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*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 It welcomes original, scholarly unpublished papers from the researchers, faculty members, students and the diverse aspirants writing in English.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.

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**Parvathy Vijayan**

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**Camera in the Kitchen: Cooking and Consuming  
Class and Gender Identities through Food**

*Annie's Kitchen is a Malayalam cookery show hosted by Amritha Channel two times in a week in Kerala. The program features Annie, an yesteryear actress cooking fancy dishes for invited celebrities from different walks of life like cinema, politics etc. What ensues after Annie's elaborate preparation of her "choicest" dish is a tete atete with the chosen celebrity, in which she engages them in a lively conversation about their life, career and the choices they made for themselves. The conversations are always gendered, she always encourages the menfolk to talk about the ups and downs in their career and their success stories at best (or else they would not have been there), demurely nodding in understanding and clicking her tongue at the right places. For women folks, it is an entirely different arena, where unassuming women celebrities are bombarded with Annie's fancy questions on what they do to don the roles of the perfect daughter, wife and mother. Most of the women celebrities fail to claim Annie's coveted trophy of "Good Mother and Good Wife", few make it to a B grade in her rating. Then she goes on to regale her guests on things that ought to constitute a good wife and good mother. Some guests leave bemused, others express their contradictory views in a mild tone, yet others agree to disagree.*

Annie herself puts on the role of the happy, lucky wife –mother, like the makeup on her face and her lovely, classy dresses. She talks animatedly about how her sons demand her for all kinds of fancy dishes and how her in laws praise her for her exemplary culinary skills and how her husband is the perfect macho man (her husband is the famous Malayalam director, Shaji Kailas). She gives you this picture of herself as the self-sacrificing wife and mother, who is utterly subservient to her husband and kids. She always talks of her audience, ("entepreshakar" in Malayalam) as a bunch of not so educated, middle class, housewifely women who will all agree with her own patriarchal norms on life and who revels in the simple notion of "let the man in your life be your master and then you can live happily". She also projects herself as a talkative woman who doesn't know much about the outside world and its nuances and is blissful regarding her state of ignorance and believes that so does her "preshakar" assume of themselves. A good woman according to Annie, and the best example for a good woman is Annie herself by her own standards, must excel in cooking(not just the avial- sambar kind, but one who cooks all the fancy dishes), must be married at the right age and have kids and goad about them. A good woman is at her best when she doesn't know a trifle about the world and talks and laughs incessantly over trivial matters.

In an episode with Dr Vasari and her husband, Annie initially judges and constantly passes remarks on Vasuki's reluctance to cook elaborate delicacies for her family. Annie doesn't use an iota of common sense to see how time constrained the life of a district collector would be, for her to rise up early in the morning to cook idly sambar or, for that matter, why Vasuki should cook, when she has more important matter to attend to. Furthermore, Annie doesn't show any interest or appreciation in Dr Vasuki's

towering academic qualifications and merely shows a bit of happiness when she makes Vasuki sing two lines. Of course, what good is a woman who can not sing, but is a trained physician and IAS-IFS rank holder. In the episode with serial actress Gayathri Arun, Annie (of all women who leaves her children behind to come for shooting) muses how Gayathri's kid will cope when her mother leaves for shooting. She also reminds Gayathri to be thankful to her in-laws for letting her follow her passions even after marriage. The episodes Annie has with spinster actresses witness Annie's enthusiasm to get the ladies married off as early as possible to good hearted men who will bestow these ladies with a good, happy house and kids and a lifetime of happy cooking for all of them. To those peppy women who tell her that they are not waiting to be swept off by the Prince Charming, she tells that life for a woman is complete only in a good marriage. She doesn't bother to appreciate or at the least understand the spirit of fire in young actresses like, for instance, Miya, who tells her that she loves scuba diving and skydiving. In her metaphorical reply, Annie says that she would neither aim for the skies nor the sea, she would rather stay firmly "grounded". Navya Nair, an actress, had a tough time convincing Annie that a good housewife's salvation lay not only in cooking. Annie was so shocked by Navya's statement that she had a help in the house to cook for her and that she diverted her time and energy to her passions like dancing and reading. Navya reminds her that the time and effort spent in cooking drains women of their resources to do more productive work and enjoy their lives, but Annie doesn't agree.

Finally, Annie comes around to accepting that she too hates piled up housework like cleaning and washing, which means that she enjoys cooking as it is done from a comfort level, from her rich household which provides her with what she needs. Coming from a middle class family background, with a working mother, Navya knows the pain an ordinary woman has to undergo in her everyday "drilling" in the kitchen; she talks of the difficulty her mother faced to "fill the quorum" (in her own words) in the plate. Annie shrugs away that fact with a sweet smile and says that all women interested in cooking will always feel like that. Annie repeatedly asks Navya isn't it mandatory for a woman to cook a variety of dishes so that her family is kept happy, Navya retorts that it isn't only the woman's task to cook for the family, the man can also very well take part in it. Annie, of course, isn't convinced very much. Annie appears somewhat placated with Nithya Das, another film actress, who tells her that she observes "Karva Chauth<sup>1</sup>" and adjusts herself with her inlaws when she goes to visit them. Nimisha Sajayan, known for her natural and make up free acting, had to face a lot of flak from Annie for not using make up when coming to her show also. Nimisha covertly replied that she prefers make up for the screen and the rest is her personal business. With the firebrand actress, Renjini Haridas, who is known for her candid opinions and fluent English, Annie toned down her English and scales of perfect women archetypes to conduct a reasonably affable conversation. Even with someone as not so traditional as Renjini, Annie played the wedding cards, wishing Renjini all the the best for a good husband and telling her to get married as soon as possible.

With elder women celebrities, it is an entirely different game. Annie profusely shows her admiration and happiness at how hard they have striven to bring up their children and christens them with the happy crown of motherhood. She sings paeans to mothers and their manifold hardships but fails to see the real picture of their lives.

Annie's choice of food items for each of the guests reflects the age old practice of associating fancy food items with rich celebrities whom she somewhat likes or tolerates. For example, it was all mutton, chicken or paneer delicacies for actors like Tovino Thomas, Miya and Gayathri whereas it was just the humble bread upma and Aval milk for Vava Suresh and Santhosh Pandit, whom she designates to a lower class.

Example galore for this kind of treatment towards guests. Annie seems to typify an image of a woman Malayalee audience would well receive. She believes that what she showcases and put forwards to the audience and hosts, sometimes even at the cost of denigrating the hosts, will win her the hearts of the audience. But the reality is that through Youtube, Facebook and other social media, Annie has been receiving tons of disapproving comments for her discriminating and disparaging comments and attitude towards her guests and their life choices. This happens because, unknown to Annie, who has been living a closed life during all these years with her family as the universe, the Malayalee audience has taken a pirouette in their attitude towards motherhood, home life and has come out of the cocoons of discriminations and petty prejudices based on caste, class and gender.

Malayalee women are all set to tie knots with their dream jobs, before tying knots with the life partner of their choice. They don't "place" their freedom, as Annie says, at their "husband's feet", after marriage. Instead they chart their own dreams and aspirations. Even those who lead a sedentary life as housewives find time to pursue their interests. So, when Annie says that she speaks like one of these women, she doesn't really sound right. Annie speaks about the hardships of motherhood and womanhood at large from the comfort zone of her upper class, rich home and doesn't know the stakes she plays to get appreciation from the audience.

Pierre Bourdieu in his *Distinction: A Social Critique of the Judgment of Taste* talks of cultural capital and how people with higher volumes of cultural capital dominate the lower classes with their own definitions of what is legitimate and illegitimate in society. A yesteryear film actress, coming on a popular television channel and preaching on the dos and don'ts of young women constitutes a cultural capital that tries but fails to dominate the society. Bourdieu says that such cultural capital possessed by upper classes dominates the society, but societies do change with time and so should the theories being written about them. Here, we see, however hegemonic Annie's Kitchen tries to be, the ideologies preached by it are strongly refuted by the general public through social media. Bourdieu speaks of the concept of "habitus", which is a physical manifestation of the cultural capital. But, here, the social class inhabited by the host is completely contradictory to those inhabited by the guests and viewers. Hence, the disparity of tastes. Again, the habitus endorsed by Annie is largely an imagined one, a world in which women are under the (happy) domination of men and cooking is the ultimate trophy that they can win. Such projections mainly cater to middle class audience, who, are the supposed viewers of the program. If we were to note how many times Annie says about her "preshakars" and how many times she alters the ingredients of fancy dishes so that her "preshakars" can easily cook them at home with their own local ingredients and of the number of times she likens the instances in her life to those faced by middle class mothers, we can easily observe the aim in the creation of such a habitus and cultural



capital. But, the end result is that, unlike the delicacies prepared by Annie which are gobbled up by the celebrities, the identities are not consumed by the public, instead they are condemned and laughed at and seen as old wives' tales.

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**Conceptualizing Ecological Concern and the Ideology of Translation**

*Women have long been associated with nature. They have been reconstructed as pure, moral, kind, long-suffering, and beautiful and the nature were too feminized in different historical periods. It cannot be recognized that this process of dividing human qualities among men and women, and nature and human beings as an innocent act. Many feminists recognized that this association between women and nature has historically been used to exploit them. But the ecofeminist concepts have been criticized in different perspectives. This paper tries to conceptualize the ecological concern in the renowned Malayali feminist writer K. R. Meera's *Aa Maratheyum Marannu Marannu Njan (And Slowly Forgetting that Tree...)*, and examine how the translator J Devika handled her unique style of writing in the process of translation.*

In the early 1970s, both feminist movement and the environmental movement have become stronger and it has led to a platform for discussing the concept ecofeminism widely. Rosemary Ruether says that "women must see that there can be no liberation for them and no solution to the ecological crisis within a society whose fundamental model of relationships continues to be one of domination. They must unite the demands of the women's movement with those of the ecological movement to envision a radical reshaping of the basic socioeconomic relations and the underlying values of this society" (Ruether, Rosemary.1975, p. 204). Many other feminists like Susan Griffin, Carolyn Merchant, Ynestra King, Ariel Key Selleh, Karen Warren, and Val Plumwood uphold the same notion that ecology is a feminist issue. But there have been many criticisms raised against ecofeminism by the 1990s. Biehl Janet views that "the use of metaphors of women as 'nurturing'- like the earth, and of the earth as female abound are regressive rather than liberating women" (1991, p. 17-19). Vandana Shiva speaks of the politics behind the masculinization of 'motherland'. During the colonial period, feminine attribute of 'Mother India' was a symbol and inspiration for the struggle against British rule. But, by the end of the 1980s, the major focus of the nation state was the 'development'. Here the metaphor 'motherland' has disappeared and the state seemed to behave as a patriarchal parent (Shiva, Vandana. 2014, p.108). The ideologies of different streams in ecofeminism are reflected in the works of contemporary women writers. Some writings deliberately associate women with nature while others spontaneously open up an ecological concern in writing.

The renowned contemporary Malayalam writer, K. R. Meera entered the literary public sphere in Malayalam in the latter half of the 1990s. There have been strong attempts from the masculinist literary criticism to define 'women's writing' during this period in Malayalam. Satchidanandan coined the word 'pennezhuthu' in Malayalam in his long preface to the work *Paapathara* (1990) as an equivalent to 'Ecriture feminine'. J. Devika observes this notion critically in her introduction to *The Masculine of Virgin* by Sarah Joseph:

Though Satchidanandan did not set up any universal model for feminist literature explicitly, this classificatory scheme in which Sarah Joseph's writing

represents the pinnacle of feminist progressive consciousness lends itself to the interpretation that it is the model for feminist writing in Malayalam. But 'consecration' was achieved in a stronger sense through subtly interpreting her work as conforming to the radical- left political- aesthetic project. (Devika, J. 2012, p. xxvii).

Many women writers, including K. R. Meera also expressed their denial of this labelling of women's writing in Malayalam. At the same time, Meera's writings are powerful to interrogate gender inequality in Malayalee society and redefine the heterosexual relation. Though her works are not compliant with the prescription for women writing in Malayalam, there is a translating process takes place in her writing in connection with different streams of thoughts in 'feminist' writings. This process is more obvious in her work *Aa Maratheyum Marannu Marannu Njan* with regard to her ecological concern in writing. This paper focuses on how ecological concern becomes part of her unique narrative style in this novella and what happen when it translate into English.

The novella develops through different stages of the life of a woman, who was abandoned by her father at a bus stop in the city. He never came back and she was taken to a house by a wood cutter. In his hut, the wood cutter raped her when she was half asleep. The scene of a twisted rope and axe, and the piercing scent of wood in the room in which she was raped continue to haunt her ever after. Shocked by his daughter's rape and humiliated by the police officers who caught him in the act of prostitution, Radhika's father becomes mad. To earn the living after the death of her mother, Radhika takes to the same profession of flesh trade of her mother. But she doesn't continue the profession because the presence of her first client Christy reminds her of her rape at ten and her first experience ends up with an another rape in Radhika's life. At Law College, Radhika meets Christy again and then she discontinues her studies to work as housemaid. But he compels her to continue her study and their relation develops gradually. Their relationship, its separation, her marriage and later life with her husband and the re- entry of Christy in her life, all weave together a complex life of both brutal violence of the patriarchal society and the pleasant moments of lovemaking in a heterosexual relation.

In this novella, Meera develops a complex structure of memory and counter-narratives with the image of tree, which describes special moments in the story. The first brutal incident in Radhika's life happens at the age of ten. The memory of this incident haunts her as the image of twisted rope and axe, which the wood cutter used to cut the trees. The author describes many terrible moments in the later life of Radhika through the image of the wood cutter and the sound of a tree being hacked down. These images used in the story reflect men's brutal violence both on women and nature. Meera deploys the image of tree again to narrate different moments in the relationship between Radhika and Christy, "At his glance, green shoots appeared on her. When he touched her, the vines grew long. When he embraced her, tiny buds opened and she burst into bloom" (p.28).

In 2015, the well known Malayali historian, social critic, and feminist, J. Devika has translated the novella *Aa Maratheyum Marannu Marannu Njan* into English. As a translator, Devika has previous experience in intervening with the works of K R

Meera. Meera speaks of this translation practice, “the dream I have in one language, she interprets for the world in another.”(Meera K R. 2015, p.xiii) The title of the novella was *MaraviMaram* (The Tree of Forgetfulness), but later, considering the suggestion of the editor of *MathruboomiWeekly*, it has changed to ‘*Aa Maratheyum Marannu Marannu Njan*’. The editor felt that the title should reflect the poetic narration of the text. It is obvious in the translation too where the translator translate the title poetically as ‘And Slowly Forgetting that Tree’ along with transliteration of the title in the source language.

Translation is not a simple innocent act. Many processes like the selection of the text for translation, the purpose of the translator and the power relation between the source language and target language are the elements, which determine the pertinence of a translation. Speaking of the politics of translation, Spivak emphasisez translator understands on resistant and conformist writing by women:

The translator from a third world language should be sufficiently in touch with what is going on in literary production in that language to be capable of distinguishing between good and bad writing by women, resistant and conformist writing by women. (Spivak. 2000, p.404.)

A feminist translator should be vigilant to the selection of the text for translation. He/she should be capable of placing the selected text among the women’s writing in the source language. Devika understands the peculiarity of short, sharp, ironic and sarcastic little sentences, through which the author construct a particular form and emotional effect. This narrative style is very apt to the picturisation of world of lovelessness and violence of the public and domestic space. In translator’s preface entitled ‘The River of Fire’, J Devika speaks of the reason behind maintaining the form of the source text:

The unique feminism of Meera’s writing become most visible; in its insistence on eschewing patriarchal ideologies of domesticity, marriage, and love. Such grim determination is surely reminiscent of the kind of realism practiced by her illustrious foremother in Malayalam, K Saraswati Amma. (Devika, J. 2015, P. xvii)

Trying to reconstruct the narrative technique through translation, the translator here not only maintain the unique style of the source text, but also reemphasize the history of women’s writing in Malayalam. Translator’s preface here becomes a strategy in translation. Luise Von Flotow views that prefaces and footnotes constitute an important part of paratexts. In feminist translation, these strategies remind the reader that this is a feminist political activity. This kind of strategies in translation make the translator more visible, and it emphasizes that this is a writing project, challenging patriarchy. (Flotow, Luise Von. 1997, p.72)

The titling within the target text demand special attention. The target text unfolds through varied titles such as ‘Once again’, ‘the sprouting’, ‘a terrible love’, ‘woodlands in the time of madness’, ‘the unrelenting sky’, and ‘will’. Apart from reaffirming the subject of the story, these titles interconnect different dimensions of the story in a special way; the titles signify the repeating sexual violence against

women, the loveless world, resistance and the presence of the images of tree throughout the story. Different images of wood in the story, its smell, sound and visuals create varied moods to the different situations. Translator tries to recreate this effect in the target text. The source text, “*Muriyil oru theekshna gandhamundaayirunnu. Pachamarathinte gandham*” (p.33), is rendered in the target language as “A piercing scent filled the room. The scent of wood, freshly chopped and raw.” (p.4). All these decision making in the process of translation shows translator’s vigilance to the unique style of the author intertwined with the feminist ideology of the source text and the visibility of the translator as a feminist.

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### **Citizenship Amendment Act in Defiance of Multiculturalism in India**

*Multiculturalism concept is originated in 1970s and it has been used to define culturally diverse society as well as to refer to a kind of policy that aims at protecting cultural diversity. But it is widely used in all over the world to define disadvantaged and marginalized groups like tribes, linguistic, cultural and religious minorities, LGBT, disabled etc. Multiculturalism also defines immigrants who may come under ethnic religious minorities as well as minority nations and indigenous people. The concept Multiculturalism was used to tackle the problem of immigrants in Canada. Then the term was widely used in other countries where immigrants of different countries of the world lived and settled. The Indian Parliament passed Citizenship Amendment Act in 2019 December 11 and is discriminatory, divisionary and against the foundational philosophy of constitution of India. CAA is discriminating the people on the basis of religion in particular for excluding Muslims. CAA seeks to grant citizenry rights to religious minorities of neighboring countries on the basis of religion and is against the article 14 of the Indian constitution. Unity in Diversity is the beauty of India and India is the best example for a Multicultural society. Threat to Multiculturalism occurs when discrimination begins. CAA raised biggest challenge for India to preserve the pluralistic tradition by promoting the spirit of Multiculturalism.*

India is a secular and sovereign country. It is well known across globe about its characteristic unity in diversity. Its multicultural characteristic makes distinct from other nations. But the new citizenship amendment act 2019 became a controversial act in all over India. The act is meant for providing citizenship to illegal refugees. But the citizenship on the basis of religion criticized in each and every corners of India.

No doubt that nationwide protest against the contentious Citizenship Amendment Act 2019 (CAA) in India has underlined the deep division within the country and in the international community. The world press frequently publishes what damage has been done to the India's settled foreign policy and its global position in the aftermath of CAA. The significant issue is that India is steadily moving towards isolation in the global stage and its trusted allies have also questioned India's constitutional commitment towards minorities' rights (Nagarwal, 2020).

#### **The citizenship act 1955**

This act prohibits acquiring the citizenship for illegal migrants in India. According to Sec 1 (b) of the Citizenship Act 1955, meaning of illegal migrant as: "Illegal migrant" means a foreigner who has entered into India without a valid passport or other travel documents and such other document or authority as may be prescribed by or under any law in that behalf; or with a valid passport or other travel documents and such other document or authority as may be prescribed by or under any law in that behalf but remains therein beyond the permitted period of time.

Illegal migrants can be imprisoned or deported according to the provisions that have made in the Foreigners Act, 1946, and the Passport Act, 1920. In 2015 and 2016, the central government issued two notifications exempting certain groups of illegal migrants from provisions of the 1946 and the 1920 acts. According to this, Illegal migrants belong to Hindu, Sikh, Buddhism, Jainism, Parsi and Christianity from Afghanistan, Bangladesh and Pakistan who arrived in India on or before 2014, December 31 will not be deported or imprisoned for being in India without valid documents.

Five conditions for obtaining citizenship in India

- Citizenship by Birth
- Citizenship by Descent
- Citizenship by Registration
- Citizenship by Naturalization
- Citizenship by incorporation of territory

It is mandatory for a person to live in India for at least 11 years to acquire citizenship naturally.

What is CAA2019?

CAA is Citizenship Amendment Act and is passed in the Parliament in 11<sup>th</sup> December 2019. According to CAA 2019 in the Citizenship Act,1955 which is the principal act in section 2, in subsection (1), in clause (b), the following provision shall be inserted, namely:

“Provided that any person belonging to Hindu, Sikh, Buddhist, Jain, Parsi or Christian community from Afghanistan, Bangladesh or Pakistan, who entered into India on or before the 31st day of December, 2014 and who has been exempted by the Central Government by or under clause (c) of sub-section (2) of section 3 of the Passport (Entry into India) Act, 1920 or from the application of the provisions of the Foreigners Act, 1946 or any rule or order made there under, shall not be treated as illegal migrant for the purposes of this Act.”

In the Third Schedule to the principal Act, in clause (d), the following proviso shall be inserted, namely: — 'Provided that for the person belonging to Hindu, Sikh, Buddhist, Jain, Parsi or Christian community in Afghanistan, Bangladesh or Pakistan, the aggregate period of residence or service of Government in India as required under this clause shall be read as "not less than five years" in place of "not less than eleven years". (Ministry of law and Justice)

Some other points:

The provisions on citizenship for illegal migrants will apply in all over India except tribal areas of Assam, Meghalaya, Mizoram and Tripura and the inner line areas notified under the Bengal eastern frontier Regulation, 1873. CAA 2019 made it mandatory for a person to stay in India for at least 5 years. It was 11 years in CAB 1955 and it was later reduced to 6 years. A person may be given an OCI card, if he is of Indian origin or the spouse of a person of Indian origin. According to CAA 2019, OCI cardholder can travel in India, work and study in the country.CAA 2019 gives citizenship to illegal refugees belong to Hindu, Buddhist, Christian, Jain, and Parsi

coming from Pakistan, Bangladesh and Afghanistan. The applicant for Indian Citizenship should have intruded in to India on or before 2014 December 31.

CAA provides Citizenship to anyone on religious ground is not acceptable by the civilized society. It should be freed from religious, racial and ideological affiliation. If Sikh illegal migrants from Afghanistan and Muslim illegal migrants from Bangladesh are living in India, only the Sikh illegal migrants get citizenship in India and the Muslim with the same condition will exclude from this provision. The religious basis of CAA violates the constitution of India. Preamble of the constitution of India has been stated that “we the people of India have solemnly resolved to constitute India into a sovereign, Socialist, secular and democratic Republic.” CAA 2019 violates article 14 of the Indian constitution which guarantees right to equality before law for all the people living in India. CAA is also against the article 15 of the Indian constitution which guarantees non discrimination on the grounds of religion, caste, gender, race and place of birth. According to the government the Muslims cannot be treated as prosecuted minorities because Pakistan, Afghanistan and Bangladesh are Muslim majority nations. Government clarifies that the reason behind this bill are the partition of India on religious basis and the failure of Nehru- Liaquat pact of 1950 in protecting the rights and dignity of the minorities in Pakistan and Bangladesh. The government has no answer why religious minorities in Muslim sects such as Shias, Baloch and Ahmediya, whose members had been facing utmost religious persecution in Pakistan, Bangladesh and Afghanistan had been excluded. Further, the government has no answer why persecuted groups from other neighboring countries like Rohingyas from Mynamar, Madhesis from Nepal, Tamil Elam from Sri Lanka and Muslims from China conspicuously ignored from idea of “secularity, progressiveness and inclusivity” from the current Citizenship Amendment Act 2019. (Nagarwal 2020) Parliament clarifies that Hindu, Sikh, Buddhist, Jain, Parsi or Christian will not be an illegal migrant if they do not hold travel documents but the Muslims were excluded from this provision.

#### Constitution of India:

Constitution is a social document reflecting social values, cultural identities, beliefs etc. Diversity is an important feature of an effective constitution. Indian constitution consists of around 445 articles and 12 schedules and is based on the great complexity and diversity of the Indian society. This is the longest written constitution in the whole world and it was the result of two years eleven months and eighteen days hard work of the framers. It is providing political and institutional measures for the recognition and accommodation of the country’s diversity and hence, it is known as a multicultural document. The constitution of India ensures that no group is discriminated or disadvantaged and each such group may preserve the identities peculiar to itself. Australia, Canada, China, South Africa, Switzerland, etc. are examples for some of the multicultural constitution of the world. But the constitution of India is distinct as its combines more than 550million diverse people with different languages and religions.

Multicultural provisions: the preamble: the beginning of the constitution of India “We, the people of India.....” signifies that the constitution is made for all the citizens inhabiting in India irrespective of their caste, creed, race or religion. The



constitutional words like 'Fraternity' and 'unity and integrity' intensify the spirit of brotherhood and harmony amongst all the people.

General Provisions: Part ii of the Indian constitution provides only single citizenship whereas other federal constitutions promote the notion of double citizenship. Part iii of the Indian constitution entitled fundamental rights. Article 14 of the Indian Constitution clarifies equality before law for all the people inhabiting in India. It established the equality for diverse communities. Article 15(1): the state shall not discriminate against any citizen on grounds only of religion, caste, race, sex, and place of birth or any of them. Article 16(2): No citizen, shall, on grounds only of religion, race, caste, sex, descent, place of birth, residence or any of them, be ineligible for, or discriminated against in respect or, any employment or office under the state. Article 16(5): nothing in this article shall affect the operation of any law which provides that the incumbent of an office in connection with the affairs of any religious or denominational institution or any member of the governing body thereof shall be a person professing a particular religion or belonging to a particular denomination. Article 325: no person to be ineligible for inclusion in, or to claim to be included in a special, electoral roll on grounds of religion, race, caste or sex.

The framers of constitution have given fruitful attention in protecting the minorities from all forms of discrimination as well as to safeguard the interests of them. So it gave birth to Article 29 and 30. Article 29(1): any section of the citizens residing in the territory of India or any part thereof having a distinct language, script or culture of its own shall have the right to conserve the same. Article 30 ensures right of minorities to establish and administer educational institutions.

Modern society is characterized by a high degree of social and cultural mobility, an increase of migration flows and an interaction of cultures of different nations. As a result of this process, most communities have lost their traditional ethnic and cultural homogeneity and acquired the multicultural character i.e. Have become culturally diverse (Vladimir Fokina, Vladimir Baryshnikova, Natalia Bogoliubovaa, Julia, 2016)

It is a matter of common knowledge that there exists no Parliamentary legislation that specifically provides for the recognition and enforcement of the rights of refugees in India. In the absence of any specific legislative entry is pertained to 'refugees' in the Seventh Schedule. To the Constitution of India, the extant legislative regimes touching upon the rights of 'refugees' in India are predominantly referable to entries 17 (citizenship, naturalization and aliens), 18 (extradition) and 19 (admission into, and emigration and expulsion from, India; passports and visas) of the Union List. This has led to the 'refugees' being governed under the provisions of disparate Parliamentary enactments, namely, the Passport (Entry into India) Act, 1920, the Passports Act, 1967, the Registration of Foreigners Act, 1939, the Foreigners Act, 1946, the Citizenship Act, 1955 and the Extradition Act, 1962. (Shivam, 2018)

Cultural diversity:

It is not possible to create a cultural neutrality or absence of culture in society because every individual is born into a specific culture and live in that particular context. Cultural diversity creates a climate in which different culture can engage in a

mutually beneficial dialogue. Different artistic, literary, musical, moral and other traditions interrogate, challenge and probe each other, borrow and experiment with each other's idea and often throw up wholly new ideas and sensibilities that none of them could have generated of their own (Mishra & Kumar, 2014).

Culture and society is closely linked to each other. Variety of cultural perspectives in the society makes diversity in the human life. Most modern societies include several self-conscious and more or less well organized communities are entertaining and living by different systems of beliefs and practices. This is called communal diversity (Mishra & Kumar, 2014). This types of all varieties combines in different proportion to constitute to make a multicultural society. Societies of different cultures, religions, languages and races usually describe by the terms like Cultural Pluralism, cultural diversity and Multiculturalism.

Multiculturalism locates the incommensurable differences within the boundaries of state. Here diversity is no longer pushed outside the nation state rather diverse communities co exists within the nation state and hence, multiculturalism raises the issue of equality (Mahajan, 1999).The old philosophical faith limits one answer to a question. Pluralism challenges this and gives many answers to one question. So the Pluralistic world beliefs in the diverse and incompatible conceptual and moral frameworks, many belief systems and ultimate values that is existing in the society.

What is Multiculturalism?

