating what their favourite actors are doing on screen and people fell into the misrepresentations done by the films because the hero is an ideal figure and does what the ordinary people can't in his/her real life. Also some movies shows instances of drug usages and it is not a promotion, but it is shown to represent an image of masculine power, the masculinity. So the use of drugs is a symbol of masculinity and it is a pity misconception created by the films and instead of giving messages to prevent these kinds of problems, some films represent it in a different way as in *Kili Poyi*. Many such bad influences from films has shaken the order of the society and folks and it is also continuing today. By the use of these kinds of subject, films are intentionally violating culture and these are practices which stand against the norms and notions of a moral society.

Another thing to be noted is that Malayalam films have a great role is suppressing and burying several cultures and a section of the people in the society. One such instance could be better understood by a comment made by Bijukumar Damodaran, a Malayalam filmmaker. He says that, "Malayalam cinema has failed to engage with Dalit issues properly, choosing to hide them under other issues, rather than talking about them directly" (The Hindu). The mainstream cinema in Malayalam was at the other extreme, being anti-Dalit and anti-woman. Even where there is hardly any Dalit subject in Malayalam cinema, one has to look at the pattern in mainstream cinema. No other language has made so many films with a clear anti-Dalit, anti-woman slant. Dalit and women are made fun of in most comedy programmes in television. Malayalam cinema began its journey by ostracising a Dalit woman who dared to act. Ninety years later, we still stay in the same uncultured space. Superstars now nurture criminal gangs who would hurl racial abuses non-stop at those who criticise them." This remark made by Bijukumar makes it clear that the distinction between the earlier mentioned high culture and low culture is highly evident. And it also portrays a suppression of the downtrodden; placing other groups in a superior position, a

cultural hegemony of the high class is visible by violating the norms of a moral society.

Toxic masculinity in *Uyare*, marital rape in *Ketyolanu Ente Maalakha* are examples of cultural violations in films and toxic masculinity cases are reported several times in the society and those kinds of brutalities against women is inspired from the ideas shared by the films. It also makes fun of several practices and mocks people which could be considered as a mental encroachment. Dileep films like *Kunjikoonan*, *Chakkaramuthu*, *SoundThoma*, *Thilakkam* etc. are examples of mocking the person with disabilities. This is a kind of mental harassment for them and by doing these kinds of things, films are strictly going against the cultural codes maintained by the society.

Coming to the aspect of piracy, film piracy, it has different approaches to that of the films. It has an economic aspect and it is a means to instil the professional jealousy by using piracy. It could be said that piracy is a thing which acts against the norms of censorship. Some people practise piracy because they are not satisfied with the doings of the censorship, because of the illegal activities done by the CBFC. They are making a social distinction in their practice by favouring the capitalist giants. The next case of piracy is that people most often use it for economical benefits by achieving a copy of the film before releasing and while running in the theatres. They are doing it to make an economic burden to the above mentioned capitalist giants thus injecting a professional jealousy.

Over the years, Malayalam films had become a part of a human being's daily life and it had also made many influences, both positive and negative. It has a lasting impression upon every successive generation and its influential power is increasing day by day. Film is the most apt example of cultural violations and it also tempted people to accept what it talked about. No other media has such an influence upon mankind and it has conquered the same in every aspects. Film is the prime media factor which had intruded into the people's mind and it breached away all the conceptions people had of about the culture.

Films are the major media which has violated and altered cultural practices from top to bottom and this concept has disappeared from this media. Censorship is the first practice which violated the cultural notions of the society and the act itself is a cultural violation which has a partiality within it. There is a distinction between the low culture and the high culture, the common people and the capitalist giants. Rules are applicable equally for all and this culture is violated by CBFC, thus leading into another grave issue, that of piracy. The CBFC is committing cultural violations by denying freedom and right for expression and speech, by the muting of several words and limiting what the filmmakers has done in their films.

Piracy is a kind of protest against the norms and practices done by the censorship. The piracy professionals like *Tamilrockers* are doing jobs which are against the favour that the capitalist section is getting from CBFC. Censorship is posing a great threat to the right for speech. Films have certain words which are referred as calling names and CBFC is muting it by beep tones. As people are using it in their real life, there is no need for such beep tones. Such words are required to convey the intended meaning

and effect. The portrayal of the sexual scenes and the item songs are also cultural violations where male is becoming passive and there lies an economic aim behind it. So these are a kind of cultural violations, which began with the films later continues by CBFC even in this post-postmodern world.

References

- “High Culture.” Definitions.net. STANDS4LLC, 2020. Web. 25 Jan. 2020.
<https://www.definitions.net/definition/HIGH+CULTURE>
- Kahlon, Sukhpreet. “KIFF 2017: Keep Making Films That Cause Trouble, Say the Babusenana Brothers on Censorship.” Cinestaan, Babusenana Brothers. 23 Jan. 2020.
<https://www.thehindu.com/entertainment/movies/the-babusenana-brothers-on-their-bond-with-cinema/article27148082.ece>
- “Low Culture.” Definitions.net. STANDS4LLC, 2020. Web. 25 Jan. 2020.
<https://www.definitions.net/definition/LOW+CULTURE>
- Webster, Merriam. “Culture.” Merriam Webster, Web. 22 Jan. 2020.
<https://www.merriamwebster.com/dictionary/culture>.
- The Hindu. “Malayalam Films Bury Dalit Issues: Filmmaker Bijukumar Damodaran”. The Hindu Group. 20 Jan. 2020.
<https://www.thehindu.com/news/national/kerala/malayalam-films-bury-dalit-issues-filmmaker/article24354740.ece>

Padmashree G.

Assistant Professor of English
Govt First Grade College, Tumkur

**Rain as Gain, Pain and Vain:
in Kannada Literature and Movies as Metaphor of Life**

Rain symbolizes many folds. It depends on the context of its appearance like joyousness, sensuous love, sadness, rejection or despair, because rain takes away the sunlight. It creates human emotions of darkness and depression. Rain is often used metaphorically in movies to represent excitement, romance, yester season, discontent or to invoke a forlorn mood. In films rainfall used to create a sense of foreboding, symbolizing human tears. Rainfall also represents rebirth. In some geographical areas rain is not abundant so rainfall is cause for emotional relief and happiness for them. This paper portrays the role of rain in Kannada movies in folders. In movie songs falling of rain gently celebrates intense scenes of sensuous love, longing, birth and death playing out on the screen. The paper vibrates the source of gain through rain as something good happening to us. When we cry from inside the rain presents the inner turmoil, rain plays vain is something which everything is gone. Rain is a source of life and also destroyer of life.

Rain always means anticipation, excitement, dream of prosperity, refrain of the green song, anxiety. Rainforest fun, fishing, waterfowl swimming, romantic beauty, vaulted rainbow, tropical songs. Rain soil fusion aroma when it rains. Rain is the lifeblood, the symbol of nature's saves; the joy of living with the rain is inexpressible! Farmers sow the land for sowing, enjoying the softness of the water, the excitement of the little children standing in front of the house, the warm sleeping of the chilling rain, the heating of the pakoda pond for many. The first taste of the smell of the first rainy soil brings joy in all. The tiny droplets of water on the trees. The sound of the rain everything makes everyone to dance in the rain. Even they had a long vacation with unexpected respite from the pouring rain.

If happiness is one side, the rain causes many problems, it has been mocked by a heavy rain that has been pouring in for three days without giving up, a footpath dealer who sits and trades small luggage all day in the street. For first day they borrowing and filling their stomach. For next days they will be in fasting and leaking at home. Fasting is inevitable in the Rainy season; their family will refer to appetizer. It is enough to curse the pouring rain. It brings implausible harm and destruction.

