



Proceeding of International Conference

The Journey of Indian Languages:

Perspectives on Culture and Society Vol-2 (English)

Jointly organised by



**Dr. Babasaheb
Ambedkar
Open University**
Ahmedabad
Gujarat

IGNOU
Indira Gandhi
National Open University
Regional Centre, Ahmedabad
Gujarat





MESSAGE

It is indeed a matter of great pride to jointly organize International Conference at Indira Gandhi National Open University & Dr. Babasaheb Ambedkar Open University Ahmedabad from 14 & 15 October, 2017

Every University is established to provide a platform for the upliftment of human being, be it students, teacher or any person of society who wants to spread the message of harmony and oneness. When one tries to have a glance at the Indian Civilization, one of the richest civilizations of the world in the sense of variety of languages and cultures, one observes that language has played vital role in shaping and guiding the culture and society. Hence, holding this motif, Dr. Babasaheb Ambedkar Open University and Indira Gandhi National Open University, regional centre, Ahmedabad, Gujarat, jointly organized this two day International Conference on the title, “The Journey of Indian Languages: Perspectives on Culture and Society”.

I also congratulate team BAOU and Team IGNOU for working tirelessly to make this International Conference Successful by all means.

Dr. Pankaj Jani
Ex. Vice Chancellor
Dr. Babasaheb Ambedkar Open University,
Ahmedabad.



MESSAGE

Since its existence, the language plays vital role in the development of civilization. When one tries to have a glance at the Indian Civilization, one of the richest civilizations of the world in the sense of variety of languages and cultures, one observes that language has played vital role in shaping and guiding the culture and society. In the present era where it is very difficult to keep yourself from the effect of English language, which is undoubtedly inevitable to preserve, but along with this, it is also equally important to give importance to other Indigenous languages or Indian languages as to English. Hence, holding this motif, Dr. Babasaheb Ambedkar Open University and Indira Gandhi National Open University, regional centre, Ahmedabad, Gujarat, jointly organized this two day International Conference on the title, “The Journey of Indian Languages: Perspectives on Culture and Society”. All the papers submitted and presented on various themes and sub themes broadly focused on the role of communication in the development and growth of society. It has been observed that the present time is the most dynamic time in the history of humankind where there are constant changes observed in Language and therefore in order to bridge the gap, English has been declared as a Global language. Amid this condition, the scope of multi-cultural, also symbolically called “Salad Bowl”, in the world has increased and Hybridity is observed in all the walks of life. Therefore, it would be no exaggeration to say that this conference has provided the voice and platform for the multi-disciplinary discussion to take place to promote this new emerging academic scenario. We are glad to appear with this publication which will definitely contribute to the society in General and Nation in particular.

Prof.(Dr.)Ami Upadhyay
Vice Chancellor,
Dr. Babasaheb Ambedkar Open University,
Ahmedabad.

About University

About University

Greetings to all from Dr. Babasaheb Ambedkar Open University on the occasion of Silver Jubilee celebratory year!

The establishment of this august institution, Dr. Babasaheb Ambedkar Open University, is the result of envisage of the State Government of Gujarat. The Gujarat State Legislature passed the 'Gujarat Act No.14' in the year 1994, and the foundation of this University was laid on 13th April 1994. BAOU is the seventh Open University in India, in terms of its establishment; and the first University in Gujarat, to begin an unconventional mode of education. Since its inception, University has aimed at commencing as well as advancing the open and distance learning in the State's educational structure.

Dr. Babasaheb Ambedkar Open University offers education to the interested learners, free from the categories of age, place, and time. It offers a variety of Degree, Diploma and Advance Post Graduate Diploma, Certificate Courses, and Vocational and Professional Courses; amounting to a total of 83 courses. More than 1,00,000 students are enrolled with the University. For the guidance and counselling of these students, BAOU has opened 249 Study Centers in various Grant-in-Aid and Government Colleges across the State. The University accurately performs the mammoth task of dispatching and delivering the Self-Learning Material (SLM) to each and every enrolled student to their home.