“Multiculturalism is the term that refers to the amalgamation of different cultures like a salad bowl. Multiculturalism has its roots before even man got civilized. Conditions that stimulated the multiculturalism were the needs that Man required for his survival on this planet, as it was almost impossible for the people of one area to survive without the cooperation of the other area. It gives birth to a mixture of different cultures that cannot be separated like a water bowl. So it is not possible to disintegrate these different cultures that thrived in the ideology of survival and adaptation that lead to the emergence of multiculturalism.”(Raza, 2006)

A multicultural society forms whenever people with different nationalities, skin color and religious belief live together. One of the most diverse place on earth is India where people with different race, culture, linguistic, ethnicity and religion live together. The census of India in 1961 identified 1652 mother tongues in India. Long history, unique geography and diverse demography are some characteristics of Indian culture. It can be seen in India that each and every place has its own distinct languages, religions, dance, music, architecture and customs. Thus the culture of India shapes the amalgamation of these diverse sub cultures. The term diversity is more used by the Indian culture instead of Multiculturalism.

The value of multiculturalism is the fundamental aspect of our nation. In India the people have multiple identities as they belong to a multicultural society. The first one is their group identity and the other is their citizenship. Diversity of the religious beliefs constitutes the most significant feature of the Indian population. 80% of the total population of India constitutes Hindus. About 13% of the population is Muslims and other religions such as Sikhs, Jains, Buddhists, Christians etc. are spread over the country with more than a million as many as 13 states.

Multiculturalism refers to situations in which people who hold different habits, customs, traditions, languages, and/or religions live alongside each other in the same social space, willing to maintain relevant aspects of their own difference and to have it publicly recognized (Colombo, 2014). It is closely associated with the 'identity politics', 'the politics of difference' and 'the politics of recognition', all of which consider proper recognition of cultural diversity, a necessary steps towards revaluing disrespected identities and changing dominant patterns of representation and communication that marginalize certain groups (Song, 2010).

Actually, societal cultures do not include immigrant groups as they have voluntarily left their homelands relinquishing the institutional traditions that may have secured their cultural survival (Kymlicka, 1995). The modern forms of technology and globalization is the reason for the fluctuation and change in the cultures.

#### From diversity to Multiculturalism

The emergence of a cluster of intellectual and political movements of diverse groups was due to the discrimination faced by the diverse groups such as indigenous people, national minorities, ethno cultural nationals, old and new immigrants, feminist etc. in the society. The dominant culture of the society disapproves and discourages their diversity in life styles, views and ways of life. They demanded equality, freedom, a climate conducive to their diversity, opportunities, and suitable legal arrangements. Positive value to the cultural diversity should be given by the wider society. Multiculturalism stands for providing a proper way to respond to cultural diversity.

The society can't discard multiculturalism altogether. It has now become the reason for certain debates over the nature of global justice and the search for global norms of human rights and redistributive justice in the global political discourse. Whenever the people had recognized their identity and encouraged the differences, the term Multiculturalism emerged to describe the politics of identity, recognition and accommodation of differences. In many societies, women, indigenous people, ethnic and religious minorities, gays and lesbians were marginalized because of their socio cultural identity, no matter for their socio economic status.

The political disadvantages of the minorities are the result of their minority status and it is a concern for Multiculturalism. If the nation responds positively to the differences of beliefs and customs, integration can be achieved in a multicultural society. Different cultural, ethnic or religious groups and practices have value in individual's life so Multiculturalism protects them.

India views the management of cultural diversity as a prominent issue within the state. India is an appropriate context to study Multiculturalism as it consists people speaks 122 languages and 234 mother tongues. Place of origin of Hinduism and Buddhism is India but there are Christianity and Islam having roots in more than 1000 years. All social groups should get equal access to services and opportunities and it contributes towards the inclusive growth of the nation.

India is facing refugee crisis and is worst humanitarian crisis. UN is also criticized the contentious legislation CAA. Religion is not the most essential part of one's identity. CAA brings an individual identity on the basis of religion. This act is legitimizing

discrimination by dividing the alleged migrants into mainly two categories, Muslims and non-Muslims. The Indian history is the history of caste, religion and gender-based atrocities and discrimination and the Constitution of India drafted by Dr. B R Ambedkar based on sole philosophy i.e. equality and liberty to all but this contentious legislation forbids the basic and most sacred principle of Constitution of India.

Multiculturalism is used to define disadvantaged and marginalized groups like tribals, linguistic-cultural-religious minorities, LGBT, disabled and immigrants. India is the best example for a multicultural society whereas the constitution assigns equal rights, privileges and duties to all people irrespective of gender, caste, class, community, language and religion.

Goal of protecting prosecuted groups is appreciating one but categorization of protection creates problems and protest. CAA is standing against the multicultural nature of India. And this will create violence all over India. It is necessary to accept the multiculturalism and give equality and justice to the whole people living in India.

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**Culture and Post Colonial Studies**

*By the end of the fourteenth century the western Europeans particularly the Dutch, the Scandinavians, the Spanish, the Portuguese, the French and the British has started to extent the area of their struggle and conquest across the seas of all the world. The printing press had dissolved the political ideas of Europe into Fermentation, but the ocean going dialing ship, was extending the range of European experience to the extreme distances.*

In the beginning these Europeans made their overseas settlement for the sake of colonization and then, their main aim was trade and mining. It was the Spaniards who were pioneers in this field-they claimed dominion over the whole of the New World of America. The Pope of Rome divided the new continent between the two first comers-giving Portugal, Brazil and everything else east of line 370 leagues west of the Cape Verde islands and the rest to Spain. The Portuguese's at this time were also pushing overseas enterprise southward and eastward. In 1497 Vasco de Gamma had sailed from Lisbon round the Cape to Zanzibar and then to Calicut in India. In 1515 there were Portuguese ships in Java and the Malaccas, and the Portuguese were setting up and fortifying trading stations round and about the coasts of the Indian Ocean. Mozambique, Goa, and two smaller possessions in India Macao in China and part of Timor are to this day Portuguese possessions.

The Nations excluded from America by the papal settlement paid little heed to the rights of Spain and Portugal. The English, the Danes and Swedes, and presently the Dutch, were soon staking out claims in North America and the West Indies and his most Catholic Majesty of France headed the papal settlement as little as any Protestant. That was when Europe extended themselves to these claims and possessions.

Postcolonial theory has an important role in the writing of history; its appropriation by historians has proven quite contentious. Theories of colonialism and post colonialism are in the political discourse. The development of English immediately before and after the First World War was also the result of the growing commercial and in part rivalry between the great powers with the emergence of a strong Germany under Prussian influences in the late nineteenth century English studies were designed to meet the challenge of German philology and its claims to dominance in language studies. Significantly, despite America's emergence as a super power this process of literary hegemony has not occurred there although many West Indian and African writers have settled in America they are not claimed as American, so much as contributors to black writing.

Whilst the orthography employed may seem unfortunate, suggesting by its use of the upper and lower cases respectively that the variants are lesser, this is clearly not our intention we prefer to see the use of the lower case as a sign of a lesser version of the claims to status and privilege to which English usage clings. Hybridist Post

colonialism in twentieth Century Indian literature. Its recent debates on postcolonial literatures have increasingly come to resort to the term hybridists. The present volume seeks to discuss the concept of hybridity in relation to expatriate Indian writing. The individual essays are partly theoretical and partly practical. They trace a variety of hybrid constellations in literary texts; attempt to relate the concept of hybridists to post colonialism.

Post colonialism seeks to illustrate typical developments within Indian literature in English in their relationship to the hybridization of cultural processes in a postcolonial Environment. Authors discussed include Salman Rushdie, V.S.Nipaul, Hanif Kureishi, Sara Suleri, Bharati Mukharjee and many others. Among the topics on which individual have focused are feminist issues, the use of eroticist and oriental cliché's or ritual and community, of displacement and migrancy. The collection accommodates a variety to methodological approaches but emphasized the theoretical perspectives, particularly postcolonial and feminist theory. The collection unites voices from Europe with scholarly retributions from the United States thereby formally instituting a, kind of cross- Atlantic hybridist of the scholarly discourse on India, hybrid and post colonialism.

In pursuing the historical past of postcolonial discourse, Robert Young intakes a truly insightful and inventive contribution to the development of the field. His study finds its inspiration in the exhilarating events and ideals of anti colonialist struggle. Imaginative spirit of emancipation, Young argues that the great anti-colonial movements were also transformative and hybrid movements that reshaped both power and knowledge. Robert Young points post colonial studies in new directions, paradoxically by offering a timely reminder of the field's historical beginning in anti colonial struggles. Instead firstly averting the grills formulas and fashionable nations with which English literature is now awash, Young gives us instead a meticulously researched, solely detailed set of histories of classical European colonialism, international socialism. Young offers a panoramic new of the political and intellectual origins of post-colonial thought. It helpfully synthesizes a great deal of material.

In addition to the canonical topics, he covers some of the topics that have been neglected by most scholars. Highly recommended for upper division undergraduates through faculty. This key new introduction, by one of the leading exponent in the field, explains in clean and accessible language the historical and theoretical origins of post-colonial theory. Acknowledging the post colonial theory draws on a wide, often contested range of theory from different fields Young analyzes the concepts and issues involved, explains the meaning of key terms and interprets the work of some of the major writers concerned, to provide an ideal introductory guide for those undergraduates or academics coming to post colonial theory and criticism for the first time. The idea of post-colonial literary theory emerges from the inability of European theory to deal with the complexities and varied cultural provenance of post-colonial writing.

European theories themselves emerge from particular cultural traditions, which are hidden by false notions of the 'universal'. Theories of style and genre, assumptions about the universal features of language, epistemologies and value systems are all radically questioned by the practices of post-colonial writing. Post-colonial theory has

proceeded from the need to address this difference within the various cultural traditions as well as the desire so describe in a comparative way the features shared across those traditions. The political and cultural monocentrism of the colonial enterprise was a natural result of the Philosophical traditions of the European a world & the systems of representation, which this privileged. Nineteenth century imperial expansion, the culmination of the outward and dominating thrust of Europeans into the world beyond Europe, which began during the early Renaissance, was underpinned in Employ ways by these assumptions. In the first instance this produced practices of cultural subservience, characterized by one post-colonial critic as cultural cringe' (Phillips 1958).

However, imperial expansion has had a radically destabilizing effect of its own preoccupations and power. In pushing the colonial world to the margins of experience the center publishing the colonial pushed consciousness beyond the point at which mono-centrism in all spheres of thought could be accepted without question. In other words the alienation process, which initially served to relegate the post-colonial world to the 'margine', turned upon itself and acted to push that world (Phillips-1958). Through, a kind of intently barrier into a position barrier into a position from which all experience could be viewed as unaccented, pluralistic and multifarious. The impetus towards decent ring and pluralism has always been present in the history of European thought and has reached its latest development in post structuralism. But the situation of marginalized societies and cultures enabled them to come to this position much earlier and more directly. (Brydon-1984) These notions are implicit in post-colonial texts from the imperial period to the present day.

Post-colonial literature developed through several stages, which can be seen to correspond to stages both of national or regional consciousness and of the project of asserting difference from the empirical center. During the empirical period wring in the language of the imperial center is inevitably, have Course, produced by a literate elite whose primary identification is with the colonizing power. Representatives of the imperial power frequently produce the first texts produced in the colonies in the new language. Such-texts can never from the basis for an indigenous culture nor can they be integrated in any way with the culture, which already exists in the countries invaded.

Despite their detailed reportage of landscape, custom, and language they notably privilege the center, emphasizing the 'home' over the native, the 'metropolitan' over the provincial or 'colonial' nad so forth. At a deeper level their claim to objectivity simply serves, to hide the imperial discourse within which they are created. That this is true of even the consciously literary warless, which emerge from this moment, can be illustrated by the poems and stories of Rudyard Kip ling. E.g., in the well-known poem 'Christmas in India' the evocative description of a Christmas day in the heat of India is contextualized by invoking its absent English counterpart. It is characteristic of these early post-colonial texts that the potential for subversion in their themes cannot be fully realized. Although tey deal with such powerful material as the brutality of the cannot system, the historical potency of the supplanted and denigrated native cultures, or the existence of a rich cultural heritage older and more extensive than that of Europe (any of many nineteenth century Indo-Anglican poets such as Ram Sharma) they are prevented from fully exploring their anti-imperial potential.

Both the available discover and the material conditions of production for literature in these early post-colonial societies restrain this possibility. The institution of 'Literature' in the colony is under the direct control of the imperial ruling class who alone license the acceptable form and permit the publication and distribution of the resulting work.

Texts of this kind come into being within the constraints of a discourse and the institutional practice of a patronage system, which wants and undercuts their assertion of a different perspective. The development of independent literatures diapered upon the abrogation of this constraining power and writing for new and distinctive usages. Such an appropriation is clearly the most significant feature in the language of modern post-colonial literatures. We use the term 'post-colonial' to cover all the culture affected by the imperial process from the moment of colonization to the present day. This is because there is a continuity of pre occupations throughout the historical process initiated by European imperial aggression. We also suggest that it is most appropriate as the term for the new cross-cultural criticism, which has emerged in recent years, and for the discourse through which this is constituted. In this sense this book is concerned with the world, as it exists during and after the period of European imperial domination and the effects of this on contemporary literatures.

The literatures of African countries, Australia, Bangladesh, Canada, Caribbean countries India, Malaysia, Malta, New Zealand, Pakistan, Singapore, South Pacific Island countries, and Sri Lanka are all post-colonial literatures. The literature of the USA should also be placed in this category. Perhaps because of its current posture of power and the neo-colonizing role it has played, its post-colonial nature has not been generally recognized. But its relationship with the metropolitan's center as it evolved over the last two centuries has been paradigmatic for post-colonial literatures everywhere. What each of these literatures has in common beyond their special and distinctive regional characteristics is that they emerged in their present form out of the experience of colonization and asserted themselves by foregrounding the tension with the imperial power and by emphasizing their differences from the assumptions of the imperial center. It is this, which makes them distinctively post-colonial.

Postcolonial theory has its origins in several distinct intellectual movements. One political anti-colonial writing of Frantz Fanon, a second was literary criticism in the commonwealth literature, in which Gayatri Chakravarty Spivak and Homi Bhabha figures, a third related founding text was Edward Said's orientalism. Although codifferent starting points, these different strands all draw attention to the cultural linguistic means by which colonial power imposed its values and constructed the object, and all involved looking critically formerly colonial "center" from the formerly colonized "margins". Reina Lewis also breaks down into two interconnected areas-feminist post-colonial studies (concerned predominantly with relations between Islam and the west) and lesbian, gay and queer studies. Feminist post-colonial studies focuses on how the figure of Muslim woman, veiled or unveiled. Using the hyper visibility of the veiled body as a lens through which to new contemporary postcolonial cultural crises.

It is a complex, confusing and complicated world. A maze where in power flows, power lines and power games dangerously collide and fractitiously contend with each other. In the contract to dominate and exploit, in the effort to snatch the maximum



share of magnificent world cheese cake there are many powers and as many ruthless chess players. India and other ex-countries like her find themselves after independence to be in the iron, more sophisticated and more dangerous colonialism, and neo-colonialism. Colonialism according to the International Relations Dictionary is "the rule of an area and its people by an external sovereignty that advances the military, security economy, and advantage and international prestige of the imperial powers." New-colonialism on the other hand is described by Cohen as a complex of economic, political and military relations of the more economically developed lands. When creature writers like Salman Rushdie are seen, despite their cosmopolitan background, as representations of third world countries, despite their fictional status, for the anthropological information, they provide, when academic concepts like post-colonialism are turned, despite their historicist pretensions, into watch worlds for the fashionable study of cultural otherness all of these are instances of post colonial exotic and, there are many co modification of cultural differences. The Post-colonial Exotic is, in part, an examination of the sociological dimensions of post-colonial studies, the material conditions of production and consumption of post-colonial writing and the influence of publishing house and academic institutions of the selection, distribution and evaluation of these works. The post-colonial wins to these sociological issues inquiring into the status of post-colonial literatures.

Post colonial studies have capitalized on its perceived marginality while helping turn marginality into a valuable intellectual commodity. Meanwhile the post colonial wireless and a handful of critics have accumulated forms of cultural capital that have made them recognized even celebrity figures despite their openly oppositional stance. As known Anthony Appiah has suggested provocatively the best known among this highly diverse body of wresters and thinkers operate as latter-day culture brokers, "mediating the international trade in cultural commodities of world capitalism at the periphery. " Postcolonial are modes of production and consumption concerns. The rehearsal of colonial history projects both backward in turn and out ward in space, offers up nostalgic visions of India and other former colonies.

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**The Philosophical Impacts of the Bauls on Rabindranath Tagore**

*Rabindranath Tagore, the prolific Indian writer, philosopher, and educator, was highly influenced by the philosophy and music of the Bauls of Bengal. His works including novels (Gora and Ghare Baire), plays (Phalguni), and songs composed between 1900 and 1920 – are thoroughly influenced by the ideologies of Bauls. And it also played a significant role in the formation of his political, philosophical and spiritual identity. This paper tries to look into the philosophy of Bauls and its influence on the works of Tagore especially Gitanjali.*

Scholars observe that the origin of the word ‘Baul’ may be from Sanskrit word vaatula, which means “enlightened, lashed by the wind to the point of losing one’s sanity, god’s madcap, detached from the world, and seeker of truth”, or from vyakula, which means “restless, agitated” and both of these derivations are consistent with the modern sense of the word, which denotes the inspired people with an ecstatic eagerness for a spiritual life, where a person can realize his union with the eternal beloved- the Moner Manush. (Das Gupta, Shashobhushan. P.160-1)

The Bauls are wandering poets who perform their work in the form of songs, which enhances our understanding of the Supreme. Tagore says that “the Bauls were not the lone heretics. They had emerged from the broader Buddhist Sahajiya and the Vaishnava Sahajiya background and had also intermingled with the Sufi mysticism and the Bhakti movement.”(Tagore. 1932, p. 68-9) Baul singers follow a tribal, nomadic life, travelling from village to village to propagate their beliefs through music. They live a solitary life and live independently. Bauls rarely perform in cities and prefer to be surrounded by nature professing the “ultimate reality” (Kuckertz, J. (1975, p.85).

Tagore was well acquainted with the Baul sects in his childhood. Every year there has been a fair at Bolpur and Baul sects use to gather to sing the Baul Sangeet. And these songs influenced him. Tagore was the first person who had collected Baul songs and had drawn the attention of educated society to the folk songs and its literary and cultural value. Tagore says in Religion of Man:

One day I chanced to hear a song from a beggar belonging to the Baul sect of Bengal...They have their special sectarian idioms and associations that gave emotional satisfaction to those who are accustomed to their hypnotic influences... What struck me in this simple song was a religious expression that was neither grossly concrete, full of crude details, nor metaphysical in its rarified transcendentalism....It spoke of an intense yearning of the heart for the Divine which is in Man and not in the temple, or scriptures, in images and symbols (Tagore. 1932, p.110)

The Baul song Tagore mentioned here depicts the singer’s yearning for the Divine. The divine is within the man, not in the temple or scriptures. This concept of the

Divine or the supreme is highly visible in the works of Tagore. In the poem *Gitanjali*, Tagore says:

Leave this chanting and singing and telling of beads! Whom dost thou worship in this lonely dark corner of a temple with doors all shut? Open thine eyes and see thy God is not before thee! He is there where the tiller is tilling the hard ground and where the path-maker is breaking stones. He is with them in sun and in shower, and his garment is covered with dust. Put off thy holy mantle and even like him come down on the dusty soil!

Meet him and stand by him in toil and in sweat of thy brow. (Tagore. 1913, p.60)  
Tagore suggests that to give up singing and chanting of mantras, counting of beads, and the worship of God in a dark corner of the temple. The presence of God lies in the performance of the daily duties in life. While coming to Tagore, there is a presence of spiritual realism too.

Bauls declare in their songs “the divinity of Man, and express for him intense feelings of love. Coming from men, who are unsophisticated, living a simple life in obscurity, it gives us a clue to the inner meaning of all religions. For it suggests that these religions are never about a God of cosmic force, but rather about the God of human personality.”(Tagore. 1932, p.18-19). The ultimate object of the Bauls for the ‘reverse journey’ is to return to one’s own self, self-realisation. The Baul also speaks of love and union, the union with the Divine Beloved, which resided within the temple of the body (Dasgupta, A.1994, p.72). Here in the *Gitanjali*, speaker is the beloved of God, the lover.

The sky is overcast with clouds and the rain is ceaseless. I know not what this is that stirs in me, I know not its meaning. A moment's flash of lightning drags down a deeper gloom on my sight, and my heart gropes for the path to where the music of the night calls me. Light, oh where is the light! Kindle it with the burning fire of desire! It thunders and the wind rushes screaming through the void. The night is black as a black stone. Let not the hours pass by in the dark. Kindle the lamp of love with thy life. (*Gitanjali*, p.27)

Here God is the lover and the poet is the beloved. In the dark rainy night, poet hears the call his beloved as sweet music floating to him. The lover is ever wakeful and calls the poet to come to him. The poet cannot find his place. He will be able to see his way only when the light of love burns constantly in his heart. Clouds, darkness, thunder and lightning symbolize difficulties in the path to a union with God.

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**A Movement towards Cashless Economy**

*Cashless transactions simply defined as conversion of paper money to digital money. Any transactions done through digital systems like mobile wallets, IMPS, Card payments, Net banking etc are cashless transactions. It saves time, payments will be accurate and secure. This paper explains different modes of digital payments, its intrinsic worthiness, challenges and suggestions, how we can move towards a cashless economy. Cashless economy is the fundamental approach to eliminate black money and to prevent printing of fake currency. Utilization of digital devices for transactions creates progress in technical knowledge level of individuals. A transformation to cashless economy is possible with the help of government by providing appropriate infrastructure facility and technical tutoring.*

Money is the most essential thing to satisfy human needs. But we are moving towards a world where we are not going to use any physical currencies for transactions. First we had barter system; goods are exchanged for other goods. The need of monetary value has emerged as psychological factor to entrust each other and to make a promise of payment in terms of currencies, coins or promissory note. The government of country issue currencies and exchanged for goods and services. The trend of digital transaction is certainly increased during last decade after the demonetization process. Smooth, trouble-free and secure disbursement processing of funds will bring about vast changes in behaviour of individuals and adopt the digital payment methods.

In developed countries 80-90 percent of transactions are done through card payment. But Indian consumption is still dominated by solid cash payments; only around 50-58% of consumption is done through card payments. Swift growth of internet, smart phones, innovative electronic gadgets and e-commerce will nurture economy to cashless economy. Bio metric authentication has made digital transactions much safer and convenient. When almost all transactions are done through digital technique, the economy will be a cashless economy.

A cashless economy is a system where any type of money transaction are done through digital means like debit card, electronic fund transfer, mobile payments, Wallets, internet banking etc rather than physical form of bank notes. It improves transparency and accountability. It helps in wiping off black money from the market. All the retail channels of banking will leave very little scope for flow of physical currency in economy. All most all countries in the world are changing to cashless countries like Sweden, Austira and Czech Republic. Cashless economy has benefits of prevention of money laundering and convenience for customers. Digital transactions make economy faceless, paperless and cashless. Cashless transactions are more accurate, quicker, convenient and easier. In recent era all human beings are hectically busy, but cashless transactions really simplifies day to day trading. Promoting cashless economy is possible with sufficient infrastructure and gradual progress.

As part of transforming economy into cashless economy, different modes of cashless payments are available. They are discussed below: A cheque is a bill of exchange drawn on a specified banker and not expressed to be payable without it is demanded. Demand draft is a pre paid negotiable instrument used to transfer money from one place to another. But for the process of cheque and DD people have to approach banks or financial institution and there is time limit for these transactions. The debit card holder can transfer money electronically from their bank account when making a purchase. It draws directly from own's account. Credit card is a small plastic card allowing holders to borrow funds with agreed charges of repayment to purchase goods on credit. Using debit card and credit card can be done at any time.

It is an immediate real time payment system that helps in instant transferring of funds between two bank accounts through a mobile platform. It is a concept which allows multiple bank accounts to get into single mobile application. UPI service requires just setting up UPI ID through apps that offers UPI service, which is linked with our bank account. It is a virtual wallet that stores payment information from credit card and debit card on a mobile device. It will work at retailers that accept your device as a payment method. Google pay and Paytm are most popularly used mobile wallets. It makes all our transactions within no time.

National Electronic Fund Transfer is an electronic system where money can be transferred to any bank account from any other bank with cheaper rate and less time as compared to other modes of payment. This system is started in India in 2005. In Real Time Gross Settlement, transaction is settled on instruction by instruction basis. It is primarily meant for large value of money transfers like minimum 2 lakhs and processes instructions at the time they are received rather than a later time. The transactions are processed continuously in RTGS during stipulated business hours. Immediate Payment Service is an inter bank transfer fund system through electronic process. In IMPS money can be transferred at any time even on bank holidays. This service enables individuals to transfer money directly through bank and RBI authorised Prepaid Payment Instrument Issuers (PPI).

Unstructured Supplementary Service Data is a fast and simple method for the payment of bills, by simply dialling USSD code and selecting the number which the correspondence to pay the bill. This service can be used only for small value transactions up to Rs.5,000. It is a Global System for Mobile (GSM) communication technology. It is similar to short messaging service but occur during the session only. Electronic Clearing Service is a mode of fund transfer which facilitates credit or debit transactions usually of periodic nature with the help of clearing houses where cheques and bills from member banks are exchanged. It is normally used for distribution of dividend interest, salary or pension etc.

Quick Response Code is an image that can be captured by using smart phone camera, consist a set of black squares and dots together represents a set of information. Complex information can be symbolised in a simple way in QR code. This can be used for fund transactions also which saves time. Internet banking which allow customers to access their bank accounts and make money transactions at any time without visiting the financial institutions or bank. It helps to pay bill online, access

online products etc. Net banking offers availability of statement of account, download transactions, check balance fund in account

Cashless economy maintains the transparency of economic transactions. If any business held between two persons, it is traced and visible at any time. It is convenient to pay cash payment with in no time with the help of electronic means. Security is relatively low risk to pay through electronic media with proper cyber security. Bio metric authentication makes the digital system more secured. Accessibility easy to access online products, internet banking, bill payments, tracking of income and expenditure. Less expensive reduces the cost of printing currency, transportation cost and other formalities during transaction in bank. Digital economy will reduce the cost of production of papers and it will show the way to sustainable development of the country. Economic growth through reducing unnecessary expenses it helps in development of economy. Progressive in Knowledge Handling of electronic devices for cashless transactions may improve technical knowledge and help to remain updated with innovations. Cashless economy helps in curbing corruption in currencies and black money flow and reduces in corruption. Cashless economy makes us free from carrying hard money which can be lost while travelling or get lost by robbery etc. Electronic fund transactions can be made at any time and at anywhere you need. It is available 24\*7\*365 days at your finger tip. Electronic payments save time by avoiding standing in long queues in financial institutions. Credit points during transaction leads to small earnings. Since all transactions will be done through organized channel like financial institutions and banks it results in increase of tax revenue.

It means unauthorised entry into one's account due to server insecurity. Careless usage of password and ignorance of technology may help hackers to intrude into private account and exploit it. The main drawback of digital banking is, if there is no internet access it is not possible to transfer funds when we need. In the same way during purchases, it is not possible for us to pay card payment if the machine is having any technical problem. While making transactions we use pass word and secret pin number to make payment, it can be further misused by hackers. So there is no complete privacy in digital payments. For each digital transactions we make, financial institutions or bank impose charges for their services rendered which is almost hidden, because people won't notice the charges at each transactions. In rural areas it is tricky to have fast internet connection, which adversely affects cashless transactions and force them to continue with cash payments. Technically illiterate people or financially backward people will not be able to use smart phones or other equipment for the digital transactions. They have to depend directly on cash payments. While spending hard money users feel the value of each rupee they spend each time. But with cashless payments users feel free to spend any amount with fewer clicks. Innovations in electronic gadgets may create e-waste in future days, because when these electronic devices are get outdated or when it stops functioning it is actually a waste to the environment. It cannot be disposed easily.

Cash is a mode of payment which is an expensive proposal for the government. So the country needs to move away from cash based transactions to cashless transactions. Digital payments will let a hand to reduce currency management cost, time, tax evasion, corruptions, fake currency etc. India's push to build a less-cash

economy seems to be congregation drive with the central bank recording, a phenomenal growth in digital transactions till march 2019 and setting an ambitious target to push up the volume by four times by the year 2021. India is a country where 90 % of the population is estimated to be in undeveloped sector which draws cash for transactions. So government has to take initiatives to progress infrastructure facility for the development of the country. Provide accessibility towards the digital system will less cost. Society also has to take their initiative part to promote digital payment. BHIM is a mobile payment application developed by National Payments Corporation of India (NPCI) based on Unified Payment Interface. It set free the power of mobile phones of digital payments and financial inclusion. Going cashless economy provides benefits more than convenience. The dream of India as a cashless economy has to face lot of challenges, but in the long run, it will help in intensification and surely invites tremendous benefits and prosperity in the emerging future.