In India monsoon in brings of life, passion, enchanting force, fear, hope, and confidence. In many poems, novels it played important role then the character. Our life force connected with rain. Today the impact of rain not only sticks on literature. It also depicted in popular culture like cinema, album songs, and advertisements. Rain has been ruling Bollywood, as well as south Indian film industries like sandalwood, tollywood, kollywood for over half a century. Pristine droplets of rain, pouring love in our hearts, the drops of pain, sometime it expresses emotional cleansing, fear of future, it is a theme that has always been the ultimate in cinema.

Pre-monsoon rain showers common in south India. Thundershower with abrupt rush of wind comes in parts of Karnataka. In common way we prefer rain as a source for agriculture, in conserving water, to retain soil moisture. In literature and popular culture it as its own role to play. Most of Karnataka's coastal and highland slopes are covered by the Western Ghats. So in Kannada literature and films "Rain" as been symbol of life, happiness, it nurtures the beauty of all. Rain is in the poems, works of ranna, ponna, and janna who are the pillars of our Kannada ancient literature. In vachana sahitya, navya, navodaya, pragathishila, dalita bandaya, modern writings to contemporary Rain portrayed concretely.

Folk are born during harvest. This is a legacy. In all its duties, rain has been making its own mark, making life ever present among us through folklore. They Praise and worship the rain by bending towards the earth, their songs reach from mouth to mouth. In this way rain takes its tool in literature. Rainfall is sacred to farmers. So they sing for to appease the rain gods with substantial downpour instead of teasing clouds:

The time for harvest has come the farmers hearts dance with joy, joy, joy. Each drop of sweat, as a crop, it has come, it has come the God of hard work has not reduced the fruit of labor. As the rain showers its drops like pearls as the earth soaks these drops and reaps pearl like crops the plough which was left in the corner all this while moves forward as the hunger has been quenched, the doors of prosperity open. As it rains, the path we waited for each other, those paper boats we made, the mountain of memories. When I saw you, my childhood was spent playing excitedly...

Janapeeta awarded Kannada poet, writer Kuvempu In his work "Melegalalli madumagalu" he portrays rain as beauty. The role of rain is significant in remain nature in balance. The whole novel set in highlands. In monsoon the greenery will spread everywhere. The man's feeling toward the rain is different in this region. Here Rain balances the nature with all living organism. Simultaneously rain brings nature, human, the climate, life force together and interlinks all in one point. The story portrays the beauty of the thithahalli region with melody of rain.

In Shivaram karath's novel "Chigurida Kanasu" also rain been helped the coastal region. The heavy rain brought hopes in people to do farming and grow crops well. This novel as adopted as movie it is set in modern time. It is directed by T. S Nagabharana. It mainly focused on environmental concern in rural zone. Rain not only impacted on folk, nature, it also having many faces. The whole story talks about the rainfall and happiness of formers.

Cinema with its techniques of capturing the soul uses rain as a metaphor of life. in this work stories also plays a major role in shaping experimental works. In Kannada movie 'Amruthavarshini' rain speaks many things without spell a word. Here the reference of rain to express their love to their beloved indirectly.

Raindrops singing the song of water,
a sweet tremor here singing the song of love.
Be at day and night,

how can I live without you, you have filled my entire heart,
with your boundless love, which I protect like a song of my life...

In the movie “*Manasare*” the rain has been used as personification. Rain brings love as it comes to earth. When it rains the land cools, moisture increases in soil, sowing plants grow. Like that it creating sowing of love in the heart. “*Somewhere, it must be raining –says the cool breeze to me. right here, new love had blossomes – say the dream which grown on me...*”

Rain also a symbol of sensual love and intensity. In the movies like ‘chakravyha’, ‘bannada hegge’ rainfall is a symbol of sensuality. We can see sudden heavy rain in the circumstance. Evocative metaphors and undaunted cuddle much describes the couple’s attention. Rain plays intensifying and a catalyst in this triangular love story in kannada movies like ‘*sanju mattu geetha*’, ‘*mugulu nage*’, ‘*mungaru male*’. The sexual intonations are bold and unapologetic in many movies. The wet clothes, shivering of the body, the seducing facial expression in movies and literature makes the reader and audience to enjoy the uniqueness among other works. Rain is the main source of bringing the imbibed feeling of human.

When we cry from inside the rain presents the inner turmoil, emotion, affection care. In kuvempu’s short story “*Yaru ariyada veera*” The rain came over the lake, filling the lake and sinking the fields. Rain destroyed the crops. This brought untold sufferings in his heart. Even rain made his efforts meaningless. In the story Linga the protagonist who more understandable and he realized the rain will takes away all, he stands to protect his landlords’ family. He decided to scarify if situation comes. Soon The River filled with rain water and stated occupying the neighboring area. So Linga’s son Naga and his landlord Subbanna gowda and his family with the help of raft they balance in river. Soon Linga realizes it is not possible to sit, to protect all he fell into the water from the rafts. Soon all reached the bank of the river. But everybody was searching Linga, he reached the bank, while looking all safe he thankful to God and cries, but rain covers his face and nobody realized his emotions. Everybody asked him how he fell down from the raft, he given reason where nobody believed him. He never shared anything to all. The pain of losing people their Love and care all matters for him.

Our emotions some time goes to peek that moment we unknowing cry and sober at that moment rain covers our emotion. In most of the movies rain is emotional cleanser. When they lost their love rain comes and it is companion of that painful moments. In the movie ‘*Milana*’ the sound of rainfall is compared to beloved emotions, rain come and goes then the waters on the side of roads, the droplets on the leaves, the cold breeze everything talks to us sensibly. Here in the movie *Milana* marking rain as inexpressible emotion.

“After the rain has stopped, a small dew drops has emerged,
After all the talks are over, A voice has started to bother,
there is something left to say Hoe to say, I do not know”

In the movie “*Simple agendum love story*” rain play a role of pain healer. Rain has described as memory saver. By using metaphor she calls to come and capture the earth with love.

Come and help me forget the forest and rain, memories of the rain, hunger of memories come and help me wear the clothes of love and dreams from the sky that had melted, rise and shine oh moon in the dreams of twilight your memories are beautiful..." "You are the circle which unites all the clouds that have spread apart, is it possible to break my silence, I don't even realize the pouring rain, nothing is beautiful than you..." "...come and help me forget the days spent, the pain experienced, the rain that troubles come and help me wear the clothes of laughter, love and dreams..."

Rain explores human intensity in different ways. It is ruling the film industry from many years. Rain plays vain is something which everything is gone. Rain is beautiful for some extent. When it comes more than a period then it is Burdon to everyone. Dweepa (island) written by Kannada writer D'Souza and it is translated into English by Susheela Punitha. The novel talks about a small family living on the sithaparvata-like Island in the heart of Karnataka. Due to the rising of water levels, people lost their home, land, even it bound to submerge and sooner or later it going to be island. The island is informed about this soon-to-be-catastrophe. So, the wise people pack their boats and row away into grocery stores and other businesses to other places. In the Film "Dweepa" begin with the rain and end with the rain. It take a lead in the movie, it personifies their emotion towards the land. Even though knowing that it never comes back, they leave that place.