In accordance to the pace of technology and digitization, the University has generated wide opportunities for the students. It provides online system starting from the admission process to the examinations. Also, the University is the first in the State to initiate Massive Open Online Course (MOOC). BAOU has established its own state-of-the-art "Chaitanya Studio", which facilitates web-based learning. The Studio has initiated OMKAR-e (Open Matrix Knowledge Advancement Resources for Empowerment); which is an enriching archival system for MOOCs of the University. An Interactive Virtual Classroom is enabled for a distance learner, who can get a feel of the conventional classroom.

The other two innovative and commendable initiatives by BAOU are; "Swadhyay Radio" and "Swadhyay TV", which provide audio lectures and audio-video lectures to the students. Further, Educational Programmes are also made available to the students through "Vande Gujarat" TV Channel; which is a collaborative venture of State Government of Gujarat and Dr. Babasaheb Ambedkar Open University. BAOU is also the first University to introduce Mobipedia, a Mobile Encyclopaedia Application, which is a beneficiary of students.

Dr. Babasaheb Ambedkar Open University strives for the collaboration with each student and the society at large.

યુનિવર્સિટી ગીત

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સ્વાધ્યાય: પરમં તપ:
સ્વાધ્યાય: પરમં તપ:
સ્વાધ્યાય: પરમં તપ:

શિક્ષણ, સંસ્કૃતિ, સદ્ભાવ, દિવ્યબોધનું ધામ
ડૉ. બાબાસાહેબ આંબેડકર ઓપન યુનિવર્સિટી નામ;
સૌને સૌની પાંખ મળે, ને સૌને સૌનું આત્મ,
દશે દિશામાં સ્મિત વહે હો દશે દિશે શુભ-લાભ.

અભણ રહી અજ્ઞાનના શાને, અંધકારને પીવો ?
કહે બુદ્ધ આંબેડકર કહે, તું થા તારો દીવો;
શારદીય અજવાળા પહોંચ્યાં ગુર્જર ગામે ગામ
ધ્રુવ તારકની જેમ ઝળહળે એકલવ્યની શાન.

સરસ્વતીના મયૂર તમારે ફળિયે આવી ગહેકે
અંધકારને હડસેલીને ઉજાસના ફૂલ મહેકે;
બંધન નહીં કો સ્થાન સમયના જવું ન ઘરથી દૂર
ઘર આવી મા હરે શારદા દૈન્ય તિમિરના પૂર.

સંસ્કારોની સુગંધ મહેકે, મન મંદિરને ધામે
સુખની ટપાલ પહોંચે સૌને પોતાને સરનામે;
સમાજ કેરે દરિયે હાંકી શિક્ષણ કેરું વહાણ,
આવો કરીયે આપણ સૌ

ભવ્ય રાષ્ટ્ર નિર્માણ...
દિવ્ય રાષ્ટ્ર નિર્માણ...
ભવ્ય રાષ્ટ્ર નિર્માણ...



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The culture of 18th century in Mirza Hadi Ruswa's novel '*Umrao Jaan Ada*' and its adaption by Muzaffer Ali's "*Umrao Jaan Ada*"

Janki S. Zatakiya

Umrao Jaan Ada is perhaps one of the most enigmatic figures in south Asian literature. It is considered as one of the pioneers of Urdu literature and best-known as well as best-loved works of early Urdu fiction by Mirza Hadi Ruswa, a versatile genius. He wrote fiction, poetry, plays, and treatises on religion, philosophy, and astronomy. In his celebrated *Umrao Jaan Ada*, Ruswa achieved an artistic success equalled in his own time and for a long time afterwards. He wrote a number of novels, but now his fame rests solely on *Umrao Jaan Ada*. Throughout the pages of his book the life and customs of eighteenth century Lucknow, the home of the Nawabs are vividly portrayed with great affection and nostalgia for a glorious past which is no more. Ruswa had high regard for the culture of Lucknow, which is as he remarks on a number of occasions in his novel.