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**Ecocritical Reading of Margaret Atwood's *The Year of the Flood***

*The challenge faced by the nature is one of the most discussed issues in the current scenario. With the development of ecocriticism, the attention of critics has turned to the realities experienced by the nature irrespective of its aesthetic or material concerns. The advancement in science and technology has facilitated and fasten the day to day activities in various realms. But technological advancement stands as an antagonistic force while coming to the protection of nature and doing justice for its survival. The present study tries to analyze the interdependence between various organisms and its environment by taking into account the novel *The Year of the Flood* by Margaret Atwood. The conflict between science and nature can be observed in the novel.*

Ecocriticism is a literary theory that emerged during the 1960s, which highlights the importance of maintaining a healthy environment for the well being of everything on earth. Till the development of ecocriticism the arena of literary criticism was ruled by theories which were solely anthropocentric which totally avoided the entity 'nature'. The position of nature was totally neglected and at many times it was marginalized by the anthropocentric society who believed nature exists totally for providing them and makes their day to day life to pass smoothly without much complication.

The occurrence of certain unlikely things in their surroundings has shaken the views of certain thinkers and they began to question the incidents and tried to explore the reasons for the same. This attempt has led them to a common understanding that nature is a sacred entity which should be protected and nourished and its failure may lead to the destruction of the entire ecosystem itself. The term ecocriticism was first appeared in 1978 in the essay "Literature and Ecology: An experiment in Ecocriticism" by William Rueckert, where he employed ecological terms to assess literary works. Later, two important works, *The Ecocriticism Reader* by Cheryll Glotfelty and Harold Fromm and *The Environmental Imagination* by Lawrence Buell strengthened the term ecocriticism. Ecocriticism tries to analyze the position of nature in literary works and attempt to discover the role of literary works in arousing natural awareness in the readers.

*The Year of the Flood* by Margaret Atwood provides a case study to examine the position of nature in a totally destroyed place. The novel pictures a post-apocalyptic world where everything is destroyed by a waterless flood and the only survivors are people who keep affinity with nature. The novel offers various incidents to examine the interdependence between the human and the non-human world, the conflict between the views of science and nature and how the views of male and female gender differ in approaching nature.

The novel gives an account of the interdependence between various organisms in the universe. The world pictured in the novel represents a world where the destiny of the universe is determined by selfish human beings who keeps less affinity with nature and engaged in attaining victory in their malicious tasks. The only folks who are



concerned about the welfare of all organisms in the ecosystem are the God's gardeners. They consider the existence of everything while they make their life policies. Their lifestyle is deep rooted in the principles that give justice to nature and other fellow organisms.

Donald Worster in his *Wealth of Nature: Environmental History and the Ecological Imagination* describes the occurrence of a crisis faced by the global population. He relates the crisis to the deterioration of the ethical value of the world population. He recommends the need for an ethical system with a good understanding to reform every ill thing in the society (27). The God's Gardeners encourage eco-friendly techniques and other less polluting methods to preserve nature while doing their multiple tasks. They give importance to nature friendly practices such as recycling and reusing to preserve the scarce natural resources. They collect plastic wastes from various streets and other buildings and find alternate uses for the same. They make useful objects and uses plastics for making different objects to adorn various places. They undergo many difficulties in collecting the plastic wastes and even face a fight from the part of Pleebrats. But the love for environment governs their mentality and they are ready to face any challenges in their attempt to save the planet.

They are against the use of chemical pesticides or fertilizers and encourage organic methods to promote a good agricultural yield. They transform various marshy areas or sterile lands to a more fertile area through their hard work. They succeed in creating a garden named 'The Garden of Eden' in the universe through selfless effort and dedication. They are the producers of their own food stuffs and household equipments. They depends nature entirely for this attempt.

The God's Gardeners educate the entire world about the importance of protecting nature. They forewarn the people about the coming of a waterless flood which will destroy everything on the earth and the only survivors of the flood would be people who keep affinity with nature. They follow various methods to spread their ecocritical cult such as street sermons, processions etc. They run a school for instructing eco-friendly values. The subjects that taught in the school reflect the ecological spirit and preach ecological values. They conduct workshops and practical sessions for educating children on various techniques such as fabric recycling, lessons on making medicinal drinks using natural objects and methods for disposing wastes in a less hazardous way.

During the Creation Day celebrations, Adam One, the leader of the gardeners gives an illustration for how a barren and totally destroyed place can be converted to a more beautiful and fertile land. He cites the example of the creation of the Edencliff rooftop garden, which they created out of once barren and sterile place which was the centre of all wickedness. The God's Gardeners believe that it is their duty to protect all organisms from the imperfections of the world. They envision creating a Garden of Eden in the earth.

They believe in the intrinsic value of all organisms. They give respect to each and every organism in the universe irrespective of its instrumental value. The gardeners believe that it is their responsibility to assess all the activities and prevent all those activities that destructs the ecological equilibrium. They stresses the positive aspects

of all organisms and acknowledges the role of each organisms in keeping the equilibrium of the environment. The cult is best illustrated through the example of Toby. She views vultures as respectful creatures that perform a better role in creating a regulatory system in the environment. While spotting a vulture in her surrounding, Toby denotes that “vultures are our friends, the Gardeners used to teach. They purify the earth. They are God’s necessary dark Angels of bodily dissolution. Imagine how terrible it would be if there were no death!” (Atwood 9). Even if the vultures are considered dirty creatures that feed on rotten flesh or decayed bodies, Toby here stresses their role in helping the universe to maintain its equilibrium.

Bron Taylor in his work *Dark Green Religion: Nature, Spirituality and the Planetary Future*, stresses how the understanding of prey predator relationship can alter their perception on the environment. “For some people, being in habitats with predators capable of eating them evokes a sense of belonging and participation in the cycle of life. Indeed, realizing that sooner or later one is food, if only for microorganisms, can overturn anthropocentric hubris” (Taylor, 127). The gardeners consider themselves as part of an interdependent ecosystem where the existence of one entirely depends on the other. The gardeners celebrate different days in praises of different aspects of the environment. The Saint Euell’s week is connected with glorifying all types of tiny creatures of germination. It also associated with the gathering of different eatable food stuffs which has to be saved for the times where there is an emergency. Different gardeners are assigned with task of guiding others in gathering various objects. Pilar, the Eve Six is indebted to teach others to gather fungi and Burt, the Adam Thirteen is assigned to instruct others in identifying poisonous weeds from the non- poisonous one. He tells the children to eat from all edible weeds and avoid eating any if they are in doubt and look if other creature like mouse has eaten it. If any other creatures have eaten it, it is secure to eat that they are much closer to nature and can identify the aspects of nature better than the human beings. Zeb, the Adam Seven trains the older children on hunting small animals in case there is scarcity for food materials. He says that eating small animals is not a sin if we show gratitude and seek pardon from them. Thereby he teaches them the lesson of sacrifice and tells them that the human beings should be ready to offer their body to other creatures as a form of nourishment after their death. Everybody is connected so close in the food chain and the existence of one totally depends on the other.

The world in the novel is also occupied by another group of people who treats the nature and its organisms with little respect and exploits it maximum for deriving profits or achieving their selfish needs. The profit loving corporate and capitalism dominates the world in the novel. The trend compels the people to get close to consumerism and exploit the natural resources maximum. Different organizations are functioning in the society to add to the destruction of the environment. Their administrative policies and practices are antagonistic to nature. They intend to outline a social setting which is ruled by technology and other scientific advancement. They have little moral concern for the fellow beings and their surroundings. Their soul intention is to maintain the peaceful existence and protect the glory of their organization set up.

Toby can be pictured as a victim of the greed of some corporate. The destiny of her life was totally caused by the atrocious activities of the corporate. She had a peaceful

life in the country side with her parents. Toby's life undergoes a complete transformation once a corporate decides to purchase their estate and farmhouse along with the old house they are living. The area that they were living was a centre of diversity of various organisms. The plans of the corporate compel them to sell their property and leave the place involuntarily. They clear the spot and establish their organizational set up causing a lot of destructions and pollutions in the area paying way for the extinction of almost all organisms in the surroundings.

The advancement of science and technology plays a crucial role in adding the destruction or creating disturbances in the normal equilibrium of the environment. Science and technology has facilitated a lot for the advancement of human beings in various realms. Here technology or bad science plays a vital role in creating dilemmas in the ecosystem. Lynn White Jr. writes "that scientific knowledge means technological power over nature" (White 4). The scientist in the novel attempts to win over the powers of nature and tries to rewrite its law.

Toby's mother was a victim of the trade tactics of a corporate named HelthWyzer. She has been running a HelthWyzer franchise selling different types of nutritional and vitamin supplements. She has been a regular customer of the supplements and it worsens her health and pushes her to some unknown disease. The tactic of the organization was to spread some disease through these vitamin supplements and make regular customers for the medicine that they have invented for the disease. The medicine was very costly and it made Tob's father to sell everything for her mother's treatment. The father was unable to be regular at his workplace and he was fired from there. The mother experiences a tragic death and her father commits suicide not knowing what to do. The incidents put Toby to a more tragic life and she was forced to accept her bitter reality.

Another force that stands as a threat to the organisms in the novel is a restaurant named the Secret Burgers. The restaurant offers large varieties of different burgers. The unacceptable factor is that usually the burgers are made from extinguished animals. There is a rumour regarding the restaurant that even human organs are found inside the fillings. The restaurant stands as an antagonistic force against the morality of all organisms. The women workers in the restaurant were sexually tortured by its owner. It stands as a menace for both the human and non-human organisms in the novel.

The world in the novel is ruled by some scientists who try to question the ways of nature and attempts to establish a world that is totally under control of certain programmed organisms that they have invented. The scientists affect the food chain and the balance of the universe by creating certain organisms like 'liobam'. Liobam is a technologically developed species which contains the properties of both lion and the sheep. By creating this species, the scientists try to establish an amiable relationship between two organisms in the universe who are entirely different in their food habits, physical properties and way of life. The incident questions the inherent worth of different organisms and the cause of their living.

Technology facilitates human labour. It reduces cost of production and saves time. Humanity has used technology throughout its existence. Technology has a place in

nature-centered life and humanity must be able to balance technology on one side and nature on the other. Atwood warns the readers of the defects and dangers that an imbalanced technology can cause. Technology is necessary for human existence, but too much technology may lead to our destruction. Even though, it is difficult to establish a proper balance between nature and technology, man's victory lies in establishing the proper balance.

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**Strategies of Dialectics in Trevor Griffiths's *Occupations***

*Trevor Griffiths is considered as one of the most important British Marxist playwrights. He has written many plays for television, theatre, radio and film. Having hailed from a working class background Griffiths always targeted the problems of working class people which were his main concern in many of his plays. He is more a Marxist analyst than a Marxist playwright. Griffiths has written many plays for stage and screen. Occupations written in 1970 which deals with the fiat factory workers in Turin set in 1920. The present article tries to analyse this play from Marxist perspectives. Since Griffiths is a committed Marxist he deploys the strategies of dialectics in many of his plays. The strategy of dialectics is operated through two main characters which engages each other in a continuous verbal attack. Griffiths is always preoccupied with the "possibility of opposites for ideas" as he opines. Hence the play makes an attempt to unravel this strategy.*

This is one of the earliest plays of Trevor Griffiths to have the political and historical theme in it. The play is about the workers occupation of the Fiat motor car factory in Italy. The play also focuses on the historical leaders Antonio Gramsci and Kabak who are diametrically opposed each other in their political views. Griffiths took the historic thread from Italy and combined the revolutionary failures of the 1960s in Britain as a result *Occupations* emerged as his key text. On the other hand there is Kabak, an out and out revolutionary leader, a Marxist thinker hailed from the soviet Russia. He is a disciplined and a more pragmatic leader who rarely cares for his dying countess, suffering from cancer. On the other hand Antonio Gramsci, a revolutionary thinker with a humanistic approach embraces the proletarians and safeguards their demands.

Trevor Griffiths's plays unarguably discuss the strategies dialectics. He is so preoccupied that he wants to present both the ideas opposite to the audience and leaves the decision to audience. In the same way, Griffiths's handling of these two historical characters is a remarkable one since he is not siding either with Gramsci or with Kabak. If one views it objectively, Gramsci stands for love, the human feelings and Kabak stands for his political doctrine which is greater than the life of his wife. Gramsci listens to his instinct whereas Kabak does according to what his reason says. Both of them committed themselves to the left-wing ideologies but seem to have the different stance in executing their ideas. The historical account of Italian factory occupation is seen in the conversation between Gramsci and Kabak.

He is determined to run the factories by the workers and he wants to rename them as "soviets". He wants the entire production to go to the proletarians in order to prove that the revolution would be successful. The workers are both the producers and beneficiaries. Gramsci is highly conscious of the historical truth and believed in the fact that history is a great teacher for human kind. Hence he warns that historical failures should not be repeated in future and it should be considered as a lesson for the next generation. The dialectical confrontation between the two leaders is further

strengthened through Gramsci's socialist humanism and Kabak's mechanical attitude towards both personal life and political commitment. Both the characters are presented in an entirely opposite ways. Gramsci, as a proletarian represents the mass, loves them and wants to lead them for revolutionary potentials. Whereas Kabak being a radical thinker of the revolutionary party, a bourgeoisie in style and manner, views everything from political and party points of view to get benefitted. Griffiths presents Gramsci as a Marxist revolutionary with genuine human concern for workers and who does not want to risk the working class. The same kind of ideal is highlighted in *Thermidor* when he condemns Stalinism to support Socialism.

It is true that Gramsci wants to lead the Italian revolution completely on human grounds, but Kabak wants to lead it as a military force with his radical ideas. John Bull in his article "Trevor Griffiths: Strategic Dialectics" considers Kabak's revolutionary principle as "scientific version of Marxism" (Bull 129) which is closely related to Stalinism where human values matters less and is in opposition to Gramsci's humane version of revolution. The conversation between the leaders explores the two kinds of dialectical approach in leading the revolution:

Kabak: It is a risk you must take. It's September now.

Gramsci: We have risked too much already. I will not allow that class to be wiped out. I could not survive it.

Kabak: No sentimentalism, please. You must not confuse revolutionary duty with bourgeois conscience.

Gramsci: Nor shall I, comrade.

Kabak: You cannot say you love your working class too much to put them at risk, and then imagine you're saying something profoundly revolutionary.

Gramsci was not an orator and his two historical speeches in the play about the factory occupations are based on the essay published in *L'Ordine Nuovo*, a weekly newspaper run by Antonio Gramsci and fellow comrades. He was much interested in the form of soviet democracy raised by the Russian Revolution and wanted to organize the Italian working class where they could be enlightened about the revolutionary potentials. He believes that if they occupy the factories and become the controlling producers they can enjoy the fruits of the revolution. He wants his comrades that the 'war' should be waged against "that fat-headed, sore-arsed sow: the motherland is Capital, sleek, dark-eyed, bright, warm, passionate Capital. Who wouldn't defend her, the young, delicious whore! Well, perhaps one or two of us" (96). He strongly believes that the revolution is possible if the working class is joined with the peasants. His speech is devoid of rhetoric but filled with reality of the working class sufferings. Terrani who represents Prefect Taddie announces that the revolution is not going to take place. He advises Kabak to leave Italy and also tells him that it is better if Gramsci does not address the factory meeting as the revolution is not going to take up.

The revolution is subverted by the counter revolutionary strategy offered by the capitalists. This is what Gramsci scathingly remarks as "That's the 'package' they offered and you accepted" (111). If 18,740 voted for the referendum, 16,909 stood against it and 1024 were absent. It is so obvious to notice that Griffiths has made use of the historical statements originally used by Gramsci in his public speeches. Those

statements are retained by the playwright. Gramsci is critical of the working class calling them “a sack of potatoes”. The coinage used by Marx for those who are nothing but “a . . . generic unknown, a . . . shapeless gathering of individuals, without ideas, without will, above all without perspective” (111).

Signor Valletta, the Chief Executive Assistant to Giovanni Agnelli the founder and Chairman of the company, speaks rhetorically about the plans and programmes which they are going to implement in Fiat. He says that he has read Marx and it makes a lot of sense, but at the same time he underestimates it. He points out that there is a drastic change in the life style of bourgeois who are radically thinking about the social progress. He strongly believes that by establishing Training schools, health organizations, free medical treatment, sanitation, holiday camp for workers children he can make “Fiat worker will live Fiat, when every Fiat worker will be Fiat” (117). It also emphasizes the fact that his capitalist approach seen heavily disguised by the socialist agenda.

Evidently the life of Kabak is portrayed in two different directions - one is at the political level and another at the personal level. No distinction is made between political and personal which is the sociopolitical spirit of the decade. The opening of the play sheds light on his Russian wife, Angelica is suffering from cancer. Basically Angelica has her roots in Russia and has come to Italy with Kabak. Here Griffiths has shifted the historical settings from Russia to Italy. Though the play examines the historical relevance of the couple it also brings out the artistic imagination of the playwright. Griffiths defended against Tom Nairn’s critical approach towards the play “In Defence of *Occupations*” as “It’s important to respond to historical plays as art-works, not as selected documentary accumulations containing historic-political speculations evaluable largely in terms of a ‘known’, historical and political reality”

Kabak’s betrayal of Angelica has historical relevance as it refers to some of the historical characters which are symbolic. He also betrayed the working class people for whom the revolution is “a bloody Italian farce” (101). His iron policies at political life and inhuman attitude in personal life with his wife are quite contrast with that of Gramsci. Gramsci is kind and human who rushes to attend his sister who has just died. Angelica is in dire need of her husband’s presence begs him to stay with her but her shriek goes in vain because of his “bureaucratic communism” (Bigsby 171).

The climax of the play has both historical and psychological relevance as far as Angelica’s suffering is concerned. Her pathetic condition knows no bounds when she pleads Kabak to stay with her but he abandons her mercilessly as he has to attend his (Occupation) business. Angelica is left alone at the end of the play and the trauma she undergoes is beyond our imagination. By dealing with the two different aspects simultaneously Griffiths achieves dramatic success in binding both history and art together in the play.

She speaks rarely in the play but towards the end she delivers long speeches which are emotionally overwhelmed with her suppressed feelings as well as challenges she faced and in addition to the mechanical attitude of her husband. In the updated version of the climax scene Griffiths has made some modifications which he actually owes to the Theatrical productions where the play was staged. Her traumatic

experience can be analyzed from historical point of view where Kabak stands gigantically before her eyes in disguise of all these historic figures who controlled the state with their dictatorial rule: “*Mussolini embracing Hitler-replaces this. Its place is taken by a picture of Stalin. They exchange look each other*” (125). Though Griffiths is a Marxist playwright he never supported the dictatorship of Stalin in Russia. He always conscious of being a responsible playwright of the Left he should answer the wrongs of history than defending it. For him Stalin is no different from the other dictators who ruled the world. In this way Angelica visualizes these dictators from the point of Kabak who represents the Comintern and came to Italy to suppress the revolution spreading across Italy. The revolution is an abortive fiasco as the leaders lack skill in leading the struggle to success like an army as Gramsci points out and it is observed that their slavish obedience and yielding to the outside support of the Capitalists powers.

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**Werner Herzog's Theory of Ecstatic Truth:  
Analysing the Concept of Perception in *The Biopic Aami***

*Cinema has always amused the audience with life stories and all kinds of biography from the humblest to the starriest. The biopic Aami (2018) by Kamal is based on the life of the author Kamala Das, starring Manju Warriar as Surayya, along with Murali Gopi as Das, Tovino Thomas as Krishna, and Anoop Menon as Akbar Ali. The paper aims at analysing the biopic Aami through the idea of perception according to the philosopher David Hume and correlating it with the German film director Werner Herzog's theory of ecstatic truth. According to Hume, the senses help us deliver the experiences. Thought emerges from what is considered as experience through the senses. The perfect man only existed in Aami's imagination and the image of Krishna picturized throughout the film is her projection of the idea of man. The artistic ability that the protagonist exhibits and the transition from childhood to adulthood is depicted through the hallucinations of Krishna. In fact, there are deeper truths at play even in the most mundane of human circumstances according to the famous Herzog theory. Most of the time, for most of us, truths at that level are not part of our awareness. According to him, one has to seek ecstatic truth, and the process of seeking, combined with one's knowledge and life experience, shapes what one sees. In Herzog's Minnesota Declaration he says that "There are deeper strata of truth in cinema, and there is such a thing as poetic, ecstatic truth. It is mysterious and elusive, and can be reached only through fabrication and imagination and stylization." This paper is an attempt to associate the film Aami with this famous theory.*

The question of mixing up the reality and imagination in a biopic, reminds of Werner Herzog's conception of Ecstatic Truth. When Herzog, the German film director goes out to make a documentary his initial idea ends up being better than the actual application of it. After completing the shooting, he finds that he does not have enough quality material and he injects compelling made-up elements into the story so that it could more closely align with his particular worldview. Herzog said: "Man is a god when he dreams, but a beggar when he reflects." (*The Guardian*) The statement assures divine aspect to dreaming. Dreaming can be in turn inferred as being creative or imaginative. The abundance of fantastical elements makes a film explore the cryptic perception of truth. He added that "Facts do not constitute the truth. There is a deeper stratum. Someone is probably fact-checking this right now. Let them fact-check themselves to death!" (*The Guardian*). He believes that film can bring to light deeper truths about the world. In consonance with Herzog, "facts sometimes have a strange and bizarre power that makes their inherent truth seem unbelievable" (*Minnesota Declaration*). He discerns that art is the primary tool through which humans understand the world around them but by trying to be objective, cinema loses its power. Herzog advocates for the productive use of imagination that permits one to rationalize one's worldly existence. There can still be a place for artifice and fabrication and a place where you abstract about the real world as a way to understand it. Thus it can be inferred that there are deeper strata of truth in cinema, and there is such a thing called poetic, ecstatic truth. Though *Aami* is trying to capture some sort of objective truth about the world through the lens of the camera, it

has always been more about feelings than facts. This kind of merging of the truth and fiction can be endorsed. David Hume, a philosopher who has a different view on perception and about the contents of our mind. Perceptions are what our mind is conscious of. He classifies it into two types, *impressions* and *ideas*. The former involves sensations like feeling, seeing and hearing, the latter contains a kind of mental perception which develops through thinking and not by directly experiencing it. Human beings are thinking beings, we think, we take decisions, we transform, we create. It is human capability to imagine things and beings that do not exist. In order to prove something is right, we should prove something is wrong. Hume himself contradicts his conclusions, first he claims that you can perceive and experience a thing only if you have a prior experience of it before. For example, if someone tells you he/she had a coffee on the way and it was too good you will imagine the last time when you had a good coffee and you can sense its taste all of a sudden. Secondly, he claims that even though you haven't experienced something before, a prior experience that I mentioned before you can have perception of it through the combinations of *impressions* and *ideas*. For example, If someone tells you about a chocolate house, you will imagine a chocolate house because you have the simple ideas of 'chocolate' and 'house'. The amalgamation of these two ideas gives rise to the perception of an idea that doesn't exist.

I brought in Hume's concept to compare his opinion on perception and how this assists in plotting the psyche of the protagonist Kamala Das in the movie *Aami*. The sight that she perceives belongs solely to her experience. Nobody else has a take on that. She relies on the projection of image of Krishna throughout her life, particularly when she requires support. During the beginning of the film where Krishna wakes up Kamala from hospital bed, emboldens her to write and when she doubts her death he gives assurance of being there forever. Being under the sedation of medicines, she hallucinates the presence of divine in the room. Her concept of Krishna and the way in which she perceives him at every crucial juncture in her life can be found throughout the movie. Reinforcing the statement by Herzog, the concept of perception by Hume gets along in analysing the movie *Aami* in picturizing the imaginative Krishna in all possible manners.

By incorporating imagination, director Kamal's purpose is not to bestow the audience every experience of the protagonist exactly as it happened but to give something from the experience. Here comes the significance of the advent of Krishna in the film. Kamala craves for a man to fill the void and anchors herself on an imaginary Krishna. In spite of being surrounded by her husband Das and her three sons, Kamala never met a man, who could detain her barrenness. The perfect men only existed in her imagination in the form of Krishna. Kamala's poetry does contain allusions to Krishna and often framed on the theme of the eternal love between Radha and Krishna. Every implication of extra-marital lust or longing Kamala feels is shown as loving lust or longing for Krishna, in some other form as though she needed the shield of a Krishna figure to indulge in the relationships that she did. Krishna is illustrated as a charming and worldly being who addresses the protagonist as a friend not as a God. Kamala's love for Krishna is evident in her lines from the poem titled "Krishna" included in the collection of poetry called *Only the Soul knows how to Sing*, "Your body is my prison, Krishna, I cannot see beyond it. Your darkness blinds me, Your love words shut out the wise world's din."(Surayya 67)

The Calcutta days show her transgressing life from childhood to adulthood. She was brought up by listening to mythical stories narrated by her grandmother and the religion had a great influence on her. Those stories had created a realm of belief that a friend exists in the form of Krishna. Little Aami fantasizes shadow play on the room walls where Krishna is followed by gopi's and the cattle along with Radha. Through the window she sees Krishna many times, as a man who plays the flute and as a milkman. From being sick in bed at a young age to growing up as a beautiful woman is depicted through the presence of Krishna, the omnipresent divine power.

Kamala's self identification with Radha is distinctly seen in her love for him. Kamala grows into an adolescent age fantasising about the type of life she prefers to live and the kind of men she wishes to share her life with. Hussain Ansari, the drawing teacher entered Kamala's life with the colours of love. She sees Krishna in Hussain Ansari two times, while he was teaching the drawing lessons and when the riot was proceeding in the street, she came drenched in the rain. Kamala's drawing teacher Hussain Anzari, whom she is in love with, bids goodbye to her. At some point he leaves from the place and from her thoughts and mind forever. It is through that window that she watches her first love vanishing, India celebrating independence and horrific violence of partition striking the street. It's the only window where she is free to let her thoughts and fantasies travel as far as her eyes can see. The quiet rebellion reflected in what Kamala asks during her childhood remains an intrinsic part of her personality and it stretches into her adulthood.

Attaining puberty was considered a sign of getting married. The lives of women around her and their relationship with their husbands had invoked a notion in her mind that this is how she should be after marriage. But her inner consciousness doesn't allow her to accept the prevailing tradition. Since there's no turn back possible she seeks solace under the blue eyes of Krishna. She perceives the world through him. There comes the question of ecstatic truth that Herzog points out, there exists inner truth which is beyond interpretation or understanding, which can be conveyed through the camera. The need to pay attention to one's own existence and creating a personal sphere of magic seems necessary at some point. The scene where Kamala inquires Krishna why he loved Radha who was older than him. He sarcastically replies that "Is there a relationship between age and love? It is a universal truth that anyone can love anyone else at any time." She asks him, "Could I love you?" Krishna smiled and added that "Is there a girl in these seven worlds who hasn't loved me?" Her possessiveness rule over when she adds that she should be the only one who should love Krishna.

The homosexual relationship of her husband convulses the mental state of Kamala, triggers her to depression and she decides to end up her life. Krishna appears and hinders her from committing suicide and inquires, "Is this the way it should end? You have so many things left out to do. Your mind is immersed with poetry now. Come and write it. I'll sit beside you." The agony and despair has spun a web such that she started painting time and again. She shut down the ways of communication with her husband. Doctor claimed that her mind is under the clutches of reality and fantasy. During her stay away from home, she dreams of her grandmother's death. The cinematography of this scene shows the rapport and affection between them and how it shatters her. By the appearance of her pen friend Carlo, she gradually becomes

normal. He loves her, she rejects his love and he departs for Italy. At this point also, Krishna appears and asserts Kamala "Who is Carlo for you? Do you love him?" She replies that love is the sea and laughs. She repeatedly asks, "Will you be there with me forever? Why did you leave Radha and go to Mathura? The soul of abandoned Radha remains in every woman's mind." Krishna is her inner voice which steers her when she is baffled and in distress. The one imaginary being who would never leave her side. Kamala's conversion to Islam, changing her name from Kamala Das to Kamala Surayya, the name suggested by Akbar Ali, which meant "morning star". Life turned out to be more controversial and troublesome after her conversion. Journalist asked her "Did you leave Krishna?" She laughed and replied that they should not go to Guruvayoor to see Krishna because he is with her. In her fantastical conversation with Krishna she asks "What's Krishna's religion?" He replies that "you saw me through your love for the world, then, that would be my religion." She requested him to call him *pravachaka* instead of *Krishna*. He smiles and says "if you could see the same me in Gita and in Quran you could call me by that name." *Aami*, a fictional reel story about the author lies on the borderline between the person and her imaginations. The myriads of forms in which God appeared to humans in the stories and myths gave a platform to her to develop the space for the existence of Krishna. Krishna comes at every critical juncture and lifts the film as much as he lifts Kamala's mood. Through Herzog's view of truth, which is constituted by facts, in the movie *Aami*, the imaginary fabrication brought out is the result of truths about the God in the myths. The impressions and ideas of Krishna as Hume puts it, gets entangled in the psyche of Kamala and gets screened through her own personal sphere of experiences. The need for portraying such extravagance in the movie is necessary to bring out the ecstatic truth and the essence of the theory. In Herzog's *Minnesota Declaration* he says that "There are deeper strata of truth in cinema, and there is such a thing as poetic, ecstatic truth. It is mysterious and elusive, and can be reached only through fabrication and imagination and stylization." This statement supports the cinematography of the biopic *Aami* in every sense through incorporating facts about Kamala Das and the imaginative part of presence of Krishna. As facts do not always convey truth *Aami* is quite a successful quest of the director, Kamal for 'ecstatic truth' - what Werner Herzog describes in *Minnesota Declaration*.