Bhootayyana Maga Ayyu film, directed by Siddalingaiah, based on the story of the same name from the short stories collection, Vayyari, by Gorur Ramaswamy Iyengar. Ayyu never adjusted with village people and he quarrel with everyone. Soon he goes with his family and started living in the house by the river. It is the only house very close to the river. The excess of water started flowing in the river, so the village is in flood and Ayyu's house is in danger. Ayyu's wife and kids were tried to come out of the house. Soon dam collapsed and the water enters the house, the whole village is covered by water. Gulla takes a raft. With much difficulty he saves Ayyu's family and brings them to safety.

Heavy rain brings changes in nature. Even drought also brings changes in nature. Without rain there is no existence for living organisms. Animals, humans search for water; they pray rain to fill their thirsty. In the movie *Bara (Drought)* is a 1982 Kannada film directed and produced by M. S. Sathyu. The story based on written by eminent writer U. R. Ananthamurthy. Here people move from place to place in search of water.

Rain also been used in funeral as symbol of When someone dies, the rain gives them a farewell. Death is nothing but sleep. It takes us to pain, soberness will conquer the family. Rain has been used as showing respect for the dead person and also the rain is crying for the person it as seen as hyperbole. Rain is a vain. It cries for the mourning, who never back again. It also comes like a destroyer. It will take everything.

Today in novels, movies rain as made own mark. Monsoon comes with raindrops. It brings its feeling of happiness, coolness, whole nature soak in rain. The beautiful greenery can see in monsoon. This beauty has been used vastly in films. So the film

industry never ceases to celebrate the magic of rain in life force. For rain stands romance, drama, poems, intensity. Rain has been used as a tool in films to blend stories. It is also about hope and disappointment in human emotions. All characters have gone through the trial by water and each try to bring their own unique sensuality to it.

World index report 2018 says in World most polluted city out of fifteen cities twelve cities are in India. Today in Indian the rainfall level is also decreased. There is no good soil density; the water level earth went too deep. Rain interlinks nature, human in one bundle. In stories we read about the rainfall as source of life and the greenery which balances the world, rain also image of pain, it takes our emotional views. It also vain, if humans go against to nature it will collapse the world in different ways. Rain also one of the natural recourse. If it comes over a period then it will destroys the whole world by flooding. The incidents of madikeri Kerala is good example for this.

References

- <https://www.thehindubusinessline.com/economy/agri-business/monsoon-revival-to-bring-more-rain-to>
- <https://www.questia.com/library/journal/1P3-3507683321/india-s-romance-with-monsoon-rains-a-peep-into-poetic>
- https://papers.ssrn.com/sol3/papers.cfm?abstract_id=2536832
- https://en.wikipedia.org/wiki/Bhootayyana_Maga_Ayyu
- [https://en.wikipedia.org/wiki/Bara_\(film\)](https://en.wikipedia.org/wiki/Bara_(film))

Smrithi K. S.

Assistant Professor in Commerce
K.V.M College of Arts and Science, Cherthala

Role of E-Governance in India

Government of India is focusing on faster delivery of all its public services to the citizen and also ensure it is easy accessible by people with the help of Information and Communication Technology (ICT). Emergence of E- Governance improves the quality delivery of all the government services to the citizen, organizations, employees and government agencies. It is not only improved the functioning of government but also reduce the gap between citizen and government, accountable and transparency. Information and Communication Technology (ICT) method used in E-Governance provides a roadmap for effective delivery of government services at the door step. The scope of E-Governance in India is wider and transforms the traditional service providing method to online mode for effective and faster delivery of services to public.

In India government tries to achieve inclusive growth that covers electronic services, products, devices, job opportunities and turn to good governance to the citizens by reducing minimum government and maximum governance. E-Governance act as a platform to initiate and sustain reform by focusing on three areas equity, access and equality. This system improves transparency and accountability between government agencies, citizen, business organizations and employees. Improved access to information and services provides social, economical, job opportunities, participation and communication in decision making process and empowered all groups of people in the country. E-Governance is now mainly seen as key element of country's good governance.

E-Governance or E- Government is defined as 'The utilization of the internet and the world wide web for delivering government information services to the citizens'(United Nations, 2006,AOEMA,2006). It refers to the approach how government utilized ICT and web- based telecommunication technologies to improve efficient and effective delivery of services in the public sector. Government uses technology, particularly web-based internet applications to enhance the access and delivery of government information and services to citizens, business, and employees, other agencies and government entities.

E-Government has been defined as " The use of ICT to promote more efficient and effective government facilitate more accessible government services, allow greater public access to information and make government more accountable to citizen". The main part in E-Governance is government, citizen and business and common interaction in E-Governance are: G2C – Government to Citizen, G2B- Government to Business, G2G – Government to Government, G2E- Government to Employees

Apart from this back office processes and interactions within the entire government framework. The three main target groups of E-Governance are Government, Citizen and Business or interest groups. This system is regarded as the ICT enable route to achieve good governance because it integrates people, processes, information and technology in the service of government initiatives. It focuses on transforming government to more citizen centered through ICT is seen as element of a larger

government modernization program. Success of this system depends upon the active participation between government, citizens and private sector and has a mind set to accept the new technology initiative and ready to adapt or change.

E-Governance VS Good Governance

Emergence of E- Governance as part of new public management to improve public services efficiently. The core values of new public management work include efficiencies, economy and effectiveness. Good governance is considered as a factor for national development. It ensures minimum corruption and maximum transparency. Following are the important characteristics: Participation – It means freedom of association and expression on the one side and organized civil society on the other. Participation by both men and women is the key factor of good governance. Rule of Law – It emphasis impartial and fair legal frameworks that benefited to all groups of people in the country. Transparency – The decisions taken by the authorities in a manner that follows rules and regulations which is enforced by law. It also means information is freely accessible to those who will be affected by such decisions and their enforcement. Accountable – It highlights that organizations or institutions is accountable to those who will be affected by its decisions or actions and it is the key requirement of good governance. Effectiveness and Efficiency – Efficiency in this context refers to sustainable use of natural resources and protection of environment. Good governance means that processes produce results that meet the needs of society while making the best use of resources. Responsiveness – It requires quick response to the citizens within a reasonable timeframe. Equity and Inclusiveness – This requires all groups must feel that they have stake in the country and not excluded. Vulnerable and Minorities have the opportunities to improve and well being.

E-Governance Initiatives in India

The growth of E-Governance first begins with national informatics centre (NIC) established in 1977. Later in 1987 launch of NICNET was one of the driving force to this system. Union Ministry of Information Technology in 1999 decided to implement E-Governance in all ministries and departments of government by 2000. In 2006 National E-Governance plan (NeGP) was passed. NeGP or ekranti was conceptualized with a focus on electric delivery of services. Digital India was launched on 2015 is an initiative to ensure that government services are made available to citizens electronically by improving online infrastructure and by increasing internet connectivity.

Government to citizen (G2C) is an initiative to reach of governance to have a major impact on the people at large. Major Projects are Bhoomi, Online delivery of land records, Eseva, Friends etc. Government to Business (G2B) it deals with activities of government which impinge upon business organizations. Major initiatives in this sector are E- Procurement, MCA 21, Registrations, and Licenses etc. Government to Government (G2G) is an initiative deals with large scale processing of information and decision making within government systems. Major projects are Khajane, Smart Gov (Andra Pradesh) etc. Digital India. It is the latest initiative which is being coordinated and implemented by the department of electronics and IT, it is a program that aims at transforming the country through leveraging information and communication technologies in every sphere of economy and society. It is centered

around providing digital infrastructure as a utility to every citizen, governance and services on demand, and digital empowerment of citizens.