If we trace the history, it shows how rich and golden days they have. The Nawabs of Lucknow ruled the kingdom of Awadh from 1732 to 1856. They were descendants of Persian adventurer, Saadat Ali Khan, who was in service of Mughals. He was made a governor of Awadh in 1732. Saadat Khan was soon given the title of Nawab and in time began to exercise independence from Delhi. With the collapse of Mughal Empire in the 1750s, Awadh came into prominence. In 1755, the capital was shifted from Faizabad to Lucknow setting the stage for the city's golden era. Lucknow expanded exponentially and was studded with many monuments that the Nawabs built to showcase their power and wealth.

In the text we find the reference of the most prominent edifices in Lucknow, which is the great Imaambra, "House of the Imams, built during the reign of Asaf-ud Daula, where every year during the month of Muharram Shi'as gather to mourn the death of Imam Husain." In the novel, Ruswa describes the pavilion of Nawab as:

the priceless glass chandeliers turned night into day; the brilliant white ground-sheet, the Persian carpets, the cushions and bolsters embroidered with gold thread, and the rows of glittering lamps.

(*Umrao Jaan Ada* by Mirza Hadi Ruswa, page:51.)

During the period of Nawab; Lucknow became extremely rich and it allowed all creative art from all walks of life, so it is the cultural and artistic hub. It remains undisputed cultural centre of Urdu-speaking world, renowned not only for its sweet language and verse but also for its classical music and classical dance like '*Kathak*', in which the courtesans have their strong hold. Under the reign of the Nawab, '*Chowk*' of brothel becomes the centre of the cultural nourishment where Nawab used to learn '*tehzeeb*' and '*tameez*'- manners and customs for which Lucknow is renowned. Apart from its versatile language, the cultural city of Lucknow also known for the painting which we find in the adaption of the text by Muzaffer Ali with the same title '*Umrao Jaan Ada*', painting of ancient rulers and its *haweli* and beauty of women.

So far as the text is concerned it recounts the life-story of a courtesan named Umrao Jaan of 18th century Lucknow. Regarding the existence of the protagonist Umrao Jaan even today the question of her existence, her scholarly abilities and her poetic gifts remain a mystery. It is said that Ruswa used to write down, while Umrao Jaan herself dictated her life. Each chapter of the text starts with a verse; it shows the tradition of Urdu literature that we also find in *Twilight in Delhi* by Ahmed Ali whose text also opens with the verse by Bhadurshah Zafar. In novel we get crystal clear picture of Lucknow - its versatile language, its poetry, its music

and dance, its refined culture and social manners. The novel contains many picaresque elements, episodic in nature. It consists of a series of thrilling incidents. The main plot is filled with suspense and various incidents and a series of sub –plot. But central to the work is the life of Lucknow at that time. *Umrao Jaan* Ada is more than a study of a courtesan; it is the case of decadent society.

The text opens with the conversation between Umrao and Mirza Ruswa Sahib who insist Umrao Jaan to tell her story which she takes as :

What pleasure there can be in any tale? The story of my life or of the world?

(ibid p:1)

The first phase of her life, she lived with her parents and a little brother happily and her marriage was also decided with her aunt's son and their engagement had taken place when she was nine year old. She lived her life happily and peacefully, it seems that everything she dreamed was about to come true. As she is not destined to live her dream, soon she is trapped in the plot of Dilavar Khan and is sold in Lucknow. In Lucknow, Chowk is the centre of the nourishment of the culture where great scholars of the verse used to gather and express their creativity. When Umrao arrived at the house of Kanum Jaan, she is acquainted to the nawabi *tehzeeb and tameez*. Here, she is brought up under the care of Husaini and allowed to learn classical music and dance with other girls of the house.