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**Resisting Cultural Codes:  
The New Woman in Easterine Kire's *A Respectable Woman***

*Narratives, both oral and written, play a crucial role in representing cultures, especially those of the minorities. For centuries, the north-east populace, in particular, ethnic groups such as the Nagas have become victims of a single story. Non-native accounts have continually portrayed them through rooted images of violence and conflict, leaving no room for the unique and rich lives within. It is only in recent decades that Naga voices have begun to actively write and speak for themselves, vividly depicting the heterogeneous spaces they occupy. Through her literary renderings, Easterine Kire, the first Naga novelist in English, gives voice to the rich history of her land and its indigenous cultural practices. Associating orality with literacy, her works capture the lived experiences of Naga people at certain significant periods, the works being chronological accounts of a land in transformation. This paper attempts to examine the diverse dimensions of the Angami-Naga culture as portrayed in the selected novel, underscoring the gender biases and stereotypes present within the tribe, while further evaluating the cultural codes that met resistance, leading to the emergence of the Angami 'New Woman.'*

Since time immemorial, literature has played a significant role in preserving and promoting cultural values and beliefs of societies in several ways. The Nagas, known for their rich cultural heritage, consider their folktales, myths and legends to be crucial in establishing their ethnic identity. Easterine Kire was the first to document Naga literature in English, declaring the need to create written narratives, in view of the waning oral culture. Drawing from the historical, social, political and geographical strands of the state, her works capture not only the vibrant culture of the land, but also the remarkable lives of Naga women.

The Naga tribes have always been patriarchal, patrilineal and patrilocal, and the same is visible in their approach towards women. Earlier on, although the roles of both men and women were equally important, customs and traditions did not give women equal rights in the society. Lucy Zehol pointing out the subjugation done by the patriarchal system asserts that, "The patriarchal Naga society is reflected by notions such as the birth of a male child being auspicious, man as the bread winner and the protector of the society, and women being subordinate to their households"(2). Women were confined to their homes and fields and had no voice in the day to day affairs of their family, let alone the clan. Later on, it was through colonial powers and Christian missionaries that the state witnessed socio-cultural and political developments which made an impact on the Naga society. The education that they introduced to the state has given a great impetus in bringing changes amongst the tribes. Gradually, equal educational and job opportunities were made accessible to both boys and girls, and the number of well-qualified Naga women is on the rise. It has also made women more aware of their rights, paving the way for emotional and intellectual independence. Easterine Kire's recent work, *A Respectable Woman* (2019) brings to life post-war Kohima through a coming of age story of two generations of Angami women who make decisions against tribal customs and conventions. Divided into two

sections, the initial chapters unfold through the memories of Khonuo, who was a child when the Japanese invaded Kohima in 1944, and goes on to trace the trajectory of her daughter Kevinuo's life in a changed Nagaland. In the novel's epilogue, Kire declares how she is "constantly curious about life in Kohima during certain periods of its history, in particular the periods before and after the Japanese invasion" (162). She adds that Kohima in the period immediately following the Second World War lacks documentation. Hence, she takes it upon herself to record the life of her land in the post-war years from its survivors' memories.

The narrative begins with the memories of Azuo, as Khonuo is known to her family, recounted to her daughter in fragments nearly 45 years after the war. In the winter of 1979, when Kevinuo is no longer a child, her mother suddenly starts talking to her about the war days. Her narration traverses through her reminiscences of the human struggles the Naga people endured during the Battle of Kohima and the community's efforts to salvage a semblance of normalcy from the ruins. Khonuo was ten years old when the Japanese invaded the hills. After spending months at distant shelters, returning to Kohima brought a well of tears to the tribes. The village was like nothing they had seen before. However, with the help of the British officials, the Naga tribes were able to toil hard and make their lands habitable.

Listening to her mother, Kevinuo also learns about how during the post-war period, modernity and development had trickled into her land — how education became a priority after the war, radio brought the world into people's homes, and electricity changed the lives of a people living in darkness. One of the first major changes to occur in Kohima and surrounding villages was the establishment of new roads. Numerous roads were built, widening village paths, digging new routes and connecting them to the main highways. With roads came the introduction of bus services between main towns. Forested areas were cut down to make room for new houses. More people flocked to the capital town to work or start a business. New shops opened beside the already existing old shops and Kohima began to grow rapidly. In Khonuo's opinion, "the war brought the outside world so much closer to [them]; in fact, it brought the world to [them]" (54).

Khonuo further recalls how in her generation, many parents encouraged their children, irrespective of their gender, to pursue their studies. They were aware that education offered a better life and wanted their children to reap the advantage of western education. However, after the war, it was only a few girls like Khonuo who had returned to their classes. Since there was no question of forcing anyone to school, many girls stayed at home, helping their parents with house and field work. She adds that, soon, "the older girls got married one by one as there was nothing more to do in life" (22). Following her matriculation exams, Khonuo went on to begin her career as a teacher in the same school, and in a few years was regularised as the school's History teacher.

Although her parents were also educated in Mission schools, Khonuo's mother, Atsa Bonuo preferred to remain a traditional woman, happily performing her duties as a wife and mother. She always made a lot of food and spent time in keeping her kitchen clean. Khonuo did inherit this love for food from her mother, always insisting that she prepared the food herself. However, she was happy to become a working woman,

earning money and making a living for herself. It was fourteen years later that she got married, and by then everyone was convinced she was going to end up a spinster.

In the second section of the book, Kevinuo draws us closer to issues that were a routine part of her time. She grows up in a land that is propelled by modernity. Yet, political turbulence continues, bringing with it new challenges for the government. When the British left in 1947, the people of Nagaland felt orphaned. Many of them had not known any government other than the British, and had become used to the presence of a government that took care of matters that were too big for them, such as the Japanese invasion. Following the departure of the British, the state saw several political changes, which caused great frustration among many. The frustration was so rampant that the Naga men took to drinking and venting out the same on their wives and family, showcasing their domination over the womenfolk. Once Kevinuo overhears her mother and aunt discussing the case of a young neighbour whose husband had returned from a drinking house and beaten her so badly that her family had taken her away. Till then Kevinuo had thought of her aunt, Azuo Zeü as a conservative woman holding rigid views. However, she was taken aback to hear her aunt's opinion on the issue. When Khonuo remarks that "once [a woman] is married, we consider her to be her husband's property" (102), Azuo Zeu, responds that, "that is so wrong - that kind of thinking. The husband thinks that he can do anything he wants with his wife, that he has the right to mistreat her and no one should say anything against it" (103). She turns to Kevinuo and avows, "if you should ever marry such a man, remember that you are not his property for him to beat you and break your bones" (103). She further declares that, "a man's responsibility is first and foremost, to provide food and shelter for his family. Then he should teach his children to be good citizens and try to be an example himself. In turn, his family members should respect and honour him. This is the way it is supposed to be. If people start beating each other, don't ever accept that as normal" (103).

Alcohol abuse was becoming a problem amongst the younger generation as well. The drinking houses selling rice-brew did not have any age restrictions and younger boys had access to these drinking houses. As mentioned earlier, the general frustration with life was driving men to drink more in the present decade. They were quick to blame the political situation, the transition from rural to modern which left some people out in the cold because they did not have enough education or skills, the heavy migration from the rural areas to the townships, and the problems of sharing resources among an ever-increasing population. The families of alcoholics were starving because the man of the house was using his salary to pay debts accrued in the drinking houses. The same men would go home and beat their wives if they berated them for not bringing home money. Convinced of the interconnection between the sale of alcohol and domestic abuse, the church moved the state to pass the Liquor Prohibition Act. The licensed liquor shops were the first to go. The drinking houses were raided and closed down for some weeks. But smuggling was easier than people realised. Alcoholics continued to drink, they continued to find ways of feeding their addiction, and they made the best customers for the smugglers. However, the smuggled alcohol that these men were drinking was greatly adulterated, and many men died in succession following the prohibition.

Besides voicing the communal concerns of the land, Kevinuo's story is also anchored in friendship and love. We see her struggling to cope with her father's premature death, which causes her mother to withdraw into a shell. In her mother's absence, it is her best friend Beinuo who fills the void. While discussing the issue of alcohol abuse and wife-beatings, Beinuo voices her opinion without hesitation that if she was the wife, she would beat her husband back. She asserts, "He has no right to beat me. I won't let him" (106). In a few years' time, their childhood friendship gets tested when Beinuo makes a life-changing decision after school, one that is expected of Angami women. When both Kevinuo and Beinuo reached the age considered marriageable by their aunts and female relatives, Beinuo received a proposal which she happily accepted. A few weeks following the wedding, Kevinuo visited her best friend, and to her surprise felt a certain change in Beinuo who was trying hard to fit in with her new family. She "seemed anxious to please her in-laws, [which] made [Kevinuo] sad that the vibrant girl [she] had known seemed to have disappeared altogether and another person had taken her place" (120).

With Beinuo married, Kevinuo was persuaded by her relatives to get married too advising her to not put it off too long. Their claim was that "modern girls want to wait and wait but if [they] wait too long, [they'll] find out no one wants an old maid" (121). Kevinuo grew used to hearing things like these especially at family gatherings. She usually laughed them off but the society she belonged to was so small that when a girl got a proposal from a man, everyone got to hear about it. When the girl rejected the man that too became public information. Marriage was a community affair and most of the people knew that Kevinuo had turned down two of the men who had proposed to her. They couldn't understand that she needed to know the person better if she were to commit to marriage; it was not enough to simply find out his earning prospects.

Irrespective of the pressure from relatives, Khonuo does not in any way force her daughter when it comes to the matter of marriage. She declares, "I would want you to be happy with someone as your father and I were happy. But that is something I wish for my own sake. You may be quite happy being on your own. I do consider that too" (128). She adds that, while growing up she had also faced the same pressure from her family and friends, but had married late. All the friends she had grown up with were married and teased her at every opportunity. But she waited because she believed that "it would be such a mistake to be pushed into marriage with somebody who was wrong for [her]" (128). Hence, the advice she had for her daughter was also to wait for the right person. Aghast at how her best friend changed almost overnight after her nuptials, Kevinuo jokes with her mother, "Only a rich, old widower would come asking for my hand now" (128). Khonuo then, says something remarkable: "Well, we never know. He might be worth waiting for" (128).

When Beinuo became pregnant, she wished for a boy observing that "Messelhou's family needs boys to take on the family business after him" (122). This is because being patrilineal; the Angami tribe practiced an inheritance system where the property was passed on to the male heir of the household. Therefore, when Beinuo gives birth to a baby girl, Kevinuo realises that there is no sign of the baby's father. Beinuo reveals that "he is not happy that the baby is a girl" (123). When Kevinuo prepares to have a word with Messelhou, Beinuo dissuades her, affirming that "we will sort it



out. It's our problem. I'm a married woman now" (123). This brought a distance in their friendship, and Kevinuo stopped visiting her for a while.

One morning, Kevinuo is informed that Beinuo is admitted in the hospital with serious injuries. She was barely conscious when Kevinuo reached the hospital. Half her face and her left eye were covered in gauze bandages. She reveals to Kevinuo that Messelhou started beating her immediately after their marriage, which escalated on some days. In a feeble voice, she confesses to Kevinuo that she has "lived in fear all [her] married life" (139), and soon succumbs to her injuries. In the immediate chapters, the readers come to know that Messelhou also met his death due to a fractured skull from the beating he received from the police for messing with them after getting drunk. Both their deaths strongly instilled in Kevinuo the wish to adopt Beinuo's daughter, Uvi because Messelhou's mother who looked after Uvi was aging quickly. At first, Khonuo dissuaded her saying that "it is not culturally correct. We are not related by blood" (158). However, later she gave in. Khonuo, having been a bit of a rebel herself, allows her daughter to take a decision that the larger society would perhaps consider ludicrous and culturally inappropriate. Uvi's grandmother let them take her, after seeing how much Kevinuo had cared for the child and how attached Uvi was to her.

The term the 'New Woman' coined by the writer and public speaker, Sarah Grand denotes a woman who has finally proclaimed for herself what was wrong with 'Home-is-the-Woman's-Sphere,' and prescribed the solution. Being intelligent, educated, emancipated, independent and self-supporting, she is someone who rejects the constrictions of the feminine or womanly sphere and refuses to be contained by culturally assigned gender roles. She does not oppose marriage, but on the other hand believes that marriage should be freely chosen rather than imposed on women by social and economic forces. Kevinuo's refusal to be tied down by a conventional marriage or marry a man only for his financial prospects, as well as the life-changing, unconventional decision she takes in adopting Uvi are perfectly in character of a 'New Woman.'

Kevinuo, along with her family, is seen challenging age-old customs and notions of what is considered respectable in Angami society and live life on their own terms. It was surely the presence of strong female figures in Kevinuo's life, like her mother and her aunt, Azuo Zeü, who influenced her to think independently. And through the strong-willed and independent choices Kevinuo makes, the reader gets to see a glimpse of a changing Nagaland. To conclude, Kire's novel, *A Respectable Woman* redefines the nuances of respectability for women, in women, and by women, and is successful in making the silenced history heard.

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**Multiplicity of Colour Shades:  
A Psychological Reading of the Movie NGK**

*In this paper titled "Multiplicity of Colour Shades: The Psychological reading of NGK", an attempt is made to discuss about the different colour shades that are used in the movie NGK. In film making, colour is used to set the tone of a scene before any of the actors have even uttered a word. Each and every frame in the movie is carefully composed in accordance with different colour shades that affect the audience's experience of watching. The colours used in the movie correspond to the variant psychological aspect of the central character. In it's deeper analysis, the film provides a large space of discussion about the role of colour shade in attributing the psychological changes occurring to the main character. In this movie, the protagonist and antagonist is a single character. The transformation of Nanda Gopala Kumaran, an ordinary, young and educated farmer to a political leader parallels with his transformation from good to evil. This change in his character is depicted by different colour shades. The difficulty in identifying NGK as the villain is because of the perfect usage of colours. Those colours also functioned as a foreshadowing element in the movie. The name Nanda Gopala Kumaran or NGK have reference to Hindu mythology and all the characteristics of the movie is largely associated with the colour shades used.*

Colour is not purely cosmetic; Colour can mean many different things and can be used in different ways. The world exists within the backup of colours. Colours have a crucial role in moulding the word 'beauty' or the theory of aesthetics into the most attracting form of experience. Colour psychology is all about how colour makes people feel. Different colours stimulate different parts of the brain. Dealing with colour psychology and colour symbolism, there is a distinct difference between the two. Colour psychology is universal for most people in the world, in that most people react physically and mentally in the same way to the different colours. Colour symbolism, on the other hand refers to the different connotations of cultures having pertaining to colours. Colour symbolism in art refers to the use of colour as a symbol in various cultures. There is great diversity in the use of colours and their associations between cultures and even within the same culture in different time periods. The same colour may have very different associations within the same culture at any time. Diversity in colour symbolism occurs because colour meanings and symbolism occur on an individual, cultural and universal basis. Colour symbolism is also context-dependent and influenced by changes over time. Symbolic representations of religious concepts or articles may include a specific colour with which the concept or object is associated. There is evidence to suggest that colours have been used for this purpose as early as 90,000 BC. Concerning the term psychology, it is the study of behaviour and the mind. It is a scientific discipline that studies mental states and processes and behaviour in humans and other animals. There are different types of psychology such as cognitive, forensic, personally, social and developmental psychology.

Personality psychology is a very broad area of psychological study involving the observation of the concept of personality and how it differs among people. This area of psychology looks at the overall psychological makeup of people, the psychological differences among individuals and the similarities found within human nature. Social psychology is the scientific study of how people's thoughts, feelings, and behaviours are influenced by the actual, imagined or implied presence of others. In this definition, scientific refers to the empirical investigation using the scientific method. The terms thoughts, feelings, and behaviours refer to psychological variables that can be measured in humans. Social psychologists typically explain human behaviour as a result of the interaction of mental states and social situations. Similar to it, Cognitive Psychology is an area of perception, attention, memory, imagery, language, problem solving, reasoning and decision making. It is believed that colour is the most important visual experience for human beings. Colour can cognitively alter the perception and experience that we encounter. The protagonist of this movie can be viewed from the perspectives of social, personality and cognitive psychology, and his psychological changes is represented or symbolified through colours.

The colour palette used in film helps to evoke mood and sets the tone for the film. A well designed movie is marked by its perfect usage of colour shades. Colour in film can build harmony or tension within a scene. In order to visually enhance the emotional aspect of a film and guide the viewer to respond to it viscerally, the colour palette is used as a subtle way.

Analysing the association of cognitive psychology and colour psychology in the Tamil movie *NGK*, we could grasp the perfect usage of colour shades in order to signify the psychological changes occurring to the character in the film. Breaking boundaries of Character Concept *NGK*, the political action Tamil film written and directed by Selvaraghavan, brilliantly works on the basis of colour and psychology. The combination of Colour Palettes and Psychology reveals that both these factors have corresponded each other in order to convey the main idea or theme of the movie. The thematic elements of the story are enhanced through different colour shades. The director Selvaraghavan approached this film by deviating from his own typical Selvaraghavan touch. The recurrence or usuality in script, direction and cinematography of his previous film isn't seen in the movie *NGK*. The method he adopted for his uniqueness is defamiliarisation. "To defamiliarise means, to 'make strange' the world of everyday perception and renews the readers lost capacity for fresh sensation" (Abrams, 139). Defamiliarisation, in other words means, make the familiar things unfamiliar using the technique of language in literature. Selvaraghavan has preferred the colour palettes or colour shades in order to defamiliarise the 'psycho' or indifferent characteristics of the protagonist. The successive releases of Psycho centered movies in the South Indian panorama of films tell us about the impact of aesthetic effect offered by such movies to the audience. But different from the typical psychopathical movies, the film shows about the transformation of a young and educated farmer into a political leader. Concerning about the cause and effect of the character traits of Kumaran (played by Surya Shivakumar), his psychopathy is not the reason for his own actions upon the society around him, but the society around him is the reason for his psychopathic nature. Mostly the script of psycho movies follows the pattern of the story of vengeance of the antagonist. Other central characters in the film are vested with the duty to trace

the psycho. His flashback and history are revealed through the investigation. Here, in the movie *NGK*, the psychopathic journey of Kumaran is clearly shown with ample reasons and that particular state of mind or disorder exists in him for a limited period of time. The change in his character from a normal man to a political leader is primarily the plot of the movie. Kumaran is vested with the roles of both protagonist and antagonist in the movie that discusses about the political tactics. Political leaders use many tricks to ensure their power in the political system. The corruptions in the society forces Kumaran to vehemently react against the crookedness and injustice of politicians. What makes Kumaran unique among the political workers is his education and intelligence. Kumaran is much confident about his success because of his education. All the other characters in the film are unknowingly becoming character roles in the drama planned by Kumaran. He is actually mad with his country. The corruptions around him force him to do so. His intense affection towards his own land had surpassed and dominated upon his feelings towards family. Nanda Gopala refers to Lord Krishna and Kumaran act accordingly to the doctrines of Lord Krishna. Like Lord Krishna who helped Arjuna in Kurukshethra War by upholding his famous doctrine that aim is important than the way to achieve it, Kumaran adopts dangerous ways to attain his destination. The ways in which Kumaran adopts to crack his goal turn out to be cruel and unjusticeful from the point of view of his family. *NGK* was even ready to sacrifice his parent's life to attain his goal. Kumaran was making use of all other people around him and he was a villain of the movie. The character trajectory of Kumaran enforced by his society is the thread of the movie. But it is difficult to suck out the negatives, the evilness in him because; in his society he is like Lord Krishna who had a number of followers.

This was the main defamiliarisation technique used by Selvaraghavan. Usually, a psycho villain character in a movie has powerful opposition that is the protagonist played by another actor. But here, the director moulded the character Kumaran with different psychological states or layers, which is difficult to understand by normal audience. The song "Pothachalum" in the movie clearly gives a hint about the psychopathic nature of Kumaran, but it is difficult to perceive this factor for the audience who have already placed Kumaran as the protagonist. Kumaran is a noblest person but there is a fire within him which is powerful enough to destroy any obstacle. Kumaran has a great influence on his countrymen. All around him are aware only about his positive side. So the evilness in Kumaran is remain unrevealed to others except. Geethakumari, his wife (played by Sai Pallavi) and Vaanathi, his lover (played by Rakul Preeth). Selvaraghavan defamiliarises the psychopathic nature of Kumaran, even by eluding a monologue from the part of Kumaran. There is something hidden in *NGK*, and there is nothing typical in *NGK*.

Taking the next part of his name, Kumaran into consideration, it is the name of Lord Muruka who has two wives. The name is a hint given to the audience to realise that Vaanathi and Kumaran have relationship. Kumaran's relationship with Vaanathi suggest about his own character change. Kumaran's character change is closely associated with his dialogues and the different colour shades used in the movie. Kumaran's association with Hindu mythology constructed in names is an excellent technique made by the film makers as a hint to suck out Kumaran's actual intentions and moves when Colour Waves Speaks.

Science has always recognized the link between colour and mood or behaviour and there is a large body of scientific into it. The colours have fundamental psychological properties that are universal, regardless of which particular shade, tone or tint of it you are using. The psychological properties of colour relate respectively to the body, the mind, the emotions, and the essential balance between the three. The colour shades are wisely used in the movie *NGK*. The movie starts with a close short focusing Kumaran wearing white dress, working in the paddy field. The first scene of the movie is taken as an extreme close short in which the frame is filled almost with green colour. It is a scene from a paddy field, above is the blue sky, raining and the protagonist wears white dress. In that rainy night, Kumaran's work is hindered by lighting and thunderstorm. This actually foreshadows a big break in Kumaran's peaceful life. By categorising the different colour shades used in the film, we could understand that, those colour shades varies in accordance with the development of plot. The plot of the movie attains life when it is enriched with the preservatives of technical excellence. Nothing is directly depicted in the movie; instead we are given a piece of work with ample space for interpretation. The perceptual level of the audience, here became important in giving a meaning to the film. Dudley Andrew in his book *Concepts in Film Theory* says.

The perceptual level of cinema is nearly intangible, while meaning and value surround the film like a horizon, out of reach almost by definition. Plot, on the other hand, is accessible for it is a sum of perceptual fragments (though not the aggregate of these ) and it is an example of the world to which it belongs and which it delivers to us in specific form.(Andrew, 54)

Each colour has it's own purpose. Dealing with colour aesthetics, it can be approached from three directions. Impression, expression and construction. Johannes Itten, in his book *The Art of Colour*, published in Germany in 1961, says that, The optical, electromagnetic and chemical processes initiated in the eye and the brain are frequently paralleled by processes in the psychological realm. Such reverberations of the experience of colour may be propagated to the inmost centers, thereby affecting principle areas of mental and emotional experience. (Itten, 83)

The percieverance of colours include a process of scientific and psychological involvement. So, each colour specifically act in different manner, and have specific functions. When we understand a colour, as the meaning of that colour in accordance with the specific context, the communicative purpose of colour is fulfilled. The thematic elements of this movie are enhanced through colour and light. The 1935 film *Becky Sharp* based on Thackeray's novel *Vanity Fair* is generally regarded as the first "colour movie". Placing the usage of colour shades in a different historical and cultural context, here in *NGK*, a Tamil movie made in the year 2019, technological advancement and creative impulse have excellently functioned here. The colour shades used in the movie *NGK* is entirely different in the first half and second half. The first half mainly projects the colour yellow, green, blue, and pink while red and orange colours dominants in the second half.

Yellow wavelength is relatively long and essentially stimulating. It is the strongest colour. It is the colour of confidence and optimism. It evokes feelings of happiness, positivity, optimism and summer, but also deceit and warning. Every colour has both

positive and negative psychological effect. Yellow colour here tries to attribute to the positive emotional appeal of the main character. It appears mainly during the first half of the movie. The protagonist NGK, in his introductory scenes, appears within the light shade of yellow. Kumaran's interaction with his family members, are set up within the yellow colour; and from these scenes, Kumaran's intelligence, confidence and efficiency is revealed. In that yellow shade, Kumaran is calm, loving and kind to all. When the plot progresses, the light shade also changes in accordance with the development of story. When Kumaran's calmness and kindness changes to hatred, and when he decides to react against the evil forces, yellow colour appears again suggests the warning made by him.

Green stood for harmony, balance, refreshment, universal love, environmental awareness and peace. Green colour suggests environmental awareness and peace in the movie. The green fields and light green coloured costumes used in the movie stood for this motive. Moreover, the movie starts and ends with green colour background.

Orange is the combination of red and yellow. It is stimulating and reaction to it is a combination of the physical and the emotional. Orange colour mainly appears in the film before the hospital fight scene. Kumaran at that moment is well aware of his present condition that his life is in a danger situation. After the occurrence of orange light in the movie, we could notice that Kumaran is then led by his intellectual thoughts rather than his emotional thoughts. The bitter experiences he had before now forced him to be more rational and on the other hand, aggressive. Thus the stimulation of his aggressiveness is depicted in the movie through orange colour shade. Pink colour shade is seen as a signifier of love. Pink colour is a powerful one. Psychologically, it represents the feminine principle, and survival of the species. Pink colour shade appears when Kumaran and Vaanathi meets. Their love relationship is mostly signified by this colour. A scene of close interaction between Kumaran and Vaanathi is absent in the film. Instead of a love intercourse scene, the pink colour actually hints about the romance developing between them.

Red is dominantly present in the movie, especially in the second half. The physical courage, strength, energy, masculinity and excitement of Kumaran is depicted through this colour. Red is strong. From the colour shade used in entitling 'Intermission', we could see the presence of red colour in the movie. Red colour appears in the form of light and blood. The climax of the movie is coloured in bloodshed, massive fights that makes red colour essential.

The political structure of the state is viewed and criticized in the movie in a different manner. The difficulty in becoming a politician and the motive of a political reader is shown in the movie. The working of colour palette has effectively end up in representing the thematic elements of the film. The expecting normal villainism in a movie is made a psycho villainism here, by moulding the character Kumaran in such a manner that his actions and the audience's thoughts are difficult to mingle together. Even though Kumaran is reacting powerfully against the evil forces around him, he himself at a moment became evil. The normal villain in audience's creative realm became a real psycho villain when they realise that it is Kumaran behind the murder of his parents. After he decided to become a political leader, his one and only aim

was to conquer the power of politics. At a moment, he became completely detached from his family constraints. Kumaran's personality has occurred a notable psychological change and this is indicated in the movie through different colours. The change in his character is not a static one like the changing colours. Even though different colours appeared to project Kumaran's psychological change, the green colour shown behind him in the initial scenes reappeared again in the climax of the movie.