Ministries, departments and states fully depend and support ICT infrastructure established by Government of India. Department of electronics and information technology (DeitY) lay down standards and policy guidelines, technical and handholding support, undertake capacity building, R&D etc. E-Governance promoted through a centralized initiative to the extent necessary, to ensure citizens centric service orientation, interoperability of various E-Governance applications and optimal utilization of ICT infrastructure or resources while adopting decentralized implementation model.

Various Projects under Digital India:

MyGov.in – It is a platform that has been implemented for citizens to interactively engage within government. Jeevan Pramaan Portal – A portal which allows pensioners to submit their life certificate, which can later be disbursed to the agencies for necessary processing. E-Greeting – A portal for government greetings www.ebasta.in which is an eBook platform has been developed this can be used upload eBooks. Esampark- It is an IT platform for messages to elected representatives' digital locker.

Others – ePrisons, National Scholarship Portal, National Online Payment, and Check post Online etc.

Challenges in E-Governance: Low IT literacy, Lack of user friendliness of government websites, Not sound IT infrastructure facilities, Lack of confidence and awareness among people, Diversified Population

Smarter developments in Information and Technology influences Government of India to adopt latest technologies for delivering quality and faster services to citizens. The government focusing on inclusive growth by providing equal social, economic, welfare and information benefits all groups without excluding anyone. E- Governance emphasis transparency, equal access and accountable to all its services and also make all the stakeholders feel that they are part of this country. This system focuses on reduce the gap between government and citizens, business and other agencies by minimum government and maximum governance.

References

www.wikipedia.com

Thehansindia.com/posts/index

Sharma, M.K., E-Governance A Gateway to Smart Governance

Theoretical Concepts of E-Governance, APJ , Abdul Kalam

Sugandhyasree Bhattacharjee

Research Scholar in English
MSSV, Nagaon, Assam

**The Conflict Between the Individual and the Society
in Anita Nair's *Ladies Coupe* and *Lessons in Forgetting***

Conflict finds its space in the inner layers of human mind as the relationship cracks and the perspective of the individual and the outside entity lies in contrast owing to the fact of parasitism that operates and spreads its tentacles in varied forms of life. The conflict creates fissures in the psyche and uproots him from the comfort zone. It even prompts him to question his position in the society and the individual takes the path towards liberation crossing the moods of introspection and analysis. When the individual gets liberated, he gets into the flexible mode that accommodates an exclusive space to connect himself with the outer world. It makes him move forward in the pursuit of eternal happiness that shapes him as a complete individual. Anita Nair through her works makes an attempt to portray the intricacy of the relationship that man shares with the world. She delves into the portals of human psyche and reveals the effect of change on man as the natural instinct pressurizes him towards the aspect of static form.

Anita Nair is a popular writer in English. She was born at Mundakottakurissi near Shornurin Kerala State. A bestselling author of fiction and poetry, her novels, *The Better Man* and *Ladies Coupe* have been translated into 21 languages. The dominating themes of the novels *Ladies Coupe* and *Lessons in Forgetting* reveal the different elements that expose the unavoidable conflicts.

Anita Nair in her novel *Ladies Coupe* portrays the sacrifice that a woman goes through within her own self to maintain the dignity of her family in the society against her wish. It shows how a traditional Indian family forces a woman to live under patriarchal domains. The institution of marriage that stands between individual interests and the moods of the family setup reflect the intricacy of the pertinent inclination. In the words of Sethi, The core relationship in the Indian family rests between the parent and child. Likewise, marriage in the family is not an individual or personal decision based on love but is considered to be the appropriate commitment in order to fulfill family obligations. In a sense, marriages are not between individuals but between families. In Indian families, the decision making power is usually vested in the parents. In areas of cohesion and differentiation, the traditional Indian family places heavy emphasis on proper attitude and conduct in accordance with the prescribed roles, obligations and duties. (Sethi, 31:22-30)

In the novel *Ladies Coupe*, the protagonist Akhila was the only sole worker in the family to feed her family. She was so busy in handling her family responsibilities that she forgot to look after her emotional needs. For the society, she was the perfect example of a woman who knows to handle her family but she fought within herself for her freedom. Akhila identifies the vacuum created in her life and poses a question to her own self that says about the institution of Marriage. The question "Can a woman stay single and be happy, or does a woman need a man to feel complete?" reflects the self-introspection on the part of the protagonist in facing the tremors of

life and stimulates her in taking a step towards individual freedom. Akhila wanted to live her life on her own terms but she never took the stand for herself. It is only towards the later part of her life after forty years that she decided to live for herself leaving her family. She left her home and decided to travel alone in a coach where she met a set of five ladies and each one narrated their own stories. From them she learned that each woman has their own wish but only for the sake of the society they don't speak up. They wish to shut down their voice rather than creating problems at homes. But in present times such sacrifices are of no use which we can clearly see in the example of Akhila. She sacrificed her whole life for her family, but they bothered to ask her for her needs. She was only a bread earner for the family. At last, she decided to come out of the conflict between herself and living for society, and she had chosen her freedom. Anita Nair focuses on the aspect that the family and the society are deeply knitted together and transgressing the borders of the family culture has everything to create an impact on the lives of the individuals. She shows how an individual has to wade through the turbulent waters to give value to her own self.

Lessons in Forgetting by Anita Nair reflects the life of individuals in corporate culture and its influence on relationships. It exposes the plight of two characters Meera and J. A. Krishna Murthy who lead their lives which were thrown out of the way. The novel focuses on the aspect that the fine threads of nature have something to get connected with the relationships that human minds are encountered with. The writer uses the symbol of cyclone as a metaphor in delving deeper into the layers of family bonding.

This violent depression of Nature becomes a metaphor for the sweeping changes that strike our lives in Anita Nair's new novel, "*Lessons In Forgetting*".... her most intense book....an intimate exploration of duty, betrayal and the frail beauty of second chances...these are powerful emotional chords..." (Times of India)

The issue of female foeticide and its effect in retaining the values of family culture in India, the father-daughter relationship, responsibilities of a single parent are discussed giving a clear picture of the bridge that has to be built in between the society and the family so as to preserve the values of Indian culture. Anita Nair although reflects the plight of women in their struggle for self-realization, she refuses to get into the mould of being termed as a feminist writer as she feels that it limits her imagination and confines her to a limited sphere. Her versatility is exposed as she keeps on shifting spaces of creativity plunging into different waters of Crime fiction and Historical Fiction. The line of thinking that Nair holds in her forte is identical to the thought process shared by the women writers like Anita Desai, Shashi Deshpande etc. But Anita Nair takes a step forward by penetrating into the workings of human mind.

Anita Nair shows the importance of the individual's integrity in a person's self-fulfillment. She occupies a prominent position in the world of contemporary Indian English writers. Her style mesmerizes the readers with a unique meditative technique to present the happenings before the eyes. Anita Nair's fiction offers a view of the conflict between the individual and the outer world that poses a threat to the very foundations of the self that always seeks to liberate from the imposed structures of the society. Owing to her interest in human psychology as she wished to be a

Psychiatrist, her pen touches the recesses of the insides digging out the varied moods and impressions of the seed of human thinking. She probes into social condition and maps them with the crude instincts of human race without pointing her fingers to any distraction in particular. All her characters are confronted with the inevitable conflict and they undertake a process of introspection to come out as successful individuals marking themselves as prototypes of freedom.

References

Dantuluri vamsi Raghu, "The Conflict Between the Individual and the Society as Portrayed in Anita Nair's Fiction", *Contemporary Literary Review India*, ISSN 2394-6075, Vol 4, No 4: CLRI November 2017. Web.

Sethi B.B. "Family as a potent therapeutic force". *Indian Journal of Psychiatry*, 31(1989): 22-30. Web.