Lucknow is a cultural hub which nourishes and preserves chowks and the courtesans, known as *tavaifs*; who played an important role in its development. There is a difference between '*tavaif*' and 'prostitute' that *tavaif* have to just entertain the Nawab with her scholarly ability of singing and dancing while prostitute have to serve his customer with the beauty of her body and indulge into the act of sex. These *tavaif* were not ordinary and their best were highly skilled practitioners of the arts, who could command vast sum for their performance and other favours. They began their training in their childhood with a thorough grounding in classical Persian and Arabic text, reading and writing the standard works under the tutelage of a *Maulvi*. The books mentioned in the novel are '*Gulistan*' and '*Bustan*' of the 13th century Persian poet. Saadi and '*Karima*' and '*Mahmudnama*' and '*Ahmadnama*'. Besides literature they also learn Arabic grammar and philosophical books.

Along with studying, they also learn performing arts such as Hindustani classical music and in the novel we have the reference of such ragas like, *Dhanasari* and *Astai*. In the novel there is one incident where Umrao is singing '*Ramkali*' *raag* with *Dhaivat* and she is immediately caught by Khanum. It suggests their knowledge and command over the music. Besides music they also develop a taste for classical dance like, '*Kathak*'. It is a dance form which is more developed by Mughal tradition, from which '*Mughal gharana*' is developed and it acquaints a Mughal custom for women which consists of an '*angarkh*' and '*chudidhaar kameez*' which later on known as '*Anarkali*' style. During the muslim period from 16th century, the *Kathakas* were invited to dance in the Royal court of Nawab, where the focus changed from temple ritual to that of a form of entertainment and continued to be supported by Royal court; Maharaj Bindadin was patronized by the Nawab of Awadh, Wajid Ali Shah.

Since, Lucknow was the seat of Nawabs so the more powerful and wealthy Nawab, can hire more beautiful and glorious courtesan for them and she used to live with her owner and serve him. It was a fashion in those days to keep prostitute in the service of Nawab and most aristocratic used to keep. In the novel, the author is orienting an old tradition of 'inauguration' which is '*missi*'; it is used to denote a courtesan's deflowering. After the *missi* of any courtesan, she belongs to that Nawab who owns her and she treated with high respect

and get freedom. All those *tavaifs* also get good clothes as well as precious jewellery. When there is any wedding ceremony they are fond of organizing '*mujra*' and all royal, noble men are delighted with the courtesan's graceful dance as well as her significant verse as in the novel Umrao Jaan was invited on the occasion of marriage or birthday ceremony of the royal prince.

That was the golden era of Lucknow when all scholarly persons from different region came to the centre of the artistic city Lucknow; with their culture and language because of which it led to the element of multiculturalism. Not only that, literature during that time was its top and in developmental stage. It acquaints the mass with different forms such as, most popular form of that time was '*Ghazal*' associated with the expression of unrequited love, and its well-known imagery was of 'tulip and rose, the flask of wine, the nightingale'. It was in Lucknow, that elegy reached its unique literary form. The greatest exponents of the elegy or '*marsiya*' were the 19th century poets, Mir Babar Ali Anis and Mirza Dabir. Another form which was introduced by the author is '*soz*' verses, mourning the death of Husain which were set to music. At the time of '*Muharram*' Umrao gets invitation from royal circle and she sang a good well elegy. It reflects that how they preserved their tradition and culture. Another tradition that was oriented by Mirza was of Nawab's culture of '*Mushaira*' or '*poetic-gathering*', in which poets were invited to recite their creative and unique compositions. The greatest '*Mushaira*' organised in the royal court or palace of Nawab, would be a splendid affair governed by age-old conventions and rules of etiquette- known as formal gathering. In '*Mushaira*', which would be ordered by a master of ceremonies, a candle would be placed before the poet next due to recite. In those days people had intimacy with the art and literature that we find in their continual use of poetic language. It also highlights that poetic-gathering could also be informal, spontaneous events when a few friends might gather in the intimacy of their own home, and a good example of this kind of private gathering is given in the novel. Poetic gatherings are by no means a thing of the past, they still form an essential part of the social life of Urdu speaking class.