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**Traditional Folk Dance Forms as an Amazing  
Phenomena in Kerala Society**

*Kerala has a rich variety of folk dances. They are highly developed and reflect the temperaments and moods of the localities in music and costume. Nature silently and unobtrusively has moulded these dances just as the lives of the people who dance them. Religious colouring is seen in almost all of these folk dances, even in those performed in connection with harvests, sowing of seeds, festivals etc., so much so that their secular nature is always at doubt. There is difficulty in classifying these dances as social, religious and martial. Many of these dances are performed by men alone, some exclusively by women. Folk Dances of Kerala reflect the temperaments and moods of the native people. There are around 50 popular folk dances in the state. 'Kerala's folk ritual heritage is as varied and rich as its landscape.' There are two spheres in the tradition of the folk performing arts of Kerala: rituals and performing arts. Kerala being a land of all castes, communities and religions even from time immemorial, gives us a variety of interesting ritualistic dances. Though many of folk dance forms closely belongs to particular religion or community in Kerala society, this shows the acceptance of cultural diversity in Kerala society. The people of Kerala belonging to all castes and communities have their rich collection of folk dances which deal with a variety of themes. They mirror the joys and sorrows and the hopes and aspirations of the common people. Folk dances in Kerala is an effective means of communication in today's world since it not only helps connect people with their cultures but also revives the lost culture of the society.*

The culture of a place can be acknowledged from its art and dance forms. Dances are considered as the integral parts of culture of any region. Kerala is gifted with a distinct culture and tradition of many types of traditional folk dance forms dated to many centuries. Folk and tribal dances are product of different socio-economic set up and traditions evolved over ages. In Kerala, we have festivals and celebrations virtually every day, and dances are performed to express joy and worship to God. This has added to the richness of Kerala culture. Since every festival is accompanied by celebration, folk dances have become an integral part of our social milieu. There are numerous folk and tribal dances, and almost all of them have continuously evolved and improvised.

Folk dances are performed for every possible occasion - to celebrate the arrival of seasons, birth of a child, a wedding and festivals, which are a plenty. The folk dances are extremely simple with minimum of steps or movement. Indian folk dances are full of energy and vitality. Some dances are performed separately by men and women while in some performances men and women dance together. On most occasions, the dancers sing themselves, accompanied by artists with instruments. Each form of folk dance has a specific costume and rhythm. Most of the costumes, worn for folk dances, are colorful with extensive jewels and designs. There are two spheres in the tradition of the folk performing arts of Kerala: rituals and performing arts. Kerala being a land of all castes, communities and religions even from time immemorial, gives us a variety of interesting ritualistic dances. In Kerala most of the performing



arts are rituals. Only a few have no connection with rituals. A great number of the folk forms have faced extinction over the period of time. However, the rituals and the various visual forms associated with them are still of great reverence to the rural community. "And among these rituals the most important are the ceremonies connected with the 'Mother Goddess worship'. Folk dances help in exploring the rich cultural landscape of Kerala. Each state or region has a unique folk dance forms according to the myths and legends of that state or region. It is a rich mix of composite art. Unlike Classical dance, Folk dances are spontaneous, performed by the local people without any formal training. Folk dances are confined to a certain section of the people or a particular locality. The knowledge is passed down to each generation. Let's have a look at folk dances forms of Kerala.

As India celebrates Diwali, central Kerala revives a folk ritual practice in the Malayalam month of Thulam. Serpent worship used to be part of folk religion in this tropical land. Today, it is alive as a ritual ceremony for well being and prosperity, with the message of environment conservation. There are snake groves attached to olden homesteads where female priestesses safeguard the snake as a deity. Sarpam Thullal is performed to appease the snake god for prosperity and for fertility for couples deprived of an offspring. It is conducted by the women folks of pulluvan community who are skilled in the aesthetic requirements of Sarpam Thullal. During the performance they draw a portrait of a snake on the ground and sing a song called pulluvan pattu. The women of the community go into a trance with serpent-like movements inside the portrait. Sarpam Thullal, (snake dance), a century-old traditional Hindu ritual performed in "Taravadu", traditional joint-family Households, annually to appease snake gods. Snakes had been worshipped in Kerala from time immemorial with the 'Sarpa Kavu', where the plants and trees were allowed to grow unhindered to facilitate a habitat for snakes, in a remote corner of the house compound forming an integral part of the 'Tharavad'.

For the "Nagakalam", two hoods of snake will be drawn with different coloured powder on the floor on the first day of the ritual. On the third day, it would increase to eight. The number of hoods could go up to a maximum of 82, depending upon the number of days the event is conducted. Five different natural colours, white (rice floor), green (dried leaves powder), black (ash of paddy husk), yellow (turmeric powder) and red (prepared mixing turmeric powder with lime paste) to represent "Panchavarnam". It also symbolizes "Panchabhutham", the five elements, air, water, fire, sky and earth besides "Panchendriyam", the five sensory organs of the human body, eyes, ears, nose, tongue and skin. A square "pandal" (canopy) is built as a temporary shrine and the 'Sarpa Kalam' is drawn on the floor inside the pandal. There are nine deities of nagas (snakes), Naga Raja, Naga Yakshi, Sarpa Yakshi, Mani Nagam, Eri Nagam, Kari Nagam, Kuzhi Nagam, Para Nagam and Kanya Nagam. The most important among them are Mani Nagam and Kanya Nagam. After drawing designs of snakes in the "kalam", female members of the family would be seated inside it with the "kalam" holding 'Pookkula'(inflorescence) of the arecanut palm in their hands. Once the Pulluva couple starts singing songs to the tune of Pullava kudam (large earthen pot with a string attached to it used as a resonating musical instrument) and "veena", the girls will start to sway in tune with the music. The resonating sound of "Pullava kudam" would make the girls go into a trance.

The common belief is that the snake gods enter the Kanya's body. They start swaying their bodies and hair vigorously in sync with the music and the beats by Pulluva (male) and Pulluvathi (female), the chief priests for the ritual. The girls then continue to dance across the kalam and wipe it off using the 'pookula' in their hand. They also make predictions representing the snake gods. Traditionally the girls had to observe austerities as many as 21 days before the Sarpa Thullal. The songs chanted in the sarpa thullal by Pulluvar are known as 'Thottam Pattukal'. Varavoor Padikkalath Kunjan Nair had created the present system of ragas and songs, based on Mahabharata epic. The "Sarpam Thullal", is considered to bring prosperity to each and every member in the tharavadus.

Kummattikali is a mask dance popular in South Malabar. The dancers wear brightly painted wooden masks. During onam season groups of dancers donning masks and adorning themselves with leaves and grass go from house to house. The songs are melodious and deal with devotional themes. The rhythm is provided by vibrating the string of a bow-like instrument called onavillu. Kummatti dance is one of the delightful treats of onam celebrations. This art form is believed to be originated 150 years ago in a Devi temple of Palakkad district. Its main deity is Bhadrakali and later spread to middle Kerala, particularly the cultural capital, Thrissur. Another story is related to Vadakkunnatha temple of Thrissur. It's believed that Siva, the main deity instructed his Bhoothaganam to welcome their banished King Maveli with special dance. That's why the dance form resembles tribal art form a lot, though it's not a tribal one.. Though a part of onam celebrations, kummattis are believed to be "Bhoot Gan" of Lord Siva.

This is ritualistic dance springing from the Bhagavathy cult. The theme depicts the glory and triumph of Bhagavathy over the demon Darika. The characters are all heavily made up with gorgeous costumes, intricate and elaborate and with conventional facial paintings, tall headgears etc. Attired and adorned exotically with a unique weirdness and hideousness, the characters seem quite supernatural. Their mien and array make them colourful, imposing and awe-inspiring in the extreme. The dance is performed by a set of people known as Kurappanmar, mainly in Bhadrakali temples. Mudi yettu is ritual dance form in Kerala based on the mythological tale of the battle between Goddess KALI & DARIKA an evil king. This art form is celebrated in the month of Vrischikam (November-December). It is usually performed only in the Kali temples of Kerala, as an oblation to the Goddess. The seven characters in Mudi yettu-Shiva, Narada, Darika, Danavendra, Bhadrakali, Kooli and Koimbidar (Nandikeshvara) are all heavily made-up

Thumbi Thullal is a folk art form which is performed by women of Kerala as a part of Onam celebrations. This art form was one of the most important events which bring out true spirit of Onam festival long ago. Nowadays events like this are fast disappearing. In thumbi thullal, usually six to seven women in their traditional attire take part. They sit in form of a circle and lead performer (who'll be called as Thumbi which means dragon fly in Malayalam) sits in the middle of the circle. She'll be holding a bunch of thumba flowers which were so common all over rural Kerala long ago. The lead performer will sing a melodious fast paced song and other performers sitting around her will also join after some time. They clap their hands and sway to the melody as the song progresses. Gradually the tempo of the song increases and the

lead performer will brush the floor as if she's some possessed person. When it comes to the end of the song, speed gradually decreases and singing fades away. Nowadays these events which were common in every neighborhood of Kerala are seen only in exhibition melas and all conducted here and there. Saddest thing is that younger generation is not getting much familiarized with art forms like this at all. One of the centuries old, but well-known folk dance of Kerala, Kanniyarkali (also known as Desathukali) is a fast moving, militant dance form attuned to rhythmic devotional folk songs and asuravadyas. It is said to be a ritual offering in honour of the deity Bhagavathy.

The dances last for four days and are preceded by three days of Karivela and vattakali. The programme for each day is known by a different name; the first day's kanniyarakali being called Erawakkali and the next three day's items being known as Aandikootu, Vallon and Malama respectively. There are more than forty steps or puratts for the four-day programme and these are unique and impressive. Though performed by Nairs, Kanniyarkali depicts the life of the Malayans, one-time slaves and dependents of the feudal chieftains and jennies of the Malabar area in Kerala. The accompanying folk songs also throw some light on the ancient feudal relationship.

Kaniyar Kali is another variety of interesting performance current in the northern parts of Cochin, conducted in Bhagavati shrines. When the performance come on, there is erected a decorated pandal in the temple adorned with flags and festoons. In the centre a big lighted lamp is placed round which the players dance to set music, both instrumental and vocal, the dance being supposed to be an imitation of the dance of Mahakali and Mahakala. The performance generally continues for three days, the portion for each day being fixed with reference to the music.

Sangha Kali is also known as 'Sahastrakali', 'Chathirakali' or 'Vatrakali'. Essentially, it is a dance having a socio-religious context. This was a very favourite and popular pastime of Namboothiris and it was performed as an offering to Goddess Kali. The origin of Sangha Kali may be deeply rooted in the numerous gymnasium techniques (known as 'Kalaris') in ancient Kerala where physical exercises and military training with special emphasis on physical feats and swordsmanship were given.

Celebrations on periodic basis were held in these Kalaris, where a special display of skill in weapons and the techniques of the learner could be put as a prologue. With the civilization and stabilization of the Aryan culture in the land, the Namboothiri Brahmins, who were the Aryan immigrants-entered these gymnasia and their participation and influence gave this celebration a religious colour. For this dance, a number of people wear red scarves on the head and red cloths on the wrists and assemble in a group. The performance begins with steps of the gymnasia to the accompaniment of the instruments like 'Chenda', 'Maddalam', 'Elethalam' and the gong. The dance has many phases of ritual worship, recital of devotional songs, pure dance, comic interludes, etc. They include the 'Kottichakampookal', 'Kottiyarkal', 'Pana', 'Velichappadu', 'Nalupadam', 'Slokam', 'Neetuvayana', 'Kandappanpurappad', 'Poli Kaimalothika samvadam', 'Paradesipurappad' etc. *Theeyattam* or *Theeyattu* is such an ancient and multihued cult the genesis of which is untraceable in the pages of history. A traditional ritual in dance form theyeyattam is

performed by the members of *Theeyaattunni* or *Thiyaadi Nambiar* community in Kerala. Bhadrakali Theeyattu and Ayyappan Theeyattu are the two types of theyattam.

Bhadrakali Theeyattu is a ritualistic dance usually performed in Bhadrakali temples and in the households of namboothiri and theyattunni communities. The ritual starts with the ceremony of *kalamezhuthu*, ritualistic drawings in colourful powder. An elaborate picture (kalam) of Goddess Bhadrakali is drawn on the floor using natural colours strictly following guidelines on pattern, details and dimensions. The materials used are rice for white, charcoal of husk for black, turmeric for yellow, mixture of lime and turmeric for red and green leaves for green colour. When lighted oil lamps are placed there emanates an awe inspiring image of goddess Bhadrakali.

Following this is a three-hour long song praising Bhadrakali. The dance parts usually commence at night which is performed by a male theyattunni. He enters the stage with elaborate dressing and a huge headgear is placed on his head which ascribes him the status of goddess Bhadrakali. 'She' narrates the story of the battle with Darika to Lord Shiva who is her progenitor. Lord Shiva is symbolized by a huge lighted lamp. The performance, which progress through chants, dance and gestures, reports the incidents leading to the killing of Darika. The performance concludes with the enacting of the assassination of Darikasura, representing the destruction of evil. The performance develops through several chants, dances of thandava style, gestures and gesticulations. The gestures are rarely in strict accordance with Hastha Mudras of classical dance. The script, prose or verse, of the goddess is rendered by the actor, whereas all others are rendered by one of the accompanists.

Vattakkali is a dance form seen among the Vattuvar community in the Kerala, India. In this dance participants make extremely fast moves while making vigorous ring forms in tune to the music or song sung by the group. Both men and women participate in the dance. Twelve different types of 'steps' are executed; the beauty of the intricate footwork is heightened by the tinkling of anklets and bells and also by the rhythmic clapping of hand. The whirling movements become faster as the dancing reaches a climax; this dance is performed during the Onam festival season very often. The dance is also called Chuvadukali or Chavittukali. Twelve different types of steps are executed. The beauty of the intricate footwork is heightened by the tinkling of anklets and bells and also by the rhythmic clapping of hands. The whirling movements become faster as the dancing reaches a climax.

**Kurathiyattam:** The Kurava Community performs Kurathiyattam during temple festivals in Kerala. Both youngsters and middle aged people perform Kurathiyattam. It is performed differently in South Kerala and North Kerala. Only three artists perform in the South and eight artists perform in the North. Very few musical instruments are used. The main characters are Kurava&Kurathi. Kurathiyattam, an art form that is believed to be more than 200 years old, is in dire straits on account of the lack of stages, performers and audiences. It is a race against time. Like many folk art forms, Kurathiyattam, believed to be more than 200 years old, is fading into oblivion. There are hardly two or three groups earnestly involved in performing this art form; there is an obvious lack of interest or attention and very few interested in learning this art form.

Kurathiyattam has two variations - the Thekkan (Southern) and Vadakkan (Northern) forms. The latter is more musical in content, with very little place for dialogues. Apart from the integral characters, Kuravan and Kurathi, the Vadakkan style has characters like the Nattupramani, Kallushappukaran, Vridhan and others. In this variant, the Kuravan and Kurathi who come to participate in the Thrissur Pooram get separated. The story ends with both of them meeting each other, after a series of quarrels and after accosting different characters.

This style puts more emphasis on the social aspect, unlike the Southern variant. The Thekkan form, till recently, at least, was basically a temple art. The characters are mainly drawn from Hindu mythology and from anecdotes in the Puranas. In the past, male actors enacted the female roles too. This has changed with women actors taking this up as a part-time career. Along with the dialogues, the story is narrated through songs that are rendered by background musicians to the accompaniment of traditional instruments like the mridangam and the thalam. While the Vadakkan style seems to be almost extinct by now, the Thekkan style is still seen at some temples and on occasional stages.

In this dance form, two Kurathis, or gypsies, who are actually supposed to be the wives of Lord Siva and Lord Vishnu, get into an altercation over the exploits of their respective husbands. This often turns sarcastic and bitter. Goddess Mahalakshmi in the guise of an aged woman, Muthiamma, intervenes and brings about peace between them. In another part of the dance form, two other characters, Kattalan, and Kuravan, Sheni and Lord Siva in disguise, come on stage. The Kuravan destroys Sheni. The dance drama, if one may define it, concludes with the manifestation of Lord Siva and his consort.

This is a devotional offering of Pulayas for the deity Bhadrakali. Special pandals are constructed in the fields after the harvest and the dances are performed. They are quite drawn-out and have numerous phases. Different types of make-up and costumes are used for each phase and the participants dance to the accompaniment of devotional songs and percussion instruments, this is the only community who performs this ritual, for Bhadrakali. Special pandals are constructed in the fields after the harvesting is over and the dances are performed. They are quite drawn-out and have numerous phases in singing too.

Besides these is the dance of the agriculturists, Cherumars, performed as a harvest dance in which both men and women participate.<sup>31</sup> The youth perform this dance with great fervour to celebrate a good harvest. The men and women stand side by side and interlock their hands at the back and exhibit various patterns and movements in their dance. The entire group sings and moves swiftly shifting patterns, thus dancing vigorously, developing beautiful motifs. The song is generally in praise of Nature thanking it for helping to reap a good harvest. The interlocked hands exhibit wave-like movement as they move their feet to the rhythm and rejoice the occasion. This is danced on the occasion of a wedding too, besides the harvest. They use the veekam, chanda, edakka, maram and kuzhal as the accompanying instruments for these dances.

A land of Lagoons and Arts Kerala is a state in which each state adds a new color to its canvas. Diversity is in Kerala culture, be it in the food, clothing, festivals, languages, and landscapes. Every state and its regions have different dance styles and folk music, with which they express the nature of their community. Every part of I kerala has its different variety folk dance, which isn't as complex as the classical form of dance but, in its simplicity, it reflects the deep-sited beliefs of their people. Kerala explore some of the best folk dances that make Its cultural heritage much more beautiful.

Almost all of these folk dances in kerala are simple but beneath this simplicity is a profundity of conception and a directness of expression which are of a high artistic order. Kerala is a land of varied cultures. It is a home land of myriad traditions, beliefs and customs. As a conclave of different castes, religions, varnas and linguistic groups, our country is enriched with a colourful tradition of folklores. The culture of a place can be acknowledged from its art and dance forms. Dances are considered as the integral parts of culture of any region. Kerala which is situated in the southern part of India and is popularly known as 'God's Own Country' as around 50 forms of folk dances, these folk dance forms shapes the cultural diversity in kerala, compared with other states ita an amazing phenomena

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**A Feminist Reading of Taslima Nasrin's *Lajja***

*Taslima Nasrin is hailed as one of the most powerful voices in the literary canon of Bangladeshi English Literature. Taslima Nasrin's Lajja is the history, cleverly mixed with fiction, of the Hindu exodus from Bangladesh into India. The sensitivity of the facts and figures provided in the book led to its being banned in Bangladesh; a fatwa was issued against Taslima and a reward was offered for her death. She was forced to leave Bangladesh in 1994 and seek refuge in India. Lajja a savage indictment of religious extremism and man's inhumanity to man, Lajja was banned in Bangladesh, but became a bestseller in the rest of the world. Women have been playing multiple roles, in all societies, as mothers, wives and sisters. The objective of this paper is to explore the portrayal of women in the novel Lajja by Taslima Nasreen. The entire novel portrays the sufferings of female characters either because of religious fanaticism or by domestic supremacy of the males. The author has portrayed the female protagonists who were oppressed in the patriarchal society not only by the men but also due to the political and religious conflicts.*

Taslima Nasrin's *Lajja* is history, cleverly mixed with fiction, of the Hindu exodus from Bangladesh into India. The sensitivity of the facts and figures provided in the book led to its being banned in Bangladesh. *Lajja* is the story of the Dutta family; Suranjan Dutta, a Bengali Hindu, who lives in Dhaka with his father Sudhamoy, mother Kironmoyee, and sister Nilanjana. To Suranjan, Bangladesh is his motherland; he was born here, got educated here, and made friends here. In spite of millions of Hindus from Bangladesh going away to India in search of peace and safety, the Duttas are unwavering in their decision to stay back regardless of all the odds. They stayed here through the partition in 1947, through the Independence struggle in 1971, and even when Bangladesh became an Islamic state in 1978.

*Lajja* depicts the environment of communal riots with the help of four members of the Dutta family. Each of the characters has his or her own reaction towards the events taking place around them. Sudhamoy sits paralyzed in his chair helplessly but he doesn't have any intentions to leave his motherland. He trusts his country and doesn't think Bangladesh will never let him down. Kironmoyee stands with what her husband says; she has been doing so ever since her marriage to Sudhamoy. Suranjan sleeps in his bed all day. He doesn't think it necessary to take refuge in any of his Muslim friend's house. And above all he feels something that happened in a foreign country must not affect people in Bangladesh. Nilanjana, whose pet name is Maya, curses her brother for being irresponsible towards his duties, she feels it is his duty to save his family in time of crisis. She keeps urging him to take them to one of his Muslim friend's house where they can stay safe and alive. *Lajja* covers a period of thirteen days in year 1992.

In the present discussion, an attempt has been made to analyze marginalization of women along with that of the religious minority as depicted in *Lajja*. Evidently a protest novel, Nasrin situates it in the context of religious fanaticism that reared its

ugly head in Bangladesh in the wake of the demolition of Babri Masjid. The novel also exhibits immense potential to be studied from a feminist perspective. The representation of the female characters, their treatment at the hands of Muslim male fundamentalists as well as Hindu males at the level of family, society or religion/nation, and the fate they eventually meet are some points of discussion which make the text worth feminist analyses.

Taslina has portrayed the characters of those women who were exemplified due to breaching the patriarchal code. The women of her novel were treated badly in the name of society, state, and family. The female characters in *Lajja*: Kironmoyee, Maya and Shamima Begum, are all compelled to behave as per the patriarchal norms, wherein Nasrin aims at highlighting the situation of women belonging to minority community of Hindus in Bangladesh, who had to go through a tough phase during the demolition of Babri Masjid. The double marginalization of women on religious grounds on the one hand and their gender identity on the other is another crucial aspect in the novel. *Lajja* deals with several feminist issues. Infact, Nasrin demonstrates the ways how patriarchal mindset challenges individuality and self-respect of women. One of the most important feminist issues that has been dealt with in the novel is the treatment of women at the hands of various patriarchal institutions like family, society and state, headed by a patriarch who either looks down upon women or marginalizes them.

A woman's desires carry no significance when it comes to her family; she is expected to make every sacrifice to keep the pot boiling. Likewise in case of Kironmoyee to her latest sacrifice involved selling a pair of her gold bangles to Dr. Haripada's wife. After all, gold was not so precious that it could not be sold if the need arose" ( 113).

Her desire to move to India to her relatives at the perilous hour (on account of the aftermath of Babri Masjid demolition) remained unattended. All she could do was secretly shed tears and behave submissively, which is referential of the patriarchal setup, where the family is led by a male member, who is supposed to be all powerful and centralized. Such that, the female member, however, is tyrannized and is expected to behave according to an established patriarchal norm. The patriarchal norms do not let women fulfil their aspirations, as for Kironmoyee she had to repress her deep inner cravings which would eventually turn into virtual deprivation and thus become the way of life. Kironmoyee, therefore, spends her life as a patriarchal woman, thus, Nasrin portrays Kironmoyee as a polite, selfless and self-sacrificing wife or mother who is submissive to the demands of her husband and son, for her main concern is only the wellbeing of her family and her personal choices are a non-issue in the environment she is born and brought up in. At this juncture, it is important to note that both, family and society connive to marginalize women. Kironmoyee invests all her resources, monetary and mental, in keeping her family together. Furthermore, in *Lajja*, Nasrin shows how women are doubly jeopardized—on the basis of sex and on the basis of nationality which is identical with religion.

The demolition of Babri Masjid in India led to the brutality and torture of Hindu families in Bangladesh, and particularly the women who were not only demeaned but also inhumanly brutalized, tortured and raped. Even the cruel treatment of Hindu menfolk eventually affected the lives of Hindu women more adversely as they were



left to fend for themselves in the face of vindictive Muslim fanatics. A feminist writer denounces treatment of women as objects of lust, physical and psychological violence. Nasrin does the same with tremendous vehemence as she depicts in *Lajja* how women are sexually harassed, abducted and subjected to varied kinds of torture that may even result in their deaths. Thus, the females as portrayed in the novel are nothing more than objects to be used by the male predators to satiate their lust. *Lajja*, depicts certain men ravishing young Hindu girls for their pleasure and vilifying their families. The abduction of Maya as a child of six illustrates the same. This incident terribly traumatizes the girl and has such a negative effect on the psyche of the girl child that she is not able to behave normally for two months. She would sleep fitfully and would wake up abruptly in the middle of the night. The family is never safe thereafter as they keep receiving threatening through anonymous extortion letters that aimed at kidnapping Maya again. However, when Maya grew up as a young girl of 19, the ominous day of 11th December 1992 came. A group of seven hooligans entered the house of Sudhamoy who had recently suffered paralysis, and began to break the goods of the house. They were all about twenty-one years old. Two of them wore caps, pajamas and Kurtas. Sudhamoy and Kiranmoye tried their best but they could do nothing against seven hooligans who very quickly took Maya away. This inhuman incident shattered all the hopes and dreams of Sudhamoy's family. Despite his best efforts, Suranjan could not find Maya. He felt helpless as he could not find any assistance to locate his sister. Out of sheer pain of helplessness, misery and frustration, Suranjan began to drink wine and abuse Muslims. He felt a strong desire to avenge the honor of his sister and was filled with anger and hatred for the Muslims. He, like the hooligans, wanted to kill the Muslims and abduct their daughters for taking revenge.

He eventually came up with a remedy as he thought of something else. He took a rickshaw and went to bar council where he met a whore named Shamima, the daughter of Abdul Jalil. For Suranjan, however, Shamima was not a whore but a girl belonging to the majority community. The rape was what occupied his mind as a vengeance against the loss of his sister's honour. He only longed to rape one of the Muslim women out of sheer revenge for what they had done to his sister. As he got the opportunity he too behaves brutally like Maya's rapists. Thus, one may observe how revengefulness virtually annihilates humaneness which affects women most adversely. Suranjan reduces the Muslim girl to mere object of sexual desire with a view to avenge his sister's rape by the Muslims. When societal institutions like religion, state, family and society that should provide conducive and safe environment for people in general and women in particular irrespective of their religious backgrounds turn against them, the situation becomes rather abysmal. What Suranjan did is as much condemnable from a feminist perspective as Maya's abduction. In both the cases, it is the woman who is demeaned and abused physically as well as psychologically. Viewing woman as good or bad is another instance of patriarchal mindset. In *Lajja* too, this aspect comes to light as there are women framed as good or bad by the patriarchal setup. One who happily accepts patriarchal norms and adapts in accordance with its demands is labelled as 'good' as in case of Kironmoyee. At every step in the novel, she is portrayed as an ideal wife who serves the family and makes all possible sacrifices to keep the family going. The society depicted in *Lajja*, is highly patriarchal. Here, discrimination on the basis of sex or one's gender identity is a norm.

On analysing *Lajja* it is observed that injustice and violence against women is a significant theme in her writings. She understood that the society has been dominated by the men whose main purpose is to subjugate women. They turned the women into acquiescent without any free will, freedom, and choice as per their desire. Women were used as a mere object for sex. Taslima Nasrin acts as the voice of protest for the women's rights. She wants to develop independence and honour for the women in the lights of human equality and dignity. She wanted the women to have free choices in context to marriage, love, and sex, rather than listening to the male dominated society. She depicted the women suffering and domination through *Lajja*. The author has provided various witnesses regarding the women torture and oppression through her novels. In most of the cases, it has been seen that the children and the women are the prime victims. Women are widowed and children were orphaned or they both became the rape victims. Hence, to conclude it can be mentioned that the dominating system of the society in Bangladesh was the main root of the emergence of a male patriarchal system which tortured women brutally. Due to the geopolitical entity of the nation, the women were tortured and murdered as the men had a fanatic mind set. Their aim was to marginalize and subjugate the women who would only look after the family and fulfil her duties. The women were not given any freedom to meet their desires. Considering this situation, Taslima published her novel *Lajja* to make the women aware of the condition and encourage them to fight and gather their rights. Though the book was banned in Bangladesh it received much attention and recognition worldwide. Everybody who believes in humanity and is against religious extremism and fanaticism should definitely read *Lajja*. A story like this is not just to be read and put back in the closet; it is a living reminder, a prophecy to be heard before it is too late.

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**Postcolonial Introspection of Kiran Desai's *The Inheritance of Loss***

*Identity and culture has been issues that nations that underwent colonialism had to face. India is a country that embraced and absorbed the foreign culture without a second thought. India has always embraced the multiplicity of identity welcoming it to its pluralistic tradition and culture. Kiran Desai through her profound and exemplary style of writing in *The Inheritance of Loss* tries to highlight the issues faced by Indians during the post-colonial era. Identity crisis arises when an individual struggles to ascertain his identity. Cultural paradigms are perceptions belonging to the people who finds themselves in a wide variety of Cultural environments. The characters in the novel, particularly the major ones - Sai, Biju and the Judge are particularly lost as far as their individuality and identity is concerned. They are dumbfounded by the different cultural scenarios they find themselves in. They are conditioned by their personal experiences that pave their mind and colour their perceptions. The Gorkhaland movement that fought for an independent state had its roots for cultural expression and individual identity. The necessity for expression arose out of a need from a community or a larger sect of people who wanted their voices to be heard. So, it is not just distinct individuals but also communities that suffer from the effects of postcolonialism and struggle to uphold their identity. This makes it a point that postcolonialism can never be justified as being isolated in theory but finds much wide application.*

The Postcolonial Introspection of Kiran Desai's *The Inheritance of Loss* with Focus on Identity Crisis and Cultural Paradigm Indian independence was an act of decolonisation. It was intended to emancipate Indians from the clutches of British rule. Decolonisation cannot be termed as a straightforward process. It has many factors and elements that come into play in making it a reality. Decolonisation is the encounter between two congenitally antagonistic forces that in fact owe their singularity to the kind of reification secreted and nurtured by the colonial situation. Their first confrontation was coloured by violence and their cohabitation-or rather the exploitation of the colonized by the colonizer-continued at the point of the bayonet and under cannon fire. The colonist and the colonized are old acquaintances. And consequently, the colonist is right when he says he "knows" them. It is the colonist who fabricated and continues to fabricate the colonized subject. The colonist derives his validity, i.e., his wealth, from the colonial system (Fanon, 2).