Ladies Coupe. New Delhi: Penguin, 2001. Print.

Lessons in Forgetting. New Delhi: Harpercollins, 2010. Print.

Soumya Sam

Assistant Professor in English
Mar Gregorios College of Law, Nalanchira

Amplified Voices of the Youth: A Depiction of Youth Culture in Chetan Bhagat's Novels

Cultural studies break new ground through its interdisciplinary investigations in which culture creates and at popular culture and day to day life which has been dismissed as inferior and unworthy of study. Here comes the question of studying about the youth culture, which is a separate culture from the older generations. This is about analyzing the lives of youngsters, their norms, values and practices. Chetan Bhagat is a renowned writer to be studied in this respect as his literary works addresses the issues related to Indian youth and their aspirations. This paper is an attempt to study youngsters' identity crisis, unrest, alienation, chaos, ambitions and their broadened views through Chetan Bhagat's first two novels Five Point Someone and One Night @ the Call Centre.

Chetan Bhagat is the author of eleven block buster books which include eight novels and three non fiction books. His books have remained the best sellers since their release. Five out of his eight novels have already been adapted into Bollywood films. The New York Times called him the biggest selling English language novelist in India's history'. Time Magazine named him amongst the '100 most influential people in the world' Chetan writes columns for newspapers focusing on youth and national development issues. He is also a motivational speaker and screen play writer. He quit this banking career in 2009 to devote his entire time in writing.

Five Point Someone: What No to Do at IIT is a story about three friends- Alok, Hari and Ryan, in IIT who are unable to cope with the educational system of it. They get off to a bad start and while they try to make amends, things only get worse. They become the lowest echelons of IIT society. They have a five point something GPA out of ten, ranking near the end of their class. This GPA is a tattoo that will remain with them, and come in the way of anything else that matters-their friendship, their future etc. While the world expects IIT ians to conquer, these students are struggling to survive. This is a truth when reality is considered and also as there are many cases related to these issues. This novel voices the rigidity and monotony of the students in the high level institutions, these cultures and the life inside the campus and outside the campus.

Chetan Bhagat gives a glimpse of the blazing effects of ragging which is a very common thing even when there are rules against ragging, which is a punishable offence. At the very beginning of the novel the readers confront with a ragging incident. Some senior students ragging their juniors says "you bloody freshers, dozing way eh? Rascals, who will give an introduction?" (3). Incidents in the name of ragging creates great psychological effect on the minds of students which may increase the suicidal attempts.

Five Point Someone is the story of the friendship culture of the youth. Rayan saves Ashok and Hari from the ragging. After that they become close friends. They share their emotions, feelings and opinions with each other. They set out the examples for

the prominence of friendship in youth culture. At the end of the novel Prof. Cherian says in his speech, “life is too short, enjoy yourself to the fullest. One of the best points of campus life is the friends you make. And make sure you make them for life” (262). This statement once more confirms the value of friendship.

The three friends wanted to enjoy their times in their own way. Youth is a part of life where the young minds try to be free from every shackle that surrounds them, which is an innate urge. So another culture which is associated with these cream times is the free minded culture. Our protagonists enjoying each and every time in the campus in between their trust rations is evident in each leaf of the novel. The narrator says, “Apart from chess, we spent our free time riding Ryan’s scooter, feeling the fierce wind whistle through our hair, we caught every new movie, visited every tourist destination in Delhi, did everything and went everywhere” (50). This friendship and free mind intertwined to form a fantastic fabric.

Chetan Bhagat tries to present that how migration of the intellectuals is problematic for the nation. If the intellectual brains of the country are going to serve abroad, it is a loss of that country. The reference of migration in this novel is Surdi, one of the characters, wants to reach the US with his GPA. He says, “I just want to reach the US with my GPA, it’s impossible but just somehow, someplace, somewhere, I don’t know, I just want to be in USA “ (99) Now also the condition is exactly the same. All the students, particularly professionals are migrating to Canada for further studies and for a job. The government job seekers are the one who wish to remain here. So this tendency is also a trend among the current youth culture.

The frustrations of the youth in the current educational system are portrayed in the novel through the voice of its characters. The grading system to assess the student’s performance has not only overburdened the students but also spoiled their originality. The limitations of the IIT system was intricately brought out by the remarks of Ryan Oberoi: “you know guys, this whole IIT system is sick. Because, tell me how many great engineers or scientists have come out of IIT? I mean that is supposed to be the best college in India, the best technology institute....it does is train some bright kids to work in multinationals. (34-35)

Competition is so intense in IITs which is creating a lot of pressure among the students. In this novel one of the professors made a remark at the end of his class: “... And respect the grading system. You get bad grades, and I assure you-you get no job, no school and no future.” (11) .Rayan, Hari, and Alok are five pointers. They blame IIT system systems as sick and for its not promoting nation building and for agitating the most intellectuals of the country.

In the end of the novel Prof. Cherian realized that: “...PGAs make a good student, but not a good person. We judge people here by their GPA. If you are a nine, you are the best. If you are five, you are useless” (261). Through this novel the writer intends to convey a social message that to become a toppers is a great achievement but that GPAs are not the ultimate factor to decide student’s potential and creativity.

One Night @ the Call Centre is his second novel which was published in the year 2005. This novel also deals about a group of frustrated youth who are not able to find

work satisfaction, working in a call centre named “connxions” in Gurgaon, Haryana. The narrator of the story was Shyam Mehra, a call centre employee who aspired to be a team leader but felt dejected that his promotion was deliberately delayed by his boss, Subhash Bakshi. Esha, the next character wanted to be a model, but she was rejected by the fashion world due to her low height. Priyanka was Shyam’s ex-girlfriend and she broke up with him due to her mother’s compulsion to marry a rich software guy, Ganesh in Microsoft, US. Radhika was a married woman and was working order to support her family. She was staying with her conservative in-laws. Varun was an ultra modern guy who loves junk food, boozing and racing. These five people were the young guys and the last one with them was an old man of 50 yrs old, the Military Uncle.

All the six of them had their own problems in their life and tensions and stress inside their work ambience. Bored with the routine, they decided to go out for a ride in a cab. On their return their cab rammed into a construction site and the cab was made to hang on pieces of iron rods. At that time God called them and asked them to follow their instinctive paths. Then they were able to get out of the men and reach the office.

In the novel *One Night* call centre Chetan Bhagat touches upon the major social and mental issues related to youth, their struggle for survival. Chetan Bhagat touches upon the major social and mental issues related to youth, their struggle for survival in the era of throat cut competitions, it is very difficult for the people to survive. As a result the feeling of insecurity results in depression and suppression. They constantly strive for their survival. The entire country is trapped in the pawn of social evils like corruption, exploitation, manipulation and maltreatment. With piteous and tensed mind Chetan Bhagat has shown the pity of modern characters in modern world. Esha takes sleeping pills to get rid of mental pain, Vroom rides his bike at the optimum to relax mentally. It is obvious that mental pain is more painful than any other pain as Esha says, “mental pain more gruesome and unbearable than physical pain”(154).