As the novel proceeds we come across different kinds of people who pay visit to chowk and attain *mujra*. Some of them come just for the entertainment and to satisfy their desire and some, to attend poetic gathering to enhance their poetic taste, to be able to appreciate the *ghazal*, while there are other people who come to *kothas* just to show their wealth and aristocracy, these who are not able to appreciate poetry but pretend that they know much more. All and enjoy the company of courtesan as per their desire and give money or any precious jewellery to her who is in his service. Ruswa also narrates the social background of that time when looting and dacoity were prevailing in the society.

The novel is a recount of a the life of courtesan, so how the time of 18th century appeals in each aspect of her life that she gets good amount from the Nawab and some of the wife of the Nawab used to buy them at their service. But the profession in which they are, it never allows them to have permanence of emotions or companion for the rest of her life. Umrao herself used to say that she gets honour with shame, and now in the path of ruin deserves nothing more than to die in shame and degradation. Against her willingness, she has to give the performance or attend her customer once, she has entered in such a profession. The pen-name of Umrao, 'Ada' is significant in her life which means disgraced or coquetry which reflects in her life as well as in her profession. The author of the text Mirza whose pen-name is 'Ruswa' means disgraced. Umrao in her journey she went from place to place and at last once again she finds herself in *kotha*.

Muzaffer Ali evidently seems to have drawn from the novel every detail and used it to produce an iconographic visual to make the representation more exquisite and breath-taking.

Muzaffer Ali successfully adapted the text with the same title “Umrao Jaan Ada” in 1981, with the crystalline spitting image of Nawabi culture of Lucknow in 18th century. The beginning of the movie presents tendency of the Nawab to having dove and its hunting; Nawab used to keep it in their court and some of them would like to do the business of pigeon. Muzaffer Ali’s celebrated *Umrao Jaan Ada* is negotiating with the life of Umrao-courtesan, as faithful representation of Ruswa’s momentous work *Umrao Jaan Ada*- magnum opus. The central character of Umrao who is *tavaif* is played by Rekha whose *tehzeeb*, knowledge of poetry, dance and music acquaints audience to the *Lucknowi* culture.

He also focuses on the architectural mansion of the Nawab that we find in the movie. Muzaffer Ali himself was a Nawab so he has a first-hand experience of Nawabi culture and manner. He used his own mansion as a set in the movie; it shows that how Nawab was fond of a huge palace with traditional architectural design. The pictorial presentation of the life of nawabs exhibit how they were affectionate towards the art and how deeply thus inhabit those cultural manners and ways of living life. Not only that, they develop their interest in different discipline of arts. Director displays a painting of Nawab’s mansion and beauty of women in the first song.

Moreover, the first song consists seven *ragas* in it- *Ramakali-bhairav* , *Miyan ki todi*, *Shudh Sarang*, *Bhimpalasi*, *Yaman Kalyan*, *Malkaunsh* and *Bhairavi*. These all *ragas* are present in different time and with the accordance of the time, director uses effective dramatic techniques to give the effect of time to respective *ragas*. such as during *Ramakali raga* he shows the early morning, in *Miyan ki Todi* he shows the time of late morning or after the sun rising, in *Shudh Sarang* and *Bhimpalasi* presents the time of day while the evening time is shown in *Yaman Kalyan* and the lights are not bright as it lightens up in *Bhimpalasi*. *Malkaunsh* is present during the night at the time of *mujra* and as per the custom it ended with *Bhairavi raga*.