Postcolonial literature has arisen as a result of this process of Decolonisation. The misconception that exists is that it was used to refer to those writings at the time of emancipation which is not true as postcolonial writing has found its impetus even now in many countries especially in India. It has been a long time since the colonisers left the shores. Postcolonialism arises out of the impact of colonialism in the lives of the colonised.

The cultural paradigm involved in postcolonialism is often underlooked. This is because cultural hybridisation that happens as a result of postcolonialism is not given due importance. This often gives rise to identity crisis which is often a core ingredient

of postcolonial literature. Identity crisis arises out of cultural paradigms that influences upon individual experiences.

Kiran Desai's *The Inheritance of Loss* is a diasporic work etched in a world of displaced personalities. It has drawn inspiration from her own life in which she is also a subject of diaspora as she had been displaced from her home at an early stage. Desai belongs to the later breed of novelists who followed and explored the aspects of identity and colonial impact on the minds of the people. She explored the different aspects of colonialism. Her works invited widespread acclaim from everywhere. She was a writer of her times. Her writings reflected the ambiance of her times. Kiran Desai is a globally acclaimed Indian author. The economic times listed her among the "20 most influential Global Indian Women". Desai had lived her early years in quite a few places. She moved on to Pune and Mumbai in the coming years. Her mother, Anita Desai is also a novelist, being shortlisted for the Man Booker a whopping three times. Kiran studied in the Cathedral and John Connon School. She left England for India and then, moved to the United States

Desai started her career as author with her first novel *Hullabaloo in the Guava Orchard*. It bagged the Betty Trask Award given to the best young authors of the Commonwealth. One of the most notable achievements was getting praise from the veteran Salman Rushdie. *Hullabaloo in the Guava Orchard* is the book that launched Desai into fame. It won her the illustrious Betty Trask Award. This was the work that launched her literary career and earned widespread acclaim. The story takes on topics of modernity and traditionalism. It also talks about the different aspects of reality and imagination. These trends can be observed in many of Desai's works.

*The inheritance of loss* written in 1996 is about love, conflict and chaos happening in Kalimpong as well as the United States. It was a work that bagged great recognition in the form of the Man Booker prize, Vodafone Crossword book award and National critics circle book fiction award. She continued the legacy of her illustrious Mother who had bagged a lot of honours throughout her life. *The inheritance of loss* revolves around two central characters – Sai and Biju. The narration comes back and forth, switching between the lives of Sai and Biju. Biju, a son of a cook, went to America in search of the American dream. But, he ended up in finding it tough in the United States. This is typical of anyone who sees America as a land of dreams but finds stumbling blocks in his first few steps. Sai finds the going tough in the mystic hills of Kalimpong and struggles from an identity crisis. The whole novel revolves around the adventures and mishaps of the two. The other two characters of the story are the Judge and the Cook. The Judge is an anglicised Indian who has a profound contempt on Indian things. The cook is stubborn and superstitious with strong roots in his own soil. In the story; one can find remarkable contrasts between the characters in the story. One of the main themes of the story is the themes of identity crisis and belonging.

The Indians have come to the stage where the British norms and things are accepted as part of normal living. This has resulted in cultural hybridisation and caused much ambiguity to the Indian way of living. The struggle arose out of political factors than on cultural factors.

The Gorkhaland rebellion is the biggest issue that is being discussed in the novel. It has arisen out of the need for a separate independent state. "It's been 100 years and more; the longest statehood demand in India's history, the one for Gorkhaland has reached its peak many times" (Kanwar). The Gorkhas demand a cultural and linguistic independence from the mainstream Bengali community from where they face discrimination on various grounds ranging from culture to job opportunities. The book talks about two lives – Sai and Biju. The text is shrouded in postcolonial elements as it is a work that shows the impact of colonialism and the struggle of people to gain status and identity. From the start itself, characters are subjected to the effects of colonialism. The judge's house in Kalimpong is an object of foreign architecture on native soil by a westerner. In the first chapter, we can see that the judge plays a western game and Sai reads an English magazine. In terms of identity especially pertaining to nationality, there are neither here or there. Another aspect of colonialism, one can observe is that of classism. It is an effect of colonialism. In India, we can see the cook being trapped in the servant class and suffering a lot. The cook sends his son to America for this purpose. He was optimistic about his son's success. But, it proved otherwise as said in the novel;

"You lived intensely with others, only to have them disappear overnight, since the shadow class was condemned to movement. The men left for other jobs, towns, got deported, returned home, changed names. Sometimes someone came popping around a corner again, or on the subway then they vanished again. Addresses, phone numbers did not hold. The emptiness Biju felt returned to him over and over" (Desai, 102).

What you can find common in postcolonialism is the function of irony. Colonialism brought imperialism and globalisation in a way. One key example of globalisation in the book is of how the people of the United States treat immigrants and their cuisines. Without doubt, the cuisines from foreign lands like Chinese, Indian, Sri Lankan are popular across the country. The Indian Cuisine is also very famous. But the people who make it or the cooks are being dismissed as being smelly. They are mistreated and not given respect or even proper pay for their hard work.

The loss of cultural identity and individual identity throngs throughout the novel. From his early days, the judge has a profound contempt for everything Indian. He praises everything Western and paces his life according to it. On the other hand, Sai is also the same. But she does not have any contempt for the Indian culture. She has been brought up in an alien culture unlike the Judge and perceives subconsciously of how her foreign culture is her native culture. She does not know any Indian traditions and mannerisms. She and the judge, eats and reads European. Her immediate neighborhood easily acknowledges it having their relations in abroad. When Gyan, Sai's tutor and love affair asks of why she says "Amen", she simply does not have an answer and thinks simply that she has been doing this since time immemorial. Gyan is disgusted at a time by Sai's ignorance of the Indian culture. The cultural gap between Sai and Gyan easily tests their love affair. The intrusion of GNL (Gorkhaland National Liberation Force) into the scheme of things talks about the uneasiness in the loss of one's culture and attempts to reclaim it.

"Looking a dead insect in the sack of basmati that had come all the way from Dehra Dun, he almost wept with sorrow and marvel at its journey, which was tenderness for his own journey. In India almost nobody would be able to afford this rice, and you had to travel around the world to be able to eat such things where they were cheap enough that you could gobble them down without being rich; and when you got home to the place where they grew, you couldn't afford them anymore"(209).

Even if the higher figurative meaning of the sentence is something else, when we dive into the mere literary meaning of it, we get the picture of exploitation which is postcolonial. Even after Independence, our farmers have not got their due of their hard work. They seem to be caught in the vicious cycle of exploitation in which they can't afford what they produce but someone who is poor in foreign lands can do so. The state of confusion undergone by the major characters in the novel – Biju, Sai and the Judge are a result of migration and cultural transposition. There is not only confusion but there is also frustration and anger. Biju goes off to America and suffers not only because of dire poverty but also because he is incompatible with the foreign culture to the extent of losing his own culture. The judge not having pleasant memories of his own culture is quick to imbibe the English way but later, on his arrival back to India finds the going tough. Sai brought up in St. Augustine's convent has to struggle in Kalimpong, In the novel, Gyan hits out at Sai, Don't you have any pride? Trying to be so westernized. They don't want you!!!! Go there and see if they will welcome you with open arms. You will be trying to clean their toilets and even then they won't want you"(174).

"This underneath, and on top a flat creed: cake was better than laddoos, fork spoon knife better than hands, sipping the blood of Christ and consuming a wafer of his body was more civilized than garlanding a phallic symbol with marigolds. English was better than Hindi"(138). This clearly indicates the colonial mentality of Sai which comes in chapter 6. She has been taught right from childhood only about the western and colonial culture. The only thing Indian about Sai is her name. Even when tourists visit India, they come to imbibe our culture as they respect it. This is not the case with Sai who believes in only what she has been taught. Desai also lived in quite a few places before settling, the diasporic nature of the work can be clearly attributed to her own personal experiences.

"You are like slaves, that's what you are, running after the West, embarrassing yourself. It's because of people like you we never get anywhere"(163). This is what Gyan says to Sai in Chapter 27. Gyan is angry at the anglicised attitude and lack of cultural awareness of Sai. Even if not to the same degree, this is the case with the lot of people in India. Indians usually ape the west in everything. This causes neo-colonialism that put us to shackles again. We are not propagating our culture but replacing it with a foreign one that is not completely compatible to us. The solution is never to abandon all western and adopt everything Indian but it is to have sense in choosing what is right.

Postcolonialism is a situation than a theory. It has redefined us. It has made us stand out in how we write and preach to the world. Postcolonialism is a struggle and a victory in itself. It is the process of finding one's own true identity and self. Two

concepts have to be introduced to the realm of postcolonialism to solve the problem of postcolonial crisis of culture and identity – Receptivity and Retainment.

Receptivity is a concept to be stressed when talking about how to handle the cultural problems that arise out of colonialism. It can be defined as the process by which an individual imbibes the aspects of foreign culture which the person is subjected to in the space he or she exists. India has been a land that had opened its gates to people of all cultures. This has meant that there was a stage for the coexistence of diverse cultures. Gyan and Sai struggle to grope with their identity. Sai is alien to Indian culture. Gyan is traditional but enjoys western things even if he doesn't admit it. The Judge is fully anglicised and knows nothing about the culture he belongs to. Receptivity can sort the problems of identity Crisis to an extent. This is to mean that one is willing to learn from the foreign culture. This doesn't mean that one can remove all his cultural identity problems through receptivity.

Retainment is also important as to not forget the roots in which one was raised up in. It can be defined as the quality of preserving the attributes of one's native culture within oneself. Such a person would not forget his cultural background even if he or she imbibes new cultural nuances. This would have made the Judge a better man. It is not about choosing the worst of both cultures but the best of both cultures resulting in a cultural paradigm that would benefit all. Sai would have been better off if she had at least attempted to learn about Indian culture. Gyan could have dropped his ego regarding western things if he had learned to accept them wholeheartedly. Then, the problem of Biju pops up who was dismissed from hotel to hotel because he smelled badly. This is a clear case of racial prejudice. This is not something one can fix as with any kind of social prejudice, the damage has already been done. Prejudice on many grounds has been the doing of colonialism and that can't be undone. Perhaps, colonialism has established racial prejudice.

The political crisis that forms the background of the novel, the inheritance of loss is the Gorkhaland rebellion. The GNLFF (Gorkha National Liberation Front) that stands for the Gorkhaland people who want a new state that would stand for their unique culture and practices. They also try to pitch for new jobs and opportunities. Many states in India were drawn on the basis of linguistic boundaries. This has led to many conflicts as seen in the case of the Gorkha rebellion. The Gorkhas have been demanding for separation from West Bengal since 1907 on the grounds that they are culturally, ethnically different from West Bengal. The Gorkha suffers from an identity crisis which makes them protest and dissent. Gorkhas have their mother tongue as Nepalese.

The cultural bias that the characters in the novel have often makes this very interesting read. They are neither here nor there. This is largely a result of cultural hybridisation. Within the context of globalization, cultural transformations are increasingly analyzed as hybridization processes. Hybridity itself, however, is often treated as a specifically postcolonial phenomenon. Colonisation and Globalisation have played a major role in having brought the hybridisation process. Cultural hybridization is the blending of elements from different cultures.

I feel that without cultural hybridization, the world we live in would not be anywhere near as interesting and integrated as it is today. The phrase “spanglish” is a language that combines the language of Spanish and English. Thus bringing the two cultures closer together. In Canada, they speak English as well as french. In one country, two languages are the main language; that is an example of cultural hybridization. Some African countries speak french and mix it in with their native language, creating something new. Language is just one example of cultural hybridization. Music is another part of culture that can be mixed with other cultures. Sometimes, people will take U.S. pop music and create something new from it in Korea. Artists like Shakira and J.LO will incorporate Spanish into their American songs to bring a little bit of diversity to America.

Three popular films here in the U.S. are “Crouching Tiger”, “Hidden Dragon”, and “Mulan”. These three films were originally adapted from China. When they were screened in the U.S. and became popular, Americans got a feel of the different cultures that exist in China. This created a cultural diffusion of American cultures and Chinese cultures.

All in all, when it comes down to an example of cultural hybridization, the best example I could possibly think of is America. Known as the world’s biggest “melting pot”, America has a variety of different cultures living within a couple of feet of each other. Languages, traditions, religions, race are constantly different whenever you turn a street corner. Cultural hybridization is everywhere (Awanthropology).

Cultural Hybridisation often finds expression in postcolonial environments. It often leads to what is commonly perceived as identity crisis, “a state in which a person experiences uncertainty about who they really are and their proper role in life”(O’Neil). Identity Crisis is often traced back to the incompatibility or instability in socio-cultural environments. Identity Crisis cannot be taken lightly. It is a problem that requires constant attention and analysis. This is because what affects the individual ultimately affects the society. The cultural crisis that Indians undergo cannot be completely sorted out. It requires our awareness of the problem at hand. People need to receive as well as retain. As Bruce Lee famously said, “Absorb what is useful, discard what is useless and add what is specifically your own”. What is required is really a balance between Retainment and Receptivity.

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**Water as Metaphor: Bodies of Resistance and Redemption in  
Githa Hariharan's *I Have Become the Tide***

*Of the three basic needs namely air, water and food, water has filled our everyday by large. Water as a physical body, Political Issue, Social need and geographical landscape has found itself filling the pages of our dailies and our lives. Water is the elixir of Life. Mother Nature had been tremendously generous to feed her species with the elixir since times immemorial and thus it is synonymous to Life. Except for the common sensed Human beings, all other species under the sun, neither have overestimated nor underestimated the water sources.*

Water emerged as the massive resource from the incessant rains Ages ago. Thus the marine body, Sea proliferated itself in the Planet with its cornucopia. In fact, the first living species on this Earth generated from Sea, i.e. unicellular organisms, micro organisms and Fish. Before roadways and airways and railways, the very first means of long transportation was sea voyage. Water bodies, enabled the human beings to travel from one place to another and to learn about the unrevealed realms of this topography. If one flips the pages of History, one can understand the initiations of innovations started with seashore and saline water more than on landslide and hills. Marine setting enabled man to do commerce and trading. Water has its own hierarchy. Oceans, Seas, Rivers, falls, Lakes, Pools and ponds are diverse envelops of water. Every water resource has its own nature. Sea is enormous and ebbing, rivers ripple, Ponds and pools are stagnant.

Excepting this, Water has a greater space in philosophy. Water is hailed as cleanser, purifier, holy solution, etc. Although human beings are good, are philosophising and worshipping natural resources, when it comes to reality, human species is the one that challenge any great source of Mother Nature. The recent issue for chennaites is that there is an unimagined scarcity of water which the people might not imagined too shortly.

No art is devoid of water. Literary texts and Movies have echoed the marine flavour in manifold ways. For instance, Sygne's *Riders to the Sea* is a universal depiction of the plight of fishermen and the stoicism of the women in the community. Thagazhi Sivasankaran Pillai's *Chemmeen* is another example for the disparity and deprivation of love between couples of different social classes. *The Old Man and the Sea* is a story with telling effect of how human force is powerful than the enormous tides of a Sea. Movies like *Castaway*, *Titanic*, *Thanneer*, *Thanneer*, *Mariyan*, *Iyararkai* and *Aram* deal with the theme of Water from different perspectives.

Githa Hariharan is one of the captivating writers of this age. Githa Hariharan (born 1954) is an Indian writer based in New Delhi. Her first novel, *The Thousand Faces of Night*, won the Commonwealth Writers' Prize for the best first novel in 1993. Her other works include the short story collection *The Art of Dying*(1993); the novels *The Ghosts of Vasu Master* (1994), *When Dreams Travel* (1999), *In Times of Siege* (2003), *Fugitive Histories*(2009) and *I Have Become the Tide* (2019) and a collection of essays entitled *Almost Home: Cities and Other Places* (2014). Her fictional works like *The Thousand Faces of the Night*, *In Times of Siege* and the recent work *I Have Become the Tide* are great examples for her outstanding skill in authoring the voices of the voiceless.

The recent work *I Have Become the Tide* (2019) is essentially a novel that voices out its resentment against Casteism. The novel itself is a non linear narration like the waves of the sea that ebbs in and out. As the title suggests, *I Have Become the Tide* gives the feel of how a drop becomes a tremendous tide though it has to go back whirling around the Sea.

The novel unbolts with the character, Chikka, an outcast who holds a drum close to his chest. The text opens with lot of symbols like Sun, land and Pond. The Sun symbolises the Power structure that is human made and the land refers to the indelible ink called caste which chikka like people see like a birth mark. The Pond symbolises the stagnancy in their life without any progress or afterword for their life. Thus the very beginning of the novel shows that pond stands for stagnant life of the Drummer and the stillness echoes the life of the cattle skinner, i.e chikka's father.

Chikka pulls himself to his feet. He stares at the pond without a name, the untouchable pond, he and others like him, cannot do without. The pond means water for people and animals to drink; water for people and animals to bathe; water to wash clothes and bums in: water to play in; water to throw dead and living refuse into; water to be filled in pots and taken home. It's an untouchable pond they touch all the time.(4: IHBT)

As the chapters proceed, Chikkiah's son Kannadeva is synonymous to River. In Indian context, River is the most celebrated sacredness of all the forms of water. The Ganges is called as a holy river and water fetched in the name of Theertha are often collected from the rivers pertaining to famous temples .Kasi Punya theertha, Nalan Kulam, Ganga theertham are considered to be healing and medicinal. Besides the science behind, people tend to believe that the Holy water has healing effects by nature. As Kannadeva belongs to a lower social class, few groups read his death as a suicide by drowning in a river. But Prof. Krishna's interpretations change when he comes to read the dense content in his poems that convey a silent ripple trying to ebb out like a tide.

Many of Kannadeva's poems end with the line, "O river of a thousand faces"... It appears often enough for it to be a signature line, but why did Kannadeva change his signature line now and then? A few poems use the line, "O river that moves to Stillness". (19: IHBT) Kannadeva's father Chikka Chikkiah becomes one with other brethren where he feels like a confluence of great people. With the company of Puttanna, Siddha, Gundanna, et al, he feels like the accumulation of rain water into a

confluence. It's raining brothers. Chikka's immediate family grows. First, there is Puttanna the ratcatcher, then Siddha, the Potter, Chenna, the cobbler and Gundanna the toddy tapper. (71: IHBT)

Here, the novelist has made use of the word rain effectively and the following word "family grows" (71: IHBT) conveys the universal message that where there is no suppression and where there is equality, development is a definite produce. Professor Krishna and Shiva culls out a lot of news from palm manuscripts and finds out that Kannadeva achieved Samadhi in or near a river called Devika. Nature has the instinct to react to any suppression, say air, water, heat or Soil. A hurricane, a tornado, a Tsunami or a Whirlpool occur due to the suppression to their natural behaviour and so are the Nature's creations, Homo sapiens. Any kind of repression or subjugation does trigger the spirit of human beings. No other species has any kind of uncommon disqualifications that this human species have brought.

Gita Hariharan uses three different periods in which she mocks further at the age of technical advancement which has nothing to do with equality, solidarity and brotherhood. Moreover, it is in this digital era the macabre events happen in the name of casteism. The Third Narrative of this century put in the picture, the crestfallen hearts which are repeatedly lashed by Casteists. Satya, Asha and Ravi, three aspirants of M.B.B.S, have to fall apart by caste issues. Though Satya gets a seat for Medicine, he meets the worst kind of death. Every human born on this Earth is born free like that of Water but chained by various parochialism. Asha and Ravi joins Nursing and B.Sc Zoology respectively whereas Satya could make it to mould his dream into reality but in vain. Since the day of joining he has been pestered in the name of scholarship and reservation category not only by cashier but also by the Professor of Anatomy.

When it is Satya's turn, he passes his papers through the round hole in the glass window. The man on the other side of the glass spends a long time reading and re-reading the certificates and mark sheets. He spends an inordinate amount of time looking at the caste certificate. (92: IHBT)

Satya was constantly in struggle with the brooch of "Reservation" (94) inflicted on him. While recording in his diary, he glares at the window with a relief. Again this signifies that caste had bit them hard in land where pervasive casteists live infinite numbers. He is in love with air, sky, the blue sea and the sun but not with this hostile Soil where hatred and inequality are fertile.

Education, a catalyst of illumination too fails to transcend wickedness of suppression. One such villainous character is Professor Sharma who offends Satya in Public for no good reason. Satya crouches like a snail whenever he is intimidated in the name of Scheduled Caste. Dr.Sharma lifts his eyebrows. "That's what you say, but my attendance sheet tells a different story. At this rate, who knows, if you can sit for your exams? But, there is time for that. For, now, let me give you a friendly warning'. The word, friendly had never sounded so unfriendly before. (200: IHBT)

His friend Asha was not spared too. One of her Professors Kumari, is infested with Caste discrimination. It reminds the situation as seen in Bama's Karukku, where the

author feels a kind of embarrassment when Dalit students were called out for special tuition.

Will Harijan students please stand? The government has arranged that scheduled caste students should get special tuition in the evening.” Just two students stood up, myself and another girl. Among the other students, a sudden rustling; a titter of contempt.” (Karukku .2000: 19)

Emancipation in this country is simply a part of the constitution and not a part of reality. Sathya loses all hope of becoming a doctor in the very first year of his study. The saddest part of his death is that the perpetrators of his suicide were swept under the carpet by the management. They greased the hands of the media. It scrolled that due to stress of heavy subjects in medicine which a reservation student cannot withstand and hence this suicidal death. Hariharan enlists such suicides that were done make over by media. (196: IHBT)

Another pathetic ending is that of Professor Krishna. He was shot dead by the wicked social vermin Shrikumar. Since the day of his propagation of Kannadeva and his poetry, Shrikumar and his accomplice rage with anger to take the life of the Professor. Krishna who is synonymous to lake in the text becomes one with the rivers of Anandagrama. The ripples and the effort he propagated reached the students Asha Ravi and Satya. Though he seems to have aversion over the acclaim of Kannappa who turned into Kannadeva, the Saint, he felt guilty and took efforts to find out the greatness of his life and his poems that instill freedom and equality. Discrimination cannot see humanity and as the gruesome inhuman instilled death to the professor who found profound intelligence of Kannadeva.

Even after the death of Professor Krishna except for his close ones, the society looked down on him. Social media was stuffed with lot of negative comments as if Professor Krishna had done injustice to Hinduism. Talking about caste all the time, insulting Hindu philosophy. Bad Karma caught up with casteist Krishna. Leftie Liberal pseudo-secular anti-national Krishna shot for writing lies about Hindu saints. Salute the killer. Good start to clean up our country. Clean India.(313: IHBT) are some ruthless comments on the sudden demise of the Professor.

Asha came to know a lot of Kannadeva’s Poems by dint of reading the tributes to Professor Krishna. She felt a harmony when she understood that Krishna does not belong to the community to which she or Kannadeva belongs yet she understood the devotion and unprejudiced views on poetry of Past which he felt were real. He strongly believed that he lived and suffered and sang and wrote from the bottom of the heart. Professor Krishna is like a lake which finds itself placid after harnessing himself into humanity. Most of the times Krishna and his friends hang about a lake view which symbolizes him as water that flows from height to teach equality. But Krishna dies a ghastly death due to his voice for the voiceless.

Each character in this text is a kind of fluid. While Water is metaphorical in each characterization, so is the form of the text. The text opens with a pond that is stationery and like water the content moves in an unharnessed way. From Pond it moves to the ambience of river and boats and gradually it takes us to lake and the

novel ends with Tide. The reader can feel the stillness of a pool or a pond with story of Chikkiah, the stillness and ripples of silent river water and the respective narration gives the touch of river bed and ripples. The account on the Dalit students Asha, Ravi and Satya gives the feel of restless water that wishes to gush out from the gutters that obstruct great ebbs that would meet in a great ocean. Thus a voyage/sail is what a reader feels throughout the novel. The omnipresence of water is thus figurative in the form and the content of the text, *I Have Become the Tide*.

The whole text can be read as an embodiment of the inert reserves of water to the massive tide. The non linear narration itself suggests the silhouette of the non-restive/fluid water. Besides, in characterization, the chief protagonists by design pertain to different forms of water. Chikkiah, who is always found near the muddy pond, indicates the stagnant and submissive life of a subaltern. His Son Kannadeva who is synonymous to River is self explanatory enough to show holiness and mobility. Professor Krishna, who reads the manuscripts of Kannadeva and his poems, stands for Lake, which is placid but manmade. His characterisation is a subterfuge too. The Dalit student Satya implies Tide, who tries to hit hard on the rock but the power structures stop him as a drop at last. Thus, the whole text in form and content are flooded with representational elements of water by and large.

The crowd mills around Ravi and Asha. Ravi's drum has finally gone silent. She takes Ravi's hand. The red and blue flags. The words; the voices; the people; is it only today, or has the river of living bodies been flowing for a thousand years? The river rises; it fills Asha with anger and grief, but also a strange joy. She can hear Satya tell her, or maybe it's she who's telling Satya and Ravi, even Professor Krishna and Chikkiah: I have become the tide. (320: IHBT)

Thus, Githa Hariharan's recent work, *I Have Become the Tide* (2019) articulates the hierarchy of Social class using the forms of Water resources. Hariharan endorse the actuality that resilience, redemption, repression, ravages and resistance are not only the qualities of water but also of the subjugated/subaltern.

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**The Hallyu Invasion:  
A Study on the Influence of K-Culture in India**

*This paper attempts to study the massive explosion of the South Korean culture globally and India, in particular. The paper attempts to study the cultural similarity of the two nations, the extent to which the Korean wave has hit the Indians, the Indian scenario that promoted its popularity and the impact the wave has in India. South Korea, a highly developed nation belongs to East Asia. Though a powerful nation, the global popularity of South Korea was aided by the rapid spread of its culture- music, films, soaps and food- world wide. The global popularity increased since the 1990s and a new term was coined to refer to this popularity- "Hallyu". The term etymologically means wave. The rapid and unprecedented spread of Korean drama and Korean popkick-started Hallyu. The proliferation of internet and social networks also helped in the spread of the same.*

Since 2014, South Korea has been named the world's most innovative country by the Bloomberg Innovation Index for 6 consecutive years. The global popularity of South Korea was kick started by the rapid spread of K-pop and K-drama across the globe. The unique form of soft culture exported from South Korea is referred to as the Korean wave or *Hallyu*. It is a worldwide sweep of K entertainment and popular culture via pop music, drama and movies. India is warming up to the Korean wave. Though the Korean wave started hitting international shores somewhere around the late 1990s, India has been largely untouched by the *Hallyu* trend and has not come under the magic spell of K-pop and K-dramas. The *Hallyu* trend began in Manipur around the 2000s when Hindi films and TV channels were banned by the Revolutionary People's Front. At that point of time, the only possible entertainment to those folks was the DVDs of Korean music, drama and films. Home to more than 220 ethnic groups, the people of North East could feel more connected to the South East Asian culture than that of the mainland of India. They resembled in their physical appearances, traditional knowledge system and food habits.

Researchers have already started to study the increasing popularity of the *Hallyu* wave in India. International Institute of Tamil Studies and the InKo Centre organised a conference on "Cultural exchange between India and Korea in antiquity" in 2015 which proved that link between South India, more specifically Tamil Nadu and South Korea, goes a long way back. Researchers have found 500 words which are similar in Korean and Tamil, with the same meaning and connotation. There have been instances of blacksmiths going from here to South Korea. There is the historical journey of Bodhidharma, the monk believed to be from South India who spread Buddhism to China and Korea. Buddhist links that existed between the Pandyan, Pallava and the Gaya kingdoms, the manner in which Buddhist scriptures, iconography, language and the introduction of iron and steel are credited as having been transferred from South India to South Korea.