Indian youngsters turn towards pop culture. They frequently visit bar, club and consume alcohol in excessive form to be detached from themselves and the world outside which affects and brings chaos in the world within. Bhagat has presented bear bar where Shyam, Vroom, Priyanka, Radhika and Esha frequently visit and try to lessen their stress. To stay with the glittering world of fashion, one has to be rich enough to afford the luxury of the life. Models have to look after their outer beauty and ultimately it harms their charm and becomes dismal and pale. In *One Night @ the Call Centre* Esha is health and diet conscious as she is keen to be a successful model. She does not take high calorie food and maintain her figure in order to look attractive. Low salary or less remuneration is a universal problem. Employees are not paid enough wages which they ought to be paid. They are exploited in many ways in the name of recession and competition. As a result they have to undergo financial crisis and other issues related to money. They feel more disappointed when they compare their wages with the wages of countries as their wages are not even one third to them. Regretfully Vroom claims, “We get paid well, fifteen thousand a month. Fuck, that is almost twelve Dollars a day. Wow, I make as much a day as a US burger boy makes in two hours. Not bad for my college degree. Not bad at all.”(103) Here Bhagat tries to bring out the disparity between India and foreign countries in the terms of wages

provided to the workers and employees. In India students have to struggle a lot to earn money even after getting higher education. In India employees have to sweat themselves to earn money whereas in foreign countries people get enough amounts within well scheduled time.

Chetan Bhagat cannot be compared with the classical writers as he is a writer of commercial fiction. So his writing style, his language, the way he handles the issues etc are entirely his own. Through his simplicity, effortless and emotional connectivity and easy to-understand language he could awe-struck a highly technocratic generation that could hardly spare a minute off their mobile phones and laptops. Thus Chetan Bhagat amplified the voices of the youth through his two novels *Five Point Someone: What No to Do at IIT* and *One Night @ the Call Centre* by delineating the multitudes of problems and aspects related to them regarding their campus life and work place. Thus he is a gifted writer with an extraordinary ability to understand human nature and depicting in a way that is understood by all and every generation can connect themselves to it.

References

- Abrams, M.H. and Geoffrey Galt Harpham. *A Glossary of Literary Terms*, 11th ed., Cengage, 2015.
- Bhagat, Chetan. *Five Point Someone*. Rupa & Co, 2004.
- . *One Night @ the Call Centre*. Rupa & Co., 2005.
- Biswas, Mun Mun Das. "Depiction of Youth Culture in Chetan Bhagat's *Five Point Someone*". *The Criterion*, An International Journal in English, vol.6, no.11, 2013, pp13-16, //the Criterion.com>mun.pdf//
- Nayar, Pramod. *An Introduction to Cultural Studies*. Viva books, 2008.
- Sathish, V. "Chetan Bhagat's *One Night @ the Call Centre*: An Admonition to the Indian Society". *IJELLH*, vol.6 no.7, 2018, pp28-32, //ijellh.com/ojs/index.php/ojs/article/view/4244//

Sangeetha P. J.

Research Scholar in Comparative literature
Sree Sankaracharya University of Sanskrit, Kalady

Representation of Migrant Women Laboureres in the Malayalam Film *Khaddamma*

It is common in Kerala that women in large number migrate to foreign countries in search of jobs. The severe unemployment and opportunities for jobs with a better salary in abroad tempt most female to migrate to unfamiliar lands for short or long period. A considerable number of them are working as domestic labourers in the gulf region. We are unaware of the real life of these migrant workers and their life stories remain largely untold in main stream literature and cinema.

Cinema is a visual media that can strongly reflect and interpret social reality. a good film entertains us but it is better if it emphasizes the social reality. There a few Malayalam films which treat female social problems in a realistic manner. In earlier Malayalam films non residential Malayali presented luxuriously. The cinema Akkare Ninnoru Maran (1985) by Girish is a typical example of Malayalees interest in gulf life style. Nadodikattu (1987) is a Malayalam comedy film which shows the social factors affecting Kerala such as poverty and unemployment. Varavelpu (1989) is a film directed by Sathyan Anthikkadu depicts trade union problems plaguing Kerala and picturize the unemployment and the constant strikes in our society. Gulf countries had been portrayed in films like Usthad, Ayal Kathayezhuthukayanu, Dubai etc, but in such films these countries are modeled as luxurious. The problems of gulf Malayali are represented in a scanty manner in these films. But some films like Kallukondoru Pennu, Garsom, Perumazhakalam, Arabikatha, Khaddama, Take off, Pathemari etc shows the problems of non residential Malayalees. Kallukondoru Pennu (1998) is a Malayalam film by Shyamaprasad shows little problems of migrant women labors problems.

But Kamal portrays his characters very differently in his film Khaddama (2011). Khaddama is based on the story by K U Iqbal, a Saudi –based journalist who had written an article in Bashaposhiny Varshika Pathipu 2010. The writing was based on the abuse and mistreatments of Khddamas (house maids) in Saudi Arabia. Khaddamas or house maids are employed in the Arab households, and are subjected to many hardships. The movie sends out a powerful message to the mainstream society through the realistic portrayal of the migrant women labourers.

The main purpose of the film Khaddama is to show the problems faced by women migrant domestic workers. It gives awareness to the miseries of domestic workers in gulf countries. Many Indian women work in gulf countries whose pathetic lives go unnoticed by the government or media. Majority of the women hail from very poor family backgrounds. They board in high hopes dreaming of a better future. But most of them end up as Khaddamas in Arab houses and remain arrested with in the four walls of the palatial houses. Aswathi the protagonist, who comes from a remote village in Kerala, creeps in to the jacket of Khaddamma in Riyadh, loses her identity,

surrenders her freedom and lives within the four walls of the villa. Though she adventurously saves herself from the suffocating atmosphere, she gets stranded in the vast Arabian desert and the strenuous journey through the desert obviously keeps her in a haze. In one of the Malayalam film *Perumazhakalam*, Kamal had tried to draw attention to the problems of expatriates, not presenting the actual life in gulf, but the story narrated from the point of view of two Keralite women. But in this movie Kamal takes up the marginalized life of a hapless woman who gets entrapped in the gulf for a living.

Movies and literary works which depict the life of emigrant people are abundant today life in abroad tell not the story of luxury and migration, but it is the history of sufferings that people have never heard. As we have seen in the earlier Malayalam film emphasizes the sorrowful life of female characters, but if we analyze the contemporary Malayalam films, they gave no importance to the real problems of the female. The few female oriented films we have tell nothing about women education, employment and their economic needs. But the film *Khaddama* directed by Kamal tells the story of a woman who migrated to gulf countries for a job.

There are some films that shock you with realism, the film the films that tug at your heartstrings. *Khaddama* belongs to that category. An average Malayali is a migratory bird; he is someone who risks dangers to give life of happiness to his near and dear ones. Cinema is a manipulation of reality through image and sound. It is the most influential medium of art. *Khaddama* is a film taken with a definite purpose. There are many people who work outside the country without any security for their life in deplorable living conditions. Through *Khaddama*, Kamal tries to show the pathetic condition of women workers in Gulf countries.

Khaddama film discusses many problems of a migrant who is in a foreign country. The main problems faces by migrants discusses in *Khaddama* are language problem, religious problem, sexual abuse, physical attacks, poor living conditions, confinement harsh punishment, lack of food, privacy and security, behavioral changes, the sense of loneliness .In the beginning of the film we can see the waiting launch in an airport in Saudi Arabia. Aswathi our heroine comes to Saudi Arabia with great expectation. At airport a lady officer stares at her, when she finds a Hindu name (Aswathi) in the passport. In this scene the director tries to hint the problem of an estrangement faced by the migrant labourer.