As it is mentioned that in the lap of the *chowk*, *Lucknowi* culture is preserved and nourished; Muzaffer Ali shows Khanum a house where Umrao has brought up been as a courtesan, she learns *tameez* and *tehzeeb* as well as Hindustani classical music and dance- *kathak* under the guideline of Ustad or master and observation of *Khamun* also acquires a taste of poetry. Here, she learns classical text from Urdu literature specially *ghazal* along with Persian and Arabic language text and some philosophical book with the instruction of *maulvi sahib*. It shows that they have not acquired all these skills only for merry making or for entertainment but also to develop their self with vast cultural knowledge.

Muzaffer Ali highlights several symbols which are part and parcel of Nawab life such as, *hookah*, pan box or ‘*gilori*’, their way of wearing dress, jewelleryes and attaining poetic gathering. In the movie there is one dialogue: ‘*kotho par jana to raezo ki bazadari hai*’. Nawab used to go in *kothas* for *mujra* where courtesan performs her graceful skill of dance and sing *ghazal* that allude rational meaning to entertain them. They also used to write their own *ghazal* as we find in the movie when umrao writes her own *gazal* and make correction from maulvi sahib. Urdu is a very poetic language. The language itself expresses the greatness of Urdu tradition and manners of their culture that is interwoven with the life even of a common man. Aristocratic class like Nawab or rich men of the society have their grand functions in which they invite great poets of that time and intellectuals and enjoy classical dance and music in the company of courtesan. It was a trend to hire a prostitute for their personal service and it marks the wealthy and luxurious life of Nawab.

The movie presents the richness and golden days of Nawab up the 18th century. Around the time of the 1857 ‘Indian mutiny’ which was a significant turning point; not only in the life of

the princely state like Awadh, but in the history of the country as a whole. This point also brought up by Muzaffer Ali in his adaptation, where character named Faiz Ali who is a dacoit comes to pay a visit to Umrao; says that all these Nawabs were soon to die because of the arrival of British and they are still having fun in *kothas*. He speaks the dialogue in aggressive manners murmurs towards his way. In some extent 'chowk' is the main reason of the decline of the vast, fertile culture of Nawab. At the time of mutiny Umrao went to Kanpur and lived in kotha when she came back to Lucknow she found that, everything was ruined. Muzaffer Ali dramatized this havoc by shade of darkness in Khanum's house which in the past; used to always brighten up with different colourful lights, cheerful sound of laughing, sweet sound of singing, but now there is nothing left except four walls of the house and a dark silence. After the fall of Awadh and arrival of British, Lucknow is completely dead ; once, which used to be the centre of the royal and luxurious life.

A movie made almost a century later was able to appeal to its viewer or audience; because it seems as a flashback of the life, especially for those who have first-hand experience of that culture. Besides that, the use of camera and dramatization is too real therefore it brings tears in the eyes of the audiences.

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Recovering India's Past through *Khajuraho*: A Visual Narration

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The present paper strives to examine the uninhibited significance of India's tradition and culture of *silpa* sastra. The concept of religious identity of Indian culture lies in the existence of its architecture. The various facets of society, like religion, race, class, and gender can particularly, get affected by the consequential interplay of art and the architectural heritage. The systematic examination of the *Khajuraho* temples and its culture gave rise to the present research which was followed by a series of interviews, surveys, and hypothetical analysis. The crucial parts of this research are: the geographical locations of the above mentioned temple culture, its creation and shaping, its historical significance, the unraveling of the concept of religious identity by using a hermeneutic approach, etc. In addition to that, this research also reaches out to know about the gender as well as feminist perspective of the early Indian art and culture with reference to both the *Khajuraho* and Vatsyayana's *Kamasutra* text. The illustrative comparison between both these phenomenal creations undoubtedly performs to represent an unspoken, unknown journey of Hindu religious tradition; which is not only confined in its scriptures but it stands out on the open ground, conveying to the world the message of India's rich tradition in a form of a 'visual narration'.