The Korean drum dance is very similar to Thappaattam of Tamil. Scholar Kannan Narayanaa of Tamil Heritage Foundation, who has extensively been researching on the links between the two nations, says there is also a genetic connection. “According to popular legend, Heo Hwang-ok, a princess from the distant land of Ayuta, came by boat to Gaya, with her national symbol twin fish. She then married King Suro and became the first queen of the Gaya kingdom. Researchers thought that Ayuta is actually Ayodhya in India. But there has been mounting evidences to indicate that she was from Tamil Nadu, in particular Pandyan or Aai kingdom. Recent genetic studies by researchers Jeong-Sun and Kim Jong-il on the remains of her tomb revealed genetic similarities between Indians and Koreans,” explains the scholar, adding that a lot more research needs to be done.

The K-pop craze was launched by Psy's ubiquitous 2012 hit “Gangnam Style”. K-pop is a genre of popular music originating in South Korea and has become the international face of South Korea. The modern pop songs and the “k-pop” idol culture are popular worldwide since the late 1990s. The idol culture amassed extensive fandoms of teenagers and adults. Boy bands have significant roles in popularising the pop songs globally. The first idol group appeared on the front in 1996, the H.O.T., a combination of singing, dancing and rapping. Korean pop comes in a magic form of mixed Western Korean style with unique vibes that gather impressive voice quality, dramatic videos with stunning graphics and inspiring lyrics performed by perfect artists. These features are what that inspires non-native audiences to enjoy and appreciate them. The highly sophisticated dance that is performed by those artists also add to its universal appeal. The popular boy bands are BTS, EXO, BIG BANG, GOT7 etc. A lot of surveys are on-going among the fans regarding the *Hallyu* invasion. Speaking of the K-pop fandom, Kavita tells us she's part of a WhatsApp group of BTS followers, which has over 200 members. “It's called the WhatsApp BTS Indian ARMY (BTS fans are called the "ARMY"),” she explains, adding, “We discuss everything related to BTS on that group. In fact, whenever BTS makes an appearance on any show, or they perform somewhere, people send photos. My phone's memory is full of those pics.”

Along with the ever growing popularity of K-pop, K-drama is at the heart of the *Hallyu*. While presence of Korean content on Indian television is marginal, access to *Hallyu* material online has created a fresh community of eager K-drama fans in India. The one reason that attracts people towards K-dramas is that a lot of K-pop artists act in K-drama. Thus their music fan base often strengthens their acting portfolio. Out of the many reasons that draw people towards K-dramas are the brevity. A normal K-drama will wind up in 16-20 episodes when compared to an Indian soap that lasts for years. The growing popularity of K-drama is partially due to the lack of creativity in Indian soaps and its exaggerated longevity. K-dramas are eye candy; have a fresh factor and characters are easy on the eye. Other reasons that make them appealing are the opulent sets, extremely handsome actors, highly fashionable outfits and mouth-watering food. Some of the very popular K-dramas are Boys over Flowers (BOF), Descendants of the Sun (DOTS), Secret Garden, City Hunter, Healer and Moonlight Drawn by Clouds. Even a word “Koreaboo” has been coined to describe a person who is overly obsessed with Korean Culture. Some of the reasons that make these show more relatable than the US or UK dramas are the cultural similarities between India and South Korea, the absence of too much sexual content, family value.

According to a researcher at the University of Vienna, popularity of Korean dramas have their foundation in Confucian values they transmit, which Asian viewers can easily identify with. Respect for elders, filial piety, family- orientedness, and the display of perceived "Asian moral values" play an important role in Korean series. Music plays an important role in Korean dramas. Original sound tracks are particularly made for each series, and in contrast to American series, fans have a need to buy the soundtrack album of dramas. K-dramas are addictive since the drama directors design the unpredictable story, and they are not far from the everyday life, especially the teenagers who watched the drama. The popularity of K-dramas is indubitable. Even Indians channels like Zee 5 have produced the dubbed Hindi The popularity of K-dramas is indubitable. Even Indians channels like Zee 5 have produced the dubbed Hindi version of the drama *Descendants of the Sun*.

North East India is considered the heart of Korean wave in India and Manipur, its cradle. Manipur is officially called the "mini Korea of India". There are many places in North East India where K-pop festivals are celebrated in all pomp and glory. Festival of festivals, the Hornbill festival celebrated in Nagaland is now an official platform for K-pop performances. Though the most influenced people are the North East Indians, *Hallyu* also has drastic influence on the people of Tamil Nadu, Kerala and Karnataka. The Dorama Club, Chennai is a huge club of Korean drama enthusiasts. The club organises quizzes on Korean Wave, K-pop, K-drama, dance performances on K-pop and also imparts free Korean classes. Many people from India imitate and adopt every single novel thing that their k-pop idol parades on stage- the haircuts, hairstyles, hair colours, flamboyant outfits and the like. K-culture is now having a balanced and an extremely loyal backup in India. People meet up in Korean restaurants, join for Korean language classes and master enough of the language at least to prevent their eyes straying over the subtitles while they watch the soaps and to understand the meaning of the lyrics.

The major impact of the *Hallyu* is that more and more people are now into learning Korean language on an academic scale. The Modern Language Association says there was a 45 percent increase in university- level enrolment in Korean language classes between 2008 and 2013, from 8,449 students to 12,229. According to Korean Cultural Centre, New Delhi, an average of 203 students joined for Korean language classes the previous year. In 2013, when the course was started, the number was just 55. In the past two years, 18 students from the institute got placed at different South Korean companies. The IGNOU has also announced admission for Certificate in Korean Language and Culture Programme for 2018 session. Non-Koreans fascinated with the culture are leading this trend. Korean wave is a sign of how a country considered, "in- between" or sub periphery can find an alcove and present itself as a cultural mediator in the midst of a global cultural transformation.

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**The Changing Discourse of Female Body Aesthetics:  
Politics of Resistance through Discernable Narcissism**

*The paper, entitled, analyses the importance of women's body anatomy and sexuality explored by the women writers. Women's arts manifesting women's body and sexuality are prompted to explore female power in the world of literature. A woman's writing which fearlessly shows woman's body and sexuality are coming into the mainstream out of curiosity and controversies in society. For society, especially in India, if an artwork captures inner feelings of a woman or her sexuality as such it will either be interrogated or poorly scrutinized. These kinds of manifestations are always open to moralistic judgement, senseless scrutiny, and censorship. The society can easily accept fetishes created by the male artists (the male gaze) over the female body. If a man depicts female body that would be considered as aesthetic, for instance, paintings of Ravi Varma, whereas if the creator is a woman then it would be labelled as erotic. What in Helen Cixous's *The Laugh of The Medusa* provoked me to correlate with my field of interest is that she emphasizes more on the importance of women's writings. Women's writings about women are the invention of a new insurgent writings, which is not only a resurrection but also liberation from all social taboos. The paper is divided into three sections: first, the anatomy of the body in women's writing, second, significance of grandiose narcissism in women's writings and briefly highlights the status of body and third, status of woman in literature especially in Indian scenario.*

Throughout history, women were portrayed in the arts according to the male gaze or for the viewing pleasure of male. They generalise the idea of body and sexuality for promoting their art works. Unfortunately, society will internalise those ideas as a standard yardstick. Even in the present scenario, illustrating women's body holds a central place in the art. In the past, what prevented female artists from taking a courageous stance about their body? In this contemporary society, are these female writers who speak out rightly about their body even acceptable? So, in this paper, I will try to answer all these questions one by one. Instead of male fetishes, we need the female gaze on female body. That is why Helene Cixous asserts in her work, *The Laugh of The Medusa*, that, And why don't you write? Write! Writing is for you, you are for you; your body is yours, take it. I know why you haven't written. (And why I didn't write before the age of twenty-seven.) Because writing is at once too high, too great for you, it's reserved for the great—that is, for "great men"; and it's "silly." Besides, you've written a little, but in secret. (Cixous 876).

Poetry is the best way to express the most intimate moment or emotions of human beings. The poet can easily express the depth of their feelings to a tangible language that demonstrates the similar complex and subtle realities of human soul. According to Helene Cixous, —Poetry involves gaining strength through the unconscious and because the unconscious, that other limitless country, is the place where the repressed manage to survive: women, or as Hoffmann would say fairies. (Cixous 879). Anne Sexton is reckoned as the important poet of American postmodern literature. Her poems are evasive, enthralling, and extreme which hooks the readers into the reading

more. She exquisitely and cleverly intertwined her real life experience and psychology in her works. The twentieth century American Poetry is the concoction of diverse literary movement and cultural origin. The writers use the art as a medium to express themselves. Some of the radical poets such as Walt Whitman have brought free verse and frankness about physical matters which were outlandish for the genteel tradition.

Writing frankly about sexuality and private parts, especially by women writers, in literary works, particularly in poems, are considered uncomfortable and often taboo as per the so-called sophisticated tradition. But if a person's most profound emotions are attached to their body and sexuality then it cannot be explained in any other way. The traditional literatures are crowded with the vague fetishes on women's anatomy by the male writers. How a person from different gender can explain the whole essence of the body and feelings without experiencing it? So, the women writers, particularly a writer like Anne Sexton, are exploring female body anatomy just to rationalise their emotions and feelings that the world sees as irrational. Their works are non-intellectual and subjective style. Revealing their own feelings and emotions about their body is considered as the one's autonomy over one's own existence. An individual's freedom was always in question in the name of moral agency, regardless of the gender. Their works are highly autobiographical that outlines major events of their life. The imaginations of women are inexhaustible and unpredictable owing to the turbulence of the situation they are enduring. Anne Sexton's collection of poems, *Love Poems*, is the manifestation of her use of unconventional themes, outspoken language and expression of uncontained fury. Her poetry goes beyond her body. Women's Writings on Her Body as a New Insurgent Writing Woman, like man, is her body; but her body is something other than herself.-Simone de Beauvoir

Body is the crucial subject for women were the biological and social norms converge. Body is the place where love, humiliation, pain and destruction envisage. Thus, goes without saying one can say that body and her sexuality is the deciding factor of her identity. Therefore each propensity can adversely affect her identity and existence. Generally the individuality of human being is determined by their psychological state. Always female body is considered either mysterious or taboo in every discourse. Society is fine with problematically objectifying a woman when the power to do that rests within their own hands. However, when a woman takes it upon herself to embrace her sexuality is often the situation treated with contempt. This contempt is nothing but intimidation in softer disguise.

Patriarchy associates women more closely with her body, where that body will act as a hindrance for her freedom or sometimes it will threaten her. Thus to erase all these wrong concepts about women's body and sexuality women should write about their bodies. Because only women can know how she feels. As Helene Cixous says, —Woman must write herself: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies — for the same reasons, by the same law, with the same fatal goal. Woman must put herself in to the text- as into the world and into history—by her own movement.¶ (Cixous 875)

According to Freud theory of Narcissism, the narcissism was generated in human in the infant stage itself. Therefore, the ego or I will in search of its mirror self and

gradually the I will transform into other. Thus, the other will become the narcissistic libido. The grandiose narcissism will play on the other and they have an idealised self-sufficiency, beneath that an anger and envy, and below that a furious need for loving care or admiration. The act of writing is method of self-discovery and confessional. Autobiography writing is also a part of confession. Narcissism is an inevitable tunnel on that route, where autonomy takes precedent over shame and the writer concentrates on the secure sense of creative self in relation to a responsive other. As Gayatri Chakraborty Spivak says, —The possibility of artistic success is particularly seductive to the narcissist because of the social construct of genius. The idea of genius encapsulates the quintessence of narcissism- someone who is touched by the gods and who can effortlessly achieve great things.

The most susceptible person can only be a self-centric in nature. Women are considered the most vulnerable beings on earth, which have been boxed in not only based on their extant atmosphere but also because of the labels created in the time immemorial. The narcissism does not really depend on anyone apart from themselves. In literature while analysing narcissism, it is the text that is narcissist rather than the artist. By writing self centric works the writer is absolutely questioning personal identity, the body, existence, her own worth, and sociality. So, the question is why women are being self-centred while writing? Why women are writing things just to evaluate or to understand their worth? Literature plays very important role in determining the position of the gender in society. Most of the classics are written by men and the central characters are always men. Through frequent representation of men as central figure in literature influence people conscious that men are always the centre and women are often side-lined in order to make way for the protagonist aka main characters. So, have no doubt that the narcissistic way of men's writings in the past brought the idea that women belong in the margin. Human are the most ambitious creature in the world in need of power and the power is purely relay on the self. Thus, all the representation of men and women which are created by men are emerged from the grandiose narcissism which consciously or unconsciously boosted the position of men in society. Thus, the narcissistic texts created by women also have equivalent intention that is to keep their feet on the ground.

In Anne Sexton's poetries, *Love Poems*, she openly and stridently rejected all the illogical and unreasonable demands put forward by patriarchal society onto women. The bold and open exploration of women's body in the poem can be seen as the process of deconstructing phallogocentric idea of women's body or trying to give a new scope for the particular fetishes. Anne Sexton through her poems represents the female body no different from the reality. Her poems, *Love Poems*, create a minuscule juncture between the anatomy and the rhetorical through her works. The body and the mind are the two intricate personas which differentiate humans from other creatures in the world. If that is controlled by someone else then the existence is in question. According to Marx, the consciousness of human describes how a person thinks about self. If the consciousness was disturbed then the thinking process of the human will also be affected. Most of the confessional poets in America Literature are females. Anne Sexton and Sylvia Plath are mostly associated with the confessional style and the poetry of Elizabeth Bishop and later works of the Adrienne Rich also have affinity with this kind of writing. These poetesses tried to construct the new way of conventions in writings by rejecting all the attitude claims by the male

authority. Comparing to other confessional writers, Anne Sexton seems to have more romantic leaning because we can find her ardent love towards her lover and to herself as well. Her poems try to explore biological, psychological, physical and medical aspects of women's body.

Anne Sexton explores whole body parts in her poems, where she describes how every inch of body feels when woman is in love or when longing for the love. In Diane Middlebrooks' *Anne Sexton: A Biography* quotes Sexton's interview —The love poems are all a celebration of touch...physical and emotional touch. The description of her body parts in the poems are adorned with her sufferings, loneliness, despair and agony. She uses her body as a language to communicate her feelings which is beyond words. Her language is electrified with emotions and feelings. In the poem, *The Touch*, she uses hand as synecdoche for her loneliness, brokenness and emptiness. Throughout the poem, we can sense a kind of mental fragmentation and dilemma. We can hear two kinds of voice in the poem, first, an unrealistic woman using bizarre metaphors and second, voice of a realistic woman. The first half is more symbolic in nature where the poet uses extensive symbols while comparing the condition of her hands. Whereas, the second part is more obvious where she directly says what she wanted to say. It is definite that there are confessional elements in her love poems. The poem explores the function of hand which is touch to express her mental and physical state. In the first half she describes her hands as —bruised, —the thin underground veins, and —an unconscious woman fed by tubes she knew not of. All these descriptions blurted out that she was not dead but she is living like a dead. She is stuffed and choking in the patriarchal society but they are not allowing her to die. All these metaphors can be related to the paralyzed or senseless way of life. —The hand had collapsed / a small wood pigeon / that had gone into seclusion (lines 11-13), again the brokenness and emptiness is clearly visible in these lines. The hand is one of the most important and active part of the human body. And the touch is necessary for expressing love and care. The situation of her hand can be interpreted as the condition of her desires which is sealed by the patriarchal society. For months she has been locked in the room with all the burden of the patriarchal society and she even doesn't know the reason behind the punishment. Perhaps it is bruised, I thought and that is why they have locked it up (lines 3-4) this describes how women unknowingly bearing the brunt of all the conditionings given by the patriarchal society. In the poem, *The Kiss*, Anne Sexton is talking about the experience of losing virginity in women. For instance, in the following lines:

My mouth blooms like a cut.  
I've been wronged all years, tedious nights, nothing but rough elbows in  
them and delicate boxes of Kleenex calling *crybaby crybaby, you fool!*  
Before today my body was useless.  
Now it's tearing at its square corners.  
It's tearing old Mary's garments off, knot by knot and see  
Now it's shot full of these electric bolts.  
Zing! A resurrection!( 1-10)

In the above lines, Anne Sexton describes lips' as a comparison to vagina and its square corners as the hymen. The poet uses the words, My mouth blooms like a cut, to embrace the moment of losing her virginity. The poet makes her point of losing

virginity persistently in an astounding variety of ways. In the lines, Now it's tearing at its square corners / It's tearing old Mary's garments off, knot by knot (7-8), she mentioned Mary' which signifies the image of virginity and tearing...knot by knot' describes the losing of virginity. Before today my body was useless (6), this indicates that she is very happy when she fell in love. She is accepting and celebrating each moment of losing her virginity. Majority of male narrations men's losing virginity is associated with bad fortune. Certain feminist critics have argued that the high value placed on the virginity of unmarried women has been used to control by the patriarchal institution. That is why Anne mentions, It's tearing old Mary's garments off, knot by knot (7-8), because in mythology also, which is again constructed by a male, assigned to female virginity is the veneration of Jesus 'mother as the blessed virgin. Thus we can say that Anne through her poem neutralises the idea of losing virginity.

In the poem, *The Breast*, she explores themes such as power associated with having feminine body and how media influences your thoughts and feelings. In the lines, This is the key to it This is the key to everything Preciously (1-3), Anne is speaking about the power of female body, especially breast. She says it as the key to everything on this world. That means women can use her breasts as a key to controlling women which again reflects her pride over her body. Another central theme she talks in the poem is feminine body and beauty standards constructed through the media. For instance in the lines: Later I measured my size against movie stars I didn't measure up. Something between my shoulders was there. But never enough (19-21), here she construe the feelings of insecurities in the female over their body due to the stereotypical representation of the female body in the media. This is an interesting theme to bring up because it is often not talked about loud: the envy one has for another person's advantage. It is more commonly thought in one's mind. The media will create their own brand image and unconsciously the costumers perceive this as standard yardstick and then they will compare themselves with that image. Then, she shows how gender is believed to be an anatomical property that is turned into a biological way of life:

Jugful of milk! It was yours years ago when I lived in the valley of my bones... Little playthings.Followed by the unrealistic, expected upkeep of gender perpetuated in media: Later I measured my size against movie stars. I didn't measure up. Something between my shoulders was there. Sexton learns to love the body despite the gender expectations that attempt to define and limit the body in her poem, *loving the Killer*: And tonight our skins, our bones... will meet... Then one of us will I shout, My need is more desperate! and I will eat you slowly with kisses / even though the killer in you has gotten out(18-21). The poem highlights woman's resilience to unrequited love and shows the speaker is limited by her gender expectations and cannot express who she is through her own sexuality or individuality at the expense of the lover turned —killer's gender expectations and lack of sexuality or individuality.

In the poem, *In Celebration of My Uterus*, Anne uses uterus to compare to the female fertility. In the entire poem she is celebrating because she doesn't want to undergo any surgeries related to the uterus. In the poem, even though she is celebrating that but in other way she sardonically laughing at the gender biased technology and science. In the following lines she describes how she accepts her body as such:

Everyone in me is a bird.  
I am bearing all my wings. They wanted to cut you out But they will not.  
They said you were immeasurably empty but you are not.  
They said you were sick unto dying But they were wrong.  
You are singing like a school girl.  
You are not torn (1-10)

The poem begins with the anatomical structure of the uterus. She compares the uterus to the bird with two wings. Then she describes the attitude of society which considers child bearing as a major and highly valued social role. She expresses the threat a woman experiences when she cannot conceive a baby. They called her immeasurably empty and sick unto dying but she embraces her faults and accepts her body and sexuality. All the new reproductive technologies are a way of once again reducing women to motherhood, and women to nothing but a reproductive machine. In medical science many inventions are introduced in society believing that women's problem is solved. For instance, in medical field there are seemingly infinite numbers of list of contraception but there are lacks of contraception for male. It seemed as ninety five percentage of contraception are geared toward women. Thus, it is obvious that even science think that the burden of family planning and prevention of unwanted pregnancy are ultimately falls on women. Thus, here Anne Sexton is embracing her body, especially her uterus even though it is not enough to conceive.

Narcissism is a condition for psychologists whereas for an artist it is just another factor for writing about themselves. Being a narcissist or not is purely dependent on the environment they live in. The psychological definition of the narcissism is an inflated, grandiose self-image. The second form of narcissism is vulnerable narcissism which is similar to grandiose narcissism but relatively shy. In an art, rather than finding narcissism in the artist, the art or the text is narcissistic in nature. Though narcissism is seen as negative in psychological aspects but for woman it is a kind of self-absorption and self-acknowledgment which she can never recognise from her environment unless she recalls it in her texts. Thus, writing for themselves satisfactorily one should be a narcissist. An art is always a mirror to the artist's unconscious mind. The thoughts in the unconscious mind are dependent upon the way he thinks or perceives. Human beings are intrapersonal communicators and that communication is oriented to them alone. Thus being a narcissist to some extent is an inevitable trait of being a human. Human beings are always in communication with themselves which is most of the time personally oriented. So, a person will write about themselves when only he or she has a clear idea about themselves. And while writing about themselves does not mean that the artist is narcissist instead essentially the text is narcissist. A clear idea about them will only be possible when they love themselves. So to the extent if a writer wants to write about themselves then they should love themselves. Narcissism in art never bothers anyone's life. It depends on the spectator or the reader whether should enjoy it or not. Anne Sexton's poems are confessional and self-expressive. In most of her poems in the collection, *Love Poem*, the element of self-love is clearly visible. In an artistic aspects the narcissism is decent because will help us to see ourselves as others treat us. Thus, Narcissism is to be understood not as a limiting and inadvertent error peculiar to confessional poetry (acute in the work of Anne Sexton) but as a sophisticated and productive strategy employed by confessional and avant-garde poetries alike in their negotiation of such

shared preoccupations as language, subjectivity, representation, and preferentiality (Gill 61).

*The Nude Swim*, Anne Sexton describes the infatuations towards her own body:  
I lay on it as on a divan, I lay on it just like  
Matisse's Red Odalisque  
Water was my strange flower One must picture a woman without a toga or a scarf  
on a couch as deep as a tomb (22-28)

According to Bartky, she wants to retain the early psychoanalytic concept of narcissism- infatuation with one's own bodily being yet exclude much of the objectionable theoretical and sexist baggage that this concept has carried with it. Here Anne Sexton is trying to merge her body, sexuality and identity together. By romanticising the fetishes created by the men in the society, the women's sexuality is torn out from her body to a mere sexual object. In Bartky preliminary definition there she tries to capture what is wrong with being a sex object in feminists' eyes. A person is sexually objectified when her sexual parts or sexual functions are separated out from the rest of her personality and reduced to the status of mere instruments or else regarded as if they were capable of representing her.

According to Freud, the term narcissism is ... to denote the attitude of a person who treats his own body in the same way in which the body of a sexual object is ordinarily treated—who looks at it, that is to say, strokes it and fondles it till he obtains complete satisfaction through these activities. For Freud, the physical pleasure of masturbation is some extend can be considered as narcissism. In the poem, *The Ballad of The Lonely Masturbator* the narcissism is portrayed as pervasive:

Finger to finger, now she's mine.  
She's not too far. She's my encounter.  
I beat her like a bell. I recline  
In the bower where you used to mount her.  
You borrowed me on the flowered spread.  
At night, alone, I marry the bed(7-12)

In the poem, *The Touch*, we can hear the sound of two women. She uses many metaphors to explain her situation and at the same time the other one speak directly of her issues. Thus the poem is very powerful that contemplates the relationship between two extremely different kinds of women. This describes the mental fluctuations in the writer's mind. Thus —*The Touch* can be read in terms of Lacan's understanding of narcissism -as an examination of the way in which we achieve subjectivity by perceiving and identifying ourselves in relation to others. Thus the double imaging in the poem can be taken as an element of the confession.

Thus, in women's writing narcissism is a coping mechanism to deal with the neglect, rejection, and cruelty. Apparently the element of the narcissism is ingrained in the women's writers by the inability of society to validate them, or reward their accomplishment. While analysing narcissism in the text it is actually the text is narcissist so called rational narcissism. It is healthy and it is just for motivating oneself. Thus, Anne Sexton's *Love Poem* has rational narcissism.

Classical literature, mostly written by men, depicts women's body as weak and sensitive. The mythical character, Medusa, suffered a lot because of her exceptional strength. That means a woman, with an exceptional quality, will suffer in the patriarchal society. Even in Hindu mythology most of the issues are revolving around female sexuality and body. The Women's body or sexuality is always compared with negativity. Most of the misogynistic thoughts about female bodies in the main stream discourse were implanted either through an art or through religious practice. They never depict women body as neutral or in control either it will be too passive or too active. Thus, female body is the site where representations of difference and identity of women are inscribed.

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**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 minds this 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*, *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 put the female body in a supreme position in the item songs where the 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 benefit.

The exposing of the 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 *Madhuraraja* a 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 a threat against women by showing nudity and this is a great betrayal to the entire womenhood, as they intentionally make 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 are no such rules and norms for the capitalistic giants. An example for this situation could be fetched by the case of the Babusen Brothers. Babusen Brothers are two Malayalam film makers, Satish Babusen and Santosh Babusen, and they had faced many issues with the powerless regulations made by the censorship. They are makers of films like *The Narrow Path (Ottayal Paatha)* and *The Painted House (Chaayam Poosiyu Veedu)* and much more. They are one of the first film makers who talked against the censorship 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 Babusen 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 cause and create 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 an ignorant 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 are 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*, *Sound Thoma*, *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.

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### **Gods as Heroes and Friends: A Glimpse into *Ganesh* Television Narratives for Children**

*The world of children comprises not only of toys and robots, but also of characters from myths and legends. Despite being a passive listener to the old tradition of storytelling, children are now sporty enough to take part in the modes of discourse in which they are involved as this tradition is replaced by cartoons, comics, serials, films and animations leaving imprints of a world of colorful characters. Among these, "animation" gathered momentum in appealing the child viewers.*

The Indian animation industry for children has long been dominated by very popular western characters such as *Mickey Mouse, Donald Duck, Tom and Jerry, Spiderman, Popeye, Pokemon*, etc. At times dubbed in Hindi and now in Malayalam, these cartoons have occupied a staunch position in both national and regional channels. Besides, children do not bother if a cartoon character doesn't possess "Indianness" in any of its aspects. Doordarshan being the only national channel available during the 90s, Indians relied solely on it as it telecasted the animated series such as *Mowgli* and *Disney* cartoons. Later, there emerged many other television channels such as Cartoon Network, Baby TV, Toonami, Disney channel, POGO TV, Hungama TV, Nick, Discovery Kids, Animax etc. that concentrated mainly on child viewers and focused on stories that appealed to children rather than game shows, reality shows and other programs. The Indian animation industry has utilized Indian myth, legend and history as cultural resource to churn out a number of narratives centered on characters from Hindu mythology such as *Bal Ganesh, Luv Kushh, Roll No: 21, Little Krishna, Kumbhakaran, Krishna and Balram, Hanuman* and so on.

The study reveals how mythological characters are redesigned from their original versions to fit into the animated narratives and focuses on select contemporary mythological television narratives of Lord Ganesh for children that include the animated film *Bal Ganesh*, the television serial *Balaganapathy* and the cartoon series *Hamara Dost Ganesha*. These visual narratives take Lord Ganesha out of context and present before the viewers with a different makeover.

In this age of science fiction, advertisements, music, movies, robots and superheroes, it is difficult to insist on and impart mythology to children and to make them understand the power of gods and goddesses. Animated shows and series assimilate adventurous events, interesting characters and thrilling stories in a colorful manner and children often rely up on such television narratives. The appearance of gods and goddesses as animated characters on television retell mythology in the manner the children take fancy to. They try to present Hindu mythology in a way that the crux of the story is always retained though the gods are presented in contemporary images, lingo, thoughts and costumes. Thus re-presenting mythology in television has become a safe platform to tread on, for the children prefer television to the traditional mode of storytelling by their grandparents. Besides it makes the inaccessible gods available to the children in their drawing rooms as one among them, although with a hidden

identity. The gods are portrayed as friends but at the same time as heroes who render a helping hand to the troubled and solve the problems of the confused.

The most adorable and affable among all gods Lord Ganesha is one among the favored mythical characters that dominate the animation market. He is supposed to be the mysterious son of goddess Parvathi. There is a belief behind the origin of Ganesha's elephant head: Goddess Parvathi, while getting ready for a bath, made a statue of a boy using the *durbha* grass since she doesn't want anyone to interrupt her bath. She then gave him life and instructed to guard the entrance of the palace till she finished her bath. By the time Shiva reached Kailas after having a fight with Gajasura, and was stopped by this boy. Though Shiva convinced the boy regarding his identity and all, the boy was not ready to permit him into the palace. At last in his fight with the boy, Shiva severed the boy's head in fury with his *Thrisul*. Parvathi on learning this heinous act got enraged and depressed and demanded the boy's life back. Shiva sent his soldiers- the *bhoodas* to get the head of the first creature that they saw in their path to the north. The *bhoodas* soon returned with an elephant's head and Lord Brahma, the patron of all creations, breathed a new life to the boy. The boy was named Gajanana, the one with elephant head and Ganapathi, the leader of the *ganas*. He was also given the status of being worshipped before all the gods. In addition, he was invoked for removing obstacles.