In Middle East countries, foreign workers depend on their employers for their entry visa for their residence and work permit. This system is called *Kafala* generally translated as sponsorship. In this film *Kafala* systems show through a small scene. Aswathi submits her passport to her sponsor, as soon as arrives in the Arab house. To have a common language for communication is the main problems faced by each and every migrant. Most of the migrant workers do not know Arabic. The first weeks or months under the same roof can be very difficult,. It shows very clearly in the film. At the beginning Aswathi faces very difficulties because she is only familiar with Malayalam and she can't communicate with the members of the family. The issue of accommodation is central to domestic work. Many domestic workers live in kitchen. Though they sometimes have their own quarters, their accommodations are not usually comfortable in this film the shelter provided for Aswathi and he coworker

Fatma is very small outhouse. This is very narrow and ugly room. She misses good accommodation, freedom and self respect. Her life in Kerala was comparatively better .Though poor she was free and pleasant in her own country.

The Khaddama has no freedom to talk with other people or to go out the owner's house. She is pictured as an independent woman in the sense of her memories, which show her pre –Khaddama life in Kerala. She has freedom to go outside and mingle with others. But this situation completely changes when she reaches in the Arabian country. Threats and physical attacks by the sponsors cause severe psychological problems in the employees. For example Aswathi is very smart and talkative in the beginning and she shares her life story with Fatma. But her miseries and sufferings change her lot and she becomes silent and introvert. Sexual abuse is another major problem faced by domestic workers. A migrant is extremely vulnerable when she is alone in the house with an employer who subjects her to sexual harassment: where could she run to? Who could she turn to? Who would believe her? Kamal fails to show clearly the problems of sexual abuse faced by the domestic workers in the Gulf Country. We can see only two scenes in this respect. In the first scene sponsor's father attempt to harass Aswathi by beating her hip with his walking stick. The second scene is more serious. Aswathi runs away from The Arab house and get into truck. The Arab in the truck promise her to take to Riyadh but they carry away her to the desert. Later she realizes the fact and she forcibly pull out of the truck.

Cinema is a challenging medium for a creative artist. But it is valued by the people more as a means of entertainment. In popular cinemas sex appeal becomes an inevitable part. Films as a visual media try to entertain people by the pleasing visual images. In the male dominated society most of the films give importance to the visuals of female sex and their naked body as means of entertainment. Without giving over emphasizes to sex and violence Kamal skillfully presents one of the problems faced by women in today's society. Cinema as a visual media is capable to reflect social reality. A good film emphasizes social issues and it influences viewer's thoughts. Kamal's Khaddama, in this sense, tries to change the contemporary social perceptions about the Gulf Malayalis and narrates the true life they lead in the desert countries.

If we look to contemporary Malayalam films, we find that female body is represented as a pleasure image. Projection and focusing of female body is a method recently developed in the area of photography. This method is clearly evident in film songs. But Kamal did not try to demonstrate female body in his film, instead, he tries to portray the new theme of struggles and hardships of an ordinary woman domestic worker in Saudi Arabia in a different style which close to realism . Khaddama is a film that refuses to comply with the general trend of the commercial films. Narration of the film is simple. Most of the commercial films exploits the female body and satisfy the desire of male viewers. But Khaddama film does not focus on female body. In Khaddama Kamal takes a compromise attitude. He is willing to use the beauty of heroine (Kaya Madhavan) in a soft manner. In the source story the protagonists' dies in the deportation camp, but in the film, Kamal changes this ending. He takes a compromise attitude by saving the heroine.

The theme of Khaddama is historical because this film is based upon a real story Khaddama who worked and died in Saudi Arabia. There is a strong element of realism in the film. As a whole, the film Khaddama respects women and in it women are never pictured merely as a symbol of sex. The film is pointing out an important social issue in contemporary life. However there is a criticism against the film that it pictured the Arabs in very dark colours. It would not be possible that all Arabs are cruel and sadistic as shown in the film.

References

- Bennyamin. *Aadujeevitham*. Green Bookshop, 2010.
- Cohen, Robin. *Global Diaspora an Introduction*. Rutledge Publication, 2008.
- Jayaram N. *The Indian Diaspora Dynamics of Migration*. Sage publications, 2004.
- Johen, Ameliya. *The feminism and visual culture Reader*. Rutledge publications, 2003.
- Pillai, Meena. T. *Women in Malayalam cinema: Naturalizing Gender Hierarchies*. Orient Black
- Joseph, V.K. *Cinamayum Prahyayashastravum*. Chintha publishers, 2009.
- Muraleedharan, k. *Nakshatharkadhayile Sthree Paravam*. Manolokam Group Publishing Company,
- Vijayakrishanan. *Chalachithra Sameeksha*. Kerala Bhasha Institute , 2001.
- Vellappan, k. *Cinamayum Samoohavum*. Kerala Basha Institute, 19994.
- Iqbal, k.u. “*Gaddamma*”. Bashaposhiny. varshika pathippu.,2010,pp .62-68.
- Riju, M. ‘*Keralathile Adimachantha*’. Madyamam .weekly. October 4, 2011.pp.12-17.

Jyothish K.

U.P.S.T

Swami Vivekananda Higher Secondary School, Pandanad

100 Years of Non-Cooperation Movement (1920-22): A Historical Study

Non-cooperation movement (N.C.M) was the first national level struggle by the Indian National Congress under the leadership of Mahatma Gandhi. It was formally launched on 1st August 1920. The main characteristics of non-cooperation policy were Boycott programmes. When we examine how the Indian society responded to Gandhiji's appeal for Non-cooperation, we could see so many examples; lawyers boycotted courts, students quitted educational institutions owned by the British, the public including women burnt foreign cloths on the street, farmers refused to pay tax. In addition to his appeal for non-cooperation, Gandhiji inspired to set up Constructive programmes also. Inspired by this, people began to make indigenous products, establish national schools, and spin khadi cloth using charka. Along with these, Gandhiji inspired people to participate actively in eradicating untouchability. Importance of N.C.M in Indian History is, it made the national movement, which was till then confined to the elite of the society, a grass root mass movement. Moreover, by declaring the Khilafat movement, which held in the same period to be a part of National Movement, Gandhiji try to intensify Hindu-Muslim unity. This paper make a historical study of a struggle, as in the words of Mahatma itself, that had asserted the right recognized "from time immemorial of the subject to refuse to assist a ruler who misrules."

An appreciation of the hundred- year- old freedom struggle is integral to an analysis of developments in post 1947 India. While India inherited its economic and administrative structures from the precolonial and colonial period, the values and ideals- the vision- and the well- defined and comprehensive ideology that were to inspire it in nation- building were derived from national movement. It is in this context; in 2020 India is commemorating 100 years of a historic incident. It is the Non-Cooperation Movement (N.C.M) (1920-22) , as in the words of Mahatma Gandhi, a struggle that had asserted the right recognised "from time immemorial of the subject to refuse to assist a ruler who misrule."N.C.M was the first national level struggle by Indian National Congress (I.N.C) under the leadership of Gandhiji. In support of the Khilafat movement, Gandhi inaugurated the Non-Cooperation campaign with a bang on 1 August 1920.

The last year of the second decade of the twentieth century founded India highly discontented. The events of the year 1919 greatly disillusioned Gandhi and from a cooperator, he turned a non-cooperator. Mahatma Gandhi, by that time, was convinced that no useful purpose would be served by supporting the government. The major incidents paved way for launching of N.C.M were as follows; The Rowlatt Act, the Jallianwala Bagh massacre and martial law in Punjab had belied all the generous wartime promise of the British. The Hunter Committee appointed by the British government to enquire into Punjab disturbances also disillusioned Indians. The Montagu-Chelmsford Reforms announced towards end of 1919, with their ill-considered scheme of diarchy satisfied few. The Indian Muslims were incensed when they discovered that their loyalty had been purchased during the War by assurances of a generous treatment of Turkey after War –a promise British statesman had no intention of fulfilling. The Treaty of Sevres was signed by the Allies with Turkey

after World War 1st. The Treaty provided for dismemberment of the Ottoman Empire. Thus Britain tried to limit the powers of *Khalifa*, the ruler of Turkey and the spiritual leader of world Muslims. The worldwide protest against this is called the Khilafat Movement. The Khilafat leaders supported N.C.M. Meanwhile, the Congress was becoming sceptical of any possibility of political advance through constitutional means. In this context, it was ready to take new ways of struggle. Also many sections of Indian society suffered considerable economic distress. People were waiting for actions against this. All the above circumstances lead Gandhiji to announce his first all India struggle.