Keywords: Religious literature, visual narration, hermeneutic approach, Religious identity, Indian art and culture, The *Khajuraho*, *Kamasutra*

Introduction:

The *silpa sastra* of India has acquired an uninhibited place in the history of world art and heritage. Unlike, the world understood it, architecture is not only restricted to the art of a building creation and construction, but it goes far beyond it. It also, inculcates in itself the interdisciplinary elements i.e. the aesthetics, the sustainability; ecology; culture and tradition; society; economics; The performing arts; The religion; etc. The beauty of architecture lies in its treatment to enhance the aesthetic value of its creation. As it is a very well-known fact that India is the realm of temples and phenomenal architectural monuments, the beauty and grandeur of it is unmatched to any other region on this earth. These monuments and creations not only provide spiritual, mental, or psychological fulfillment, but at the same time they contribute in developing the stratified "identity" of the inhabitants of the country.

As it is mentioned in the research work done by Vasudha A. Gokhale entitled: "Architectural heritage and seismic design with reference to Indian temple architecture," "The *Vastu Sastra* is known to be one of the most ancient branches of Architecture and the Science related to it. The science of architecture (*Vastu Vidya*) was a branch of occult knowledge from Vedic times. In literature, the earliest References : to the vestiges of Indian architecture can be seen in books like *Sthapath Brahman*, *Aitreya Brahman* and *Bramha samhita*. Several expressions in the great book *Rigveda* refer to a very advanced knowledge of building technology. According to Hindu mythology a *Purna Vastu* or a perfect building is that which is properly oriented and constructed with carefully laid out norms to protect it from the evil forces of the nature, which include floods, storms, hurricanes and earthquakes. The 22nd chapter of *Bramha Samhita*, which contains 107 chapters on science and technology; describes earthquakes (*Bhukamp*) and various aspects with reference to earthquakes and resistance of the buildings.

Indian temples, which were invariably built in accordance with these norms, are the living evidences of structural efficiency and technological aspects of the Indian craftsman and master builders (Sthapati).”

Vasudha A. Gokhale also explains in detail the concepts underlying Indian architecture which can be traced back to the worldview articulated in the Vedas and the metaphysics of the Upanishads. The earth on which the temple is built must be consecrated, the water tested, and the consistency of soil examined. The chief factor that gives these temples a considerable degree of earthquake resistance is usually their configuration, because they bring a great deal of material down to the ground by regular and direct routes; for example, the simple and structurally logical configuration of a Dravida Temple, particularly of the main structure (*Vimana*). The square building termed as *Rekha Deul* consists of cubic base, *bada* and the tower proper the *Chapra*. The assembly hall (*Jagmohan*) has a square ground plan, the base (*Bada*) and the terraced roof above in the form of a false vaulting (*Pida*). The tower terminates in a circular plate upon which rests, a fruit like finial (*Amalaka*). All together compose a pyramidal shape, which has an intrinsic advantage that its mass reduces continuously with height.

Symmetry and Proportion as mentioned by Vasudha Gokhale in her research :

“The term symmetry denotes a geometrical property of a building configuration. Symmetrical forms are always chosen to those configurations with non-symmetrical profiles, because asymmetry tends to produce eccentricity between the center of mass and center of rigidity, which results in torsion. On the other hand, asymmetry tends to stress the concentrations. The selection of symmetrical plan shapes and layout is of great importance in seismic design, because symmetry about the elevation axis is of less dynamic significance than plan symmetry. The square was adopted as the final and equivocal form in Indian architecture. As a perfect form it is used by Indians to indicate the absolute. If one considers the earth merely from its external, it is depicted as a circle, if however, regarded as the manifestation of the supreme principal Brahma it is rendered as a square fixed by the cardinal points. In Indian architecture the use of square as the basic unit and of triangle as the principle governing the layout resulted in strictly symmetrical plans and layouts; along one or two principle axis, which in turn resulted in simple structural systems and an increased structural strength against seismic forces.”