Pankaj Sharma's computer animated feature film *Bal Ganesh* highlights the adventures and pranks of the infant Lord Ganesh. The film's first part is about the events that led to the child's (created by goddess Parvathi) transformation into the ever worshipped Lord Ganesha and the adventurous yet enjoyable moments between Ganesha and his companion Mooshak. They make fun of everyone in Kailas by stealing Ganesha's favorite sweet called *Modak*. Beautifully narrated through the mouth of a mouse, the film's second part tells about Ganesha and his brother Karthikeya's fight with the evil beings such as Supketan and Tadmakeswar along with the brothers' lovely moments together. Ganesha's never ending hunger is portrayed through Kubera's invitation of Ganesha to his palace and Kubera's acceptance of defeat in satisfying Ganesha with the food served. Moreover, Ganesha has saved other gods too, in the times of trouble. Then at last, there also occurs a fight with an *asura* as the grand finale. The story progresses like this.

*Balaganapathy*, directed by Harrison, is a regional Malayalam television serial airing on Asianet, about a boy called Ram and his intense devotion towards Lord Ganesha and Ganesha taking his avatar in front of Ram as 'Balaganapathy', a live character. Ram came to know about Ganesha from his grandmother as she tells stories to him. At school, Pooja, his best friend and their class teacher Sunitha supports Ram throughout. She is very compassionate too. Ram is often threatened by two other boys called Motta and Thadiyan. When he failed in one of his subjects, the teachers called his father to the school and when he was informed about the matter, turned to drinking. Raged by the comments made by the teachers, his father broke the idol of Lord Ganesha. Later the idol got fixed by itself and soon Ganesha took his form as a boy (balaganapathy) in front of Ram. Balaganapathy always remains as his secret friend who plays miracles in Ram's life. This teleserial that celebrates the adventures of Ram and his secret friend captivates the child viewers in participating in their cheerful expedition.

These narratives focus on the relationship of fiction and reality in the process of reworking myth and legend. Though they share a common myth, each one is different in its style, concept, theme and even presentation. Moreover, the three narratives present Lord Ganesh as 'hero' before the children than the ever revered God of origins, thought and reason. Widely considered as the God of hindrance (the *Vighneswara*), Ganesha is here pictured as a savior who removes the obstacles and solves the problems. In *Bal Ganesh*, Ganesha merges with the child viewers in his journey towards peace and prosperity. Ganesha in *Balaganapathy* on the other hand shares none of the characteristic features of Lord Ganesha in appearance. He disguises as a friend of the protagonist, Ram and is always engaged in helping and protecting him. In the case of *Hamara Dost Ganesha*, Ganesha appears before the people who are in need of his help and he maintains peace. What is common in the three narratives is that, whatever the story and the context is, the mastery over all sorts of vices is the central concept. Though portrayed as hero or friend, the *karma* or the duty entrusted on the lord both in mythology and in these television narratives are the same- to remove the *vighnas* (obstacles).

Mainly concentrating on children, these narratives could win over their minds in portraying the myths in a way that strike their consciousness. Thus the gods as well as the goddesses have entered into the world of animation and have become one among the children. The children see gods as their heroes and friends. It appears as a novel aspect to most of the parents since the great epics are introduced through such portrayals to an age group that appears to be losing hold with the thousands of years of Indian inheritance. Here the gods as well as the legendary figures are portrayed as earthly beings and the characters are only partially based on mythological figures.

Though the original relevance, purpose and role of these characters are lost, the gods are now available to the children and are very close as they descend from their holy abodes to them through television and films. At the same time, the gods' appearances as superheroes to bash out the evil beings make the children adore them. But an important point to be noted is that, by portraying the mythological characters as super humans before the children, they fail to understand the real purpose behind the various *avatars/incarnations* of these gods. Instead they fall into the category of *heroes* and *friends* who possess super human abilities. These television narratives are expected to promote innovative and inventive thinking, fostering new ways of seeing the traditional while embracing the reworked versions. At the same time, it will unravel how the once sacrosanct mythological figures are made accessible to the children as their heroes and friends through visual media.

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### **Reference to Millennial Pop Culture: An Intertextual Analysis on Spielberg's *Ready Player One***

*Intertextuality is a term coined by Julia Kristeva. It is the shaping of a text's meaning by another text. In another word, it states that every literary work is a field which contains within it bits and pieces of other works. It creates an interrelationship between texts. The paper assesses the intertextual element in the movie Ready Player One (2018) directed by Steven Spielberg based on Ernest Cline's bestseller of the same name. Critics normally evaluate award-winning films that stand out in theme, content and presentation. It is hard to find something in-depth within a commercial film and most critics overlook it. Ready Player One was one such commercial film, which was not a commercial blockbuster. The film stood in for the millennial pop culture. Adapted from a novel, certain prejudices hindered the popularity of the film. The film is an intertextuality specialist's dream. Virtually every minute of its 140-minute running time invokes the 1980's cultural material (Millenium pop culture). The paper tries to point out in detail the reference points which Ready Player One took on its course and how it showcased the millennial popular culture. The paper also highlights the fact that the wrong use of weaponized intertextuality is something which affected Ready Player One that invited a lot of criticism.*

The idea of intertextuality has its origin from Ferdinand de Saussure's semiotics. Although it is Julia Kristeva who coined the term, there were many such as Roland Barthes, John Fiske, Linda Hutcheon etc. Intertextuality simply points out that no text stands alone. There is always a connection and continuity among the literature or any such work. The idea from one book influences the other. Many confuse it with plagiarism. *Ready Player One* is one of Steven Spielberg's action and adventure science fiction film released in 2018 based on Ernest Cline's bestseller of the same name. The book was famous for its contents and received a lot of criticism for focusing and highlighting fan and pop culture. The film represents the 80's and 90's pop culture and its products in an extensive way. The paper attempts to specify and point out these references along with works they came from. It follows the narrative structure of the film to specify the matter. It is highly unlikely for any film to include such a vast amount of reference points with regard to pop culture. Hence the movie is unique.

The study has been carried out using observation and content analysis. Each scene had references but the research only focused on important ones which showcased other artworks of pop culture: A Critical Analysis of Intertextuality in the Film *Ready Player One*. The film takes place in the year 2045 when much of humanity uses the virtual reality software Oasis which was created by James Halliday to escape the

misery of the real world. The world is destroyed and cities turned into trash cans. In the Oasis, you can go anywhere, do whatever you want, and be anyone, the only borders are your imagination. Orphaned teenager Wade Watts, the protagonist of the movie, learns clues to a hidden game within the program that promises the winner full ownership of the Oasis and joins several allies to try to complete the game before a large company run by businessman Nolan Sorrento, can do so.

Even before the movie starts director Steven Spielberg throws us two little notes to one of the biggest pop culture touchstones of this movie *Back to the Future*. The opening titles of the movie have similar font and capitalization as *Back to the Future*. Right after the name Amblin Spielberg's production company title appears on the screen; we hear the music of Van Halen's great 80's rock song named *Jump*. In the movie when Wade descends the stacks, he passes a neighbour who gets a Pizza Hut delivery via drone, this could be yet another instance from *Back to the Future Part 2* where they depict the evolution of future societies. Then Wade greets his neighbour Ms. Gilmore, who is wearing a shirt showing the text of album cover of *Synchronicity* by The Police. Wade goes into his hideout which is full of references to 80s gaming and toys, and can see the stickers of Garbage Pail Kids, Qbert, and Commodore 64 on the walls.

The Oasis is a massive gaming platform in the movie *Ready Player One* and one could find multiple game references throughout the movie as we could see this when the outer space is exposed. In the background we hear choral chanting which is similar to the theme music of the game *Halo*. As the camera zooms into *Minecraft World* one could see a whole planet dedicated to enthusiasts of the game *Minecraft*. There is also a sports-themed universe with a tennis ball planet, which points out to *Wii Tennis*. It was one of the first popular interactive home consoles that Ernest Cline used as inspiration for the Oasis. In one of the scenes, we see a person climb Mount Everest with Batman. As the movie progresses more such references pop up in the Oasis entrance plaza. The *Robocop* and *Marvin, the Martian* and then in the walkway area, *Sonic the hedgehog* taps his foot waiting in line to teleport. *Tracer* from *Overwatch* is seen walking behind Wade. *Hello Kitty* and his known associates *Batz-maru* and *keroppi* are seen, passing them is the hulk figure, which is, *Atticus* from *Battle born*. The *Doom* is a planet in the animated series *Voltron*, we hear Wade calling his buddy *H* who's cleaning up on the planet *Doom*. *H* is seen holding a gun *MA5b* rifle from the game *Halo*. This battle also features tons of giant scorpions which could be the robot scorpions in the *Ms-dos* game *Ultrabots*. During the battle, *H* picks up a gun and adds to the inventory. It is an *EM-1 Rail gun* from the movie *Eraser*. There is an avatar wearing the yellow suit and red shirt which *Dr. Brown* wore when he came back from the future. The pop-culture references continue as Wade introduces *James Halliday*, in the background we hear the song *everybody wants to rule the world* from the pop band *Tears for Fears* which was featured prominently in the 1999 TV movie *Pirates of Silicon Valley*. It is considered the most

accurate biopic of the rise of people like Bill Gates and Steve Jobs and Steve Wozniak. Similarities can also be found in the press conference by Halliday to the one given by Steve Jobs in one of his interviews comparing Halliday to Steve Jobs by one of the prominent newspapers. The joke Halliday makes in the press conference, “check under your seats and you'll find there's nothing, there” is a note to Oprah Winfrey's famous card giveaway stunts. Halliday's will and testament video are full of pointers. The whole room is full with the images of Star trek. The flower arrangements and the stained glass form the shape of the Star Trek logo and the Starship Enterprise. His coffin is the same black mark 6 pod and flag that Spock's remains were put in after his death at the end of the movie *The Wrath of Khan*. As Halliday rises out of the coffin, there is an organ riff as he creepily sits up like the old classic *Dracula* films. His announcement of an Easter egg hunt to take over his company was of course inspired by Willy Wonka's golden ticket contest from *Charlie's Chocolate Factory* and Halliday is certainly a Wonka figure.

In his eyes, Halliday has quarters from his birth year 1972. The quarter becomes a key idea for the whole movie. It is the cost of playing an old score Kade game which back in the day opened kids up to a whole new life of exploration. Later in a scene as Morrow disguises as the robot curator in Halliday's archives giving Parzival, a quarter which becomes an extra life at the end of the movie. In the epilogue of the movie, Wade reveals that Morrow's requested salary is only 25 cents or a quarter. Essentially this coin marks the transition from death at the beginning to life at the end in the movie.

In the race, Parzival's car is Lorian from *Back to the future*. Parzival's look is also an amalgamation of references. His hip holster is the same one worn by Han Solo in *Star Wars* and his belt buckle is imprinted with a *Thundercats* logo. The back of his vest is embroidered with a golden sword this is a reference to Parzival's name origin Percival the boy from *The Legends of King Arthur and Holy Grail*. The superbike Art3mis uses in the race comes from the Anime series named *Akira*. H rides in one of the famous monster truck named *Bigfoot*. Coming to race, we can see Spielberg's chasing scene in *Jurassic Park* and *King Kong* makes a cameo, clutching the *Empire State Building* while biplanes as it passed as he does in the classic film and in Peter Jackson's remake.

In the H's workshop we see these references once again. As they walk through the door, one can see the stolen bike from *pee-wee's big adventure*. And the *Iron Giant* from the 1999 American animated science fiction, the least subtle pop culture note to this movie. Apart from this, we can see *Galactica* from the *Battlestar Galactica*, *Sulaco* the ship from *Aliens* etc. This scene also features parzival and Art3mis quoting Halliday's favourite movie line from *Superman* "Some people can read *War and Peace* and come away thinking it's a simple adventure story. Others can read the ingredients on a chewing-gum wrapper and unlock the secrets of the universe." Then

there are a few gaming references. The background score that runs during this time is Just my Imagination by the Temptations and Halliday's favourite song, Video Killed the Radio Star. It was the first music video ever to air on MTV in 1981 and it marked a historic transition to a more interactive virtual mass medium just like Halliday's invention of the Oasis.

Wade, in the beginning, refers to Marvel Comics saying that his father named after him keeping in mind the names of superhero's alter ego. Halliday's journals also have some specialities. The layout of the archives building is designed to be a replica of the high school library in *The Breakfast Club* with the same furniture and staircases. Halliday's memory mentions going back into the past. That was in reference to the movie *Bill & Ted's Excellent Adventure*. Using the clue, Parzival wins the race and the copper key where he's greeted by Anorak with the phrase "nice racing Padawan". Padawan is the word for Jedi trainees from the *Star Wars* prequels.

The next scene shows Nolan's Sorrento pitching his evil Oasis monetization plan to the Board of Directors and one can see how the IOI Logo makes a pattern when it's repeated on the screen visually. It appears like a string of binary code ones and zeros. This reflects the basic impersonal nature of the ioi the corporate level and the sixers. These are really strings of numbers. When parzival and H goes shopping, he buys a Holy Hand Grenade, which is a powerful weapon from *The Monty Python and the Holy Grail*. He also buys the Zemeckis cube, which is in the shape of a Rubik's Cube. It is a reference to Robert Zemeckis, the director of *Back to the Future*. It's interesting to note that Sorrento's avatar has a little hair curl referencing Superman.

When I ROk holds up the skull he says "the steampunk Pirate King I knew him well Sorrento". this is a reference to Shakespeare's *Hamlet* in Act V, Scene 1 when Hamlet holds a skull and says "alas poor Yorick! I knew him, Horatio." (Shakespeare 8). Later in the scene Parzival gets greeted by a ton of cameos from games and movies like Batman from *Arkham knight*, Lara Croft Jill Valentine from *Resident Evil* etc.. and when Art3mis asks Parzival out, one can hear the sound of a Mario one up in the background. coming H's basement where Parzival is seen trying on various outfits including Prince's Purple Rain trench coat Michael Jackson's *Thriller* outfit and an outfit inspired by Duran Duran.

Spielberg's shot-for-shot recreation of Stanley Kubrick's *The Shining* was perfect. The name of the movie theatre that they go into is the Overlook which is the name of the haunted hotel in *The Shining* composed by Wendy Carlos and Rachel elkind. The wide shot of the Overlook lobby is the same angle Kubrick used in the movie when Wendy swings the bat at Jack as he follows her up the stairs and the upward-facing shot of Parzival's face looking down to the typewriter is the same of Wendy when she learns what Jack has been writing all this time. Same goes for the typewritten pages with the text

and shapes. We also get little cameos by the tennis ball that rolls up to Danny, rolls up to H here. The Grady twins, the blood elevator slow-motion shot, the final group photograph with Halliday and Kyra in place of Jack, Room 237 and the beautiful and terrifying woman inside, the axe coming through the door, the hedge maze, the walk-in freezer, Danny's big wheel and the sliding pan into the gold room add up everything, the same as the movie. When it comes to the final round in the game, they figure out the location using film references such as Highlander, Gremlins, Dark crystal, Temple of Doom, Crawl, Splash, Lord of the Rings and Hitchhiker's Guide to the Galaxy. The final key is hidden among a series of classic Atari 2600 games such as Centipede, Pitfall, Haunted house, Berserk, Defenders, Sword quest, Motocross and Adventure among these Adventure plays a crucial role one can also see more movie references. The Sixers falling through the ice could be a reference to the Dark Knight Rises when condemned Gothamites were forced by Bane's forces to walk out on thin ice and the phrase that I-ROK speaks as the incantation to activate the orb is the spell from the movie Excalibur. The scene where Wade and Toshiro trapped Sorrento in the Oasis when he thinks he is, in reality, might be inspired from the movie Inception.

The final battle includes many characters from different films and games. Sorrento brings up his display to summon the Mechagodzilla from the Godzilla movies to fight H's Iron Giant. But at the display, one of the options looks a lot like Megatron from Transformers. Where IROC blows the bridge, Iron Giants use his body as a bridge to let the others cross. Now, this could be a reference to the way Superman used his body to bridge the gap for a train full of innocence in the film. When Iron Giant falls in the lava, it gives big thumbs up. This is a reference to the end of Terminator 2 when Arnold's T100 lowers into the molten metal with the Skynet tech and leaves John Connor with friendly thumbs up. When Parzival uses Holy Hand Grenade, it takes out all the sixers making the sound of an angelic choir just like it does in The Monty Python and the Holy Grail. When Parzival finally makes to the end, one can see the logo of two dragons in the pedestal from Mortal Kombat .

Halliday's final words to Parzival are "thank you for playing my game" which could be a note to Super Mario 64 as in after the credits get rolling Mario says, "thank you so much for playing the game." The red button that Halliday shows Parzival looks like yet another wink at Willie Wonka and the Chocolate Factory which ended with Wonka showing Charlie a red button in the elevator before handing over the keys to his empire. Then during the scene, Halliday quotes classic film star Groucho Marx saying, "I'm not crazy about reality. It's still the only place to get a decent meal". This is essentially Halliday's final lesson to Wade that as fun as it is to escape in the Oasis it cannot completely replace real life.

There are three kinds of intertextuality, 'motivated', 'unmotivated' and 'weaponized intertextuality'. Motivated intertextuality is using a reference to comment either on



the work it is referencing, the work that is doing the referencing, or often both. Unmotivated intertextuality is simply referencing a thing, or referencing something as a joke, with the reference being the punchline. Then there is weaponized intertextuality as objects, people, or situations explicitly meant to trigger an emotional response. Each of these is very effective if they are used wisely. But when it comes to *Ready Player One*, it somewhat replaced the content. The references in *Ready Player One* tend not to support the story through their use, but rather as spectacle. When one separates the plot from the specific references, it can stand without a structure or content. This was the reason which ultimately dragged it to criticism. People disliked the extensive reference to 80's and 90's pop culture, geek culture and the gamergate incidents further boosted up the situation. The direct eccentric use of Millenium pop culture is something the west is no longer interested in watching.

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**A Study of Mahendravarman's *Bhagavadajjukam*  
Staging Deconstruction**

*This paper attempts to look at Mahendravarman's Bhagavadajjukam from a deconstructionist perspective. Mahendravarman's Bhagavadajjukam is a Sanskrit farce originally presented over 35 days. In the century that followed Kulasekhara, this play was presented as a Kootiyattam in the course of three days. Bhagavadajjukam' (The Sage and the Courtesan) is about the transmigration of souls, as practised by a Buddhist monk. This is done to substantiate the process of 'Parakaya Pravesha' or the process of the soul entering another's body. The monk does this to convince Shandilya, his disciple. The play undoubtedly deals with a lot of questions that are really absurd also lead to a perspective of "everything is meaningless and action is impossible".*

Deconstruction is a post-structuralist method of reading 'texts'. It refuses to accept "the idea of structure as in any sense given or objectively 'there' in the text." (Norris 3) It challenges the assumed connection between the mind and the systems of meanings and by doing so continually defers meaning. Derridan deconstruction thus leads us to a nihilistic conclusion that if nothing is real/true then "everything is meaningless and action is impossible." (Borghino) Harold Bloom firmly places deconstruction and other post-structuralist philosophies within what he calls the "schools of resentment" (22) in his book *The Western Canon*.

The Indian tradition has a less nihilistic outlook on the possibility of a universe that endlessly denies any meaning or respite from uncertainty. The 'Nasadiya Sukta' or 'the creation hymn' of *The Rig Veda* speculates on the 'creation' of the universe: Who really knows? Who will here proclaim it? Whence was it produced? Whence is this creation? The gods came afterwards, with the creation of this universe. Who then knows whence it has arisen? Whence this creation has arisen –perhaps it formed itself, or perhaps it did not- the one who looks down on it, in the highest heaven, only he knows- or perhaps he does not know. (10.129.6-7) The verses continually defer the answer to the questions raised and suggest that the answer may never be found. In another hymn, 'Visvakarman' or 'the all-maker', the indeterminacy is further emphasized and is blamed on an 'entity' that prevents determining the answer: "You cannot find him who created these creatures; another has come between you." (10.82.7) Wendy Doniger O' Flaherty interprets 'another' to be a bad priest or ignorance but the other creator may also be interpreted as language.

Richard Boyd Hauck in his book *A Cheerful Nihilism: Confidence and 'The Absurd' in American Humorous fiction* highlights the "confidence" that man has "to believe that his act of absurd creation does create meaning."(xi). We

can see a similar “confidence” in Mahendravarman’s *Bhagavadajjukam* which exposes the fragility of traditional structures of knowledge, learning, epistemology and organized religion. The play does not despair in the face of the ‘meaninglessness’ induced by the de-centering of these traditional structures. Instead it celebrates the ability to “organize, to build, to act and to laugh in spite of a clear recognition that creation may mean nothing.”(xii) It recognizes the inevitable failure of man’s attempt to mimic the ideal but emphasizes and applauds the human ingenuity and the effort that goes into trying to realize the ideal.

Post- structuralist and deconstructionists constantly question the ability of language to represent reality in its totality. Saussure’s theory of linguistics and structuralist grammar recognizes that language is a “differential network of meaning” (Norris 24). There is no inherent link between the ‘signifier’ and the ‘signified’ i.e., the written or spoken word and the meaning it is employed to evoke instead language plays a role in shaping the way reality is perceived. Structuralists accept that depending on language gives access to reality only through the linguistic medium.

Derrida criticizes the structuralist’s “failure to think through the problems engendered by its own discourse” (27) and ignoring the “linguistic anxiety” which is “a keynote of the post-structuralist outlook.” (Barry 65) There is evidence of recognition of this language paradox in the Indian tradition. For example, in the *Bhaja Govindam*, Aadi Shankara chides a scholar for his insistence on the rote memorization of Sanskrit grammatical rules by pointing out that it will not save him from the ocean of Samsara: O, ignorant one! (fool), worship Govinda, worship Govinda, worship Govinda ! When the appointed time arrives, (death) the rules of grammar would certainly not save you ! (1)

This may be interpreted as the grammar/language’s inability to encapsulate reality. Mahendravarman also portrays this failure of language and parodies those who put their faith in the written/spoken word in *Bhagavadajjukam* :

Doctor : Listen, lady:

“Vatam, pittam, slesma,

Deadly poisons three,

“They are ‘Trini Sarpa’,

There is no fourth to these”

Courtesan: That’s bad grammar! You should say ‘trayah sarpah’. The form,

‘trini’ is neuter gender. Doctor: Hey! She’s been bitten by a grammatical snake! (247-249)

The mendicant’s obsession with grammar blinds him and he is unable to look at the larger picture. Despite his own perfect use of grammatically correct

language he is unable to convey what he means and is misunderstood. Therefore the comic element works on two levels. One, that causes unintentional confusion among the characters in the play-world and another where the audiences read between the lines and recognize the dramatist's deliberate yet subtle portrayal of the absurdity of language. The audience may recognize the two levels intellectually but have the same spontaneous reaction. This emphasis Freud's observation on the comic: "Strictly speaking, we do not know what we are laughing at." (qtd in Seigel 13)

In *Bhagavadajjukam*, Mahendrarvarman exposes the corruption inherent in systems of learning and epistemology that prevents actual learning and fruitful exchange of knowledge. The mendicant quotes verbatim religious teachings that are dismantled by his hypocritical behavior and the absurd situations that unfold in the course of the play. For instance, the disciple challenges the mendicant's reasoning when he decides to sit in the unclean ground of the pleasure garden.

The deconstruction of the mendicant's verses also defers meaning and nothing is learnt until the vidushaka from the prastavana who transforms into Sandilya in the play proper exclaims when he exclaims "All Right. Now I've seen the ludicrous taken to the limit. This is Farce!" (229). The audience along with the vidushaka/Sandilya is able to arrive at a meaning or a modest affirmation in the midst of witnessing the play which has continually deferred meaning.

Jonathan Culler in his essay 'Structuralist Poetics', points out the "principal danger" of structuralist binary simplification: The advantage of binarism, but also its principal danger, lies in the fact that it permits one to classify anything. Given two items one can always find some respect in which they differ and hence place them in a relation of binary opposition (qtd. in Watts 11). Cedric Watts terms this simplification of the complexities and tensions within a text "binary fallacy" (12).

The play foregrounds several 'binaries' but also deconstructs and dismantles them. Farcical humor provokes laughter that "dissolves the distinction between art and life"(12), thus breaking the binary of art versus life and play-world versus real world. Sandilya, whose actions are coloured by a "consequent inconsequence" (qtd. in C. Minakshi 334) like those of the lunatic in the *Mattavilasa-Prahasana*, subverts the logic behind the classification of the binary.

Mahendrarvarman throws light on the incongruities in the binary between the passionate and the dispassionate. The audience is trained to identify the 'virtue' of dispassion with the mendicant and the 'vice' of passion with the courtesan. This logic is subverted by portraying the lusty nature of the mendicant as he says: "I'll help the seed of conviction sprout in him by

demonstrating the real power of yoga. I'll inject myself into the body of this courtesan." (183) The language of the mendicant is filled with innuendos and double entendres which betray his supposedly dispassionate disposition. The courtesan's profession which commands her to feign passion is also subverted. The courtesan maybe viewed as dispassionate as her lust is feigned for professional purposes and she remains unattached to a single partner. By deconstructing this binary, the play blurs the lines between the traditional notions associated with the mendicant and the courtesan.

The title of the play also subverts the binary of gender. *Bhagavadajjukam* is a compound word derived from the word *Bhagavan* (Sanyasins) and *Ajjuka* (courtesan). The binary oppositions of male versus female, Yogi versus courtesan and body vs soul are unraveled in the play. Sandilya exclaims "This is neither the *Bhagavan* nor *Ajjuka*. Better call it '*Bhagavadajjuka*'!" (229). The mendicant 'injects' himself into the body of the dead courtesan. The onlookers in the play-world and the audience of the play are subject to a defamiliarized portrayal of gender norms which emphasis the fragility of these structures.

According to C. Minakshi, the plays of Mahendravarman "throw considerable light on the life and times and the contemporary religious cults" (336) of Kanchipuram under the reign of the Pallava rulers. Spiritual teachings of various religious groups become rigid and dogmatic when the adherents follow the tenants of the faith blindly without reflecting and re-examining them. In the *Mattavillasa –Prahasana*, the Buddhist monk looks for loopholes or gaps within the teachings of his sect. When he lays his eyes on *Devasoma*, the *Kapali*'s partner, he lusts after her and when the couple offers him a drink of liquor, which is forbidden to him by religious sanction, he rejects the offer but licks the corners of his mouth. He desperately searches for aporia or slippage within the rigid yet unstable religious code which will allow him to partake in activities that are forbidden. Similarly any religious teaching or text when accepted without examination risks becoming dogmatic and often result in absurd consequences. The farcical elements serve as aporia or gaps which break open the structural assumptions.

The play may serve as a medium through which the nature of religious teachings and their effect on the human psyche is examined. Traditionally the play or *Natya* is regarded as a "depiction and communication pertaining to the emotions of the entire triple world" (Bharatamuni 4). Both the *Bhagavadajjukam* and *Mattavillasa –Prahasana* deconstruct established notions on the systems of religious teachings, practice and how the human mind responds to them. The watching and performing in the play may provoke one to examine human nature and religious teachings by continually disbanding the structure and deferring the meanings. The farcical elements serve as aporia or gaps which break open the structural assumptions.

According to Girish Karnad “drama is a precarious, potentially disruptive, event. The possibility of being misunderstood is built into it because of its social character.”(72) Henri Bergson points out that “laughter is always the laughter of the group” and that laughter “implies a kind of secret freemasonry, or even complicity with other laughers, real or imaginary.” (Weitz 64) This communal and performative aspect of drama makes the performance of a play mimic the performance of a yagna.

According to Alain De Botton human interest in the visual/performing arts arises from a “desire to capture a moment” and artists who have distinguished themselves often succeed in “capturing things that are most significant.” (ABC RN). Bhagavadajjukam succeeds in capturing the process of deconstruction that is central in examining and interpreting religious teachings. This insight and the realization that the ultimate truth has been denied prevents a nihilistic outcome from the deconstructive process embedded within the play. According to Borghino “All humans can ever do is construct (and deconstruct) meaning from the chaos around and within us. A genius for interpretation is all we have.” *Bhagavadajjukam* as a piece of performing/visual art memorializes the remarkable human process of arriving at an interpretation by dramatizing the process of deconstruction.

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