The All-India Khilafat Conference held at Delhi in November 1919 decided to withdraw all cooperation from the government if their demands were not met. N.C.M under Gandhiji and I.N.C began next year. The movement was launched formally on 1st August 1920. The Congress met in a special session in September 1920 at Calcutta. The Congress supported Gandhiji's plan for non-cooperation with the government till the Punjab and Khilafat wrongs were removed and *swaraj* established. This decision to defy in a most peaceful manner the government and its laws was endorsed at the annual session of the Congress held at Nagpur in December 1920. Gandhiji, then, put up the following demands before the government: The Government should express regret over the happenings in Amritsar. It should exhibit liberal attitude towards Turkey. It should put up a new scheme of reforms for the satisfaction of the Indians. The N.C.M made huge progress all over India during 1921-22. In general, we can classify the features of N.C.M into two; Boycott Programmes and Constructive Programmes.

Boycott Programmes

The Indian National Congress outlined a Seven-item programme of Non-Cooperation viz. Surrender of offices and honorary titles. Refusal to attend government durbars and official functions. Boycott of Government or Government Aided schools and colleges. Boycott of British courts. Refusal of all classes to offer themselves for service in Mesopotamia. Boycott of elections to provincial and central assembly. Boycott of foreign goods.

Constructive programmes

In addition to his appeal for non-cooperation, Gandhiji motivated the people to participate in Constructive programmes also. It included: National Schools and Colleges to be set up. *Panchayats* were to be set up to settle disputes. Hand spinning and weaving were to be encouraged. People were asked to maintain Hindu Muslim unity. Give up Untouchability Observe strict Non-violence. When we evaluate how Indian society responded to Gandhiji's call for N.C.M, we can see the practical implementation of these boycott and constructive programmes all over India.

The adoption of N.C.M (initiated earlier by the Khilafat Conference) by the Congress gave it a new energy and, from January 1921, it began to register *considerable success* all over the country.

a) *Nation-wide Tour*: Gandhiji along with Ali brothers (who were the foremost Khilafat leaders), undertook a nation-wide tour during which he addressed hundreds of meetings and met a large number of political workers.

b) *Educational Boycott*: In the first month itself, thousands of students (90,000 according to one estimate) left schools and colleges and joined more than 800 national schools and colleges that had sprung up all over the country.

c) *National Educational institutions*: It was at this time Jamia Millia Islamia (National Muslim University) of Aligarh, the Bihar *Vidyapith*, the Kashi *Vidyapith* and the Gujarat *Vidyapith* came into existence.

d) *Boycott of law courts* : Many leading lawyers of the country , like C.R.Das , Motilal Nehru, M.R. Jayakar , Saifuddin Kitchlew , Vallabhbhai Patel , C. Rajagopalachari , T. Prakasam and Asaf Ali gave up lucrative practices , and their sacrifice become a source of inspiration for many .

e) *Boycott of foreign cloth*: Volunteers would go from house to house collecting clothes made of foreign cloth, and the entire community would collect to light a bonfire of the goods.

f) *Promotion of Khadi cloth*: Khadi soon become symbol of freedom. People spin *Khadi* using charka.

g) *Picketing of Toddy shops*: Government revenue was considerably declined due to this.

Farmers in Awadh refused to pay tax; the tribal groups in northern Andhra entered the forests and collected the forest produces violating the forest laws and a lot more actions.

Thus, Indian society responded positively to Gandhiji's call for Non-cooperation. In this situation, it was hardly surprising that the Government came to the conclusion that its earlier policy had not met with success and that the time to strike had arrived. The below points justify this change in attitude of British. In September 1920, at the beginning of the movement, the Government had thought it best to leave it alone as repression would only make martyrs of the nationalists and fan the spirit of revolt.

In May 1921, it had tried, through the Gandhi-Reading talks, to persuade Gandhiji to ask the Ali Brothers to withdraw from their speeches those passages that contained suggestions of violence; this was an attempt to drive a wedge between the *Khilafat* leaders and Gandhiji, but it failed. By December, the Government felt that the things were really going too far and announced a change of policy by declaring the Volunteer Corps illegal and arresting all those claimed to be its members. In Bombay, the government tried to suppress the demonstration during the visit of Prince of Wales, killing 53 persons and wounding many. Thus attitude of the British towards N.C.M was to end it any cost.

This mood of struggle was soon transformed into retreat. Much against the instructions of Gandhiji, the movement led to serious mob violence at Chauri Chaura in UP where a police station was burnt and a number of police officials were killed. This incident disappointed Gandhiji and he realized that the people could not fully understand the essence of the principle of *Ahimsa* (Non-violence). Gandhiji immediately suspended the N.C.M. The movement, thus, finished in February 1922, Gandhi was charged with fomenting disaffection among the people against the

government and sentenced to imprisonment for six years but was released after two years because of his illness. Though there aroused arguments against and for Gandhiji's decision to withdraw N.C.M, which to some extent continue even today in academic sector, N.C.M had a major role in making the national movement, which was till then confined to the elite of the society, a grass root mass movement. It is inevitable to commemorate it in its 100th year.

References

- Chandra, Bipan (ed) , *India's Struggle for Independence* , Penguin Books , New Delhi , 1989.
Chandra , Bipan (ed) , *India Since Independence* , Penguin Books , New Delhi , 2008.
Chandra , Bipan , *History of Modern India* , Orient Blackswan , New Delhi , 2013.
Grover , B.L &Mehta , Alka , *A New Look at Modern Indian History* , S.Chand Publishers, New Delhi , 2014.
Sharma , L.P , *History of Modern India* , Konark Publishers , New Delhi , 2010.
○ Gopi, V.K , *History of Modern World* , Calicut University Central Co-operative stores , Malappuram , 2009.

Submission of Papers

The Investigator is published quarterly (March, June, September and December) It welcomes original, scholarly unpublished papers from the researchers, faculty members, students and the diverse aspirants writing in English. All contributions should follow the methodology of a research paper. The cover page of your paper should contain the title of your paper, author name, designation, official address, email address etc. Contributors should adhere strict academic ethics. Papers can be submitted throughout the year. You are advised to submit your papers online with a brief abstract of the paper to the following email address:

acsrinternational@gmail.com

For Subscription & Enquiries

Mobile: +919947116804, +919946138576

acsrinternational@gmail.com

www.acsrinternational.com

ISSN 2454-3314

The Investigator is an international Peer-Reviewed multidisciplinary journal published quarterly (March, June, September and December), launched under the auspices of the academic community *Association for Cultural & Scientific Research* (ACSR). Keeping the panoramic scopes of research as a vibrant path, *The Investigator* intends to reflect on the skilled minds attitudinally conjuring from humanities to other disciplines. The journal explores the currents of criticism and unleashes divergent thinking.

June 2020
(Vol. 6, No. 2)



Association for Cultural & Scientific Research
www.acsrinternational.com