Vasudha Gokhale further adds that “In seismic design the proportions of a building may be more important than its absolute size. The Indian doctrine of proportions is designed not only to correlate the various parts of building in an aesthetically pleasing manner but also to bring the entire building into a magical harmony with the space. In all manuscripts the proportion between the length, breadth and height of the various parts is the subject of detailed and hardly comprehensive rules. These rules which are strictly followed in Indian temples resulted in the proportions, seemed to be favorable for better performance against seismic forces.”

According to various researches done in this area, “the earthquake forces are generally more at the base or ground level. The ground story is required to carry its own lateral loads as well as the sheer force of the upper floors, which is analogous to the downward buildup of vertical gravity loads. This phenomenon is seemed to be well understood by the Indian master builders. Structural plan density defined as the total area of all vertical structural members is divided by the gross floor area. The size and density of structural elements is very great in the Indian temples as compared to the today's buildings. For a R.C.C. framed building it is

generally 3, but in India this can go as high as 47% as it is in the case of the Surya temple, Konark.”

Indian Temples A Resisting Glance :

As a building grows taller its period generally increases and a change in period means a change either upward or downward. The period of a building is not solely a function of height to depth ratio, story height; but also about type of structural system and materials and the amount and distribution of mass. The structural system used in the construction of the tall pyramidal temple roofs (*shikharas*) is designed for greater structural strength. The north Indian temples consist of a *Girbhagriha* or cellar, and a *Mukhashala* or hall for gathering both as a rule are square in plan and have corbel vaulting. In the *shikhara* the cavity above the cellar narrows towards the top in a curve like manner, rather similar to the exterior outline of the tower. The cellar is often as wide as two-wall thickness. This relationship is less favorable, for example, in the *Mukhashala* attempts were made to obtain the necessary equilibrium by widening the roof. The corners of a building have their own special seismic problem. South Indian Gopuram has stone only in the lower story while upper storeys are made of brick courses and wooden beams. In addition to this the tower above becomes progressively narrower towards the top corresponding to the tiered divisions of the façade. This phenomenon resulted in a lightweight structure, which apparently look massive. In Indian temples, corners of the structure were provided with exceptionally large sections. The stones used at the corners are either interlocked or provided with iron clamps.

The Palavas used an excellent technique to provide additional stability to the stone masonry. They are laid without mortar with carefully worked out joints. Thin layers of large granite panels were inserted at regular intervals which acted as binders. This phenomenon resulted in an increased structural strength against sideways movements. The Jain temples at Mount Abu are one of the excellent examples of roof construction with a high degree of structural strength coupled with endeavoring aesthetical appeal. In the construction of the low domes of the dancing pavilions they have reached the limits of what was statically possible in the construction with corbelling courses. The vaulting with tiers of concentric rings supported only by columns rises above an octagon consisting of architraves. Here the joints through frictional resistance absorb a large part of the horizontal thrust. Spacious plastered halls frequently surround the low-corbelled domes so that the eight columns below the octagonal architrave should not have to bear the thrust alone. The *Sthapati* (Architects) devised many efficient, ingenious solutions to provide adequate structural strength to various roof profiles; for example, the roof of Varahi Temple at Caurasi. The stone slabs jutting out into the chamber also project on the other side of the wall, partly as an extension of the roof to such an extent that it remains between the arms bridged by thin light stone slabs. Because of this slight extra weight, the resultant must have been shifted close to the pivot. Some of the roofs slope inwards and only extensive support in the interior will prevent the roof slab from collapsing. The roof like the ground plan, is rectangular in every horizontal section but the vertical joints in the corbelling were not set at right angles to the ceiling of the chamber instead they were set radial as though this were a circular building. If a stone slab tips over, it cannot fall since its cut in a conical shape and held in position by the neighboring slab.

The roof of the *Mandapa* at Konark, Puri and *Khajuraho* temples is supported on four massive pillars. In all three cases to encounter the possibility that horizontal thrust might force the building to break apart, the colonnade was made to carry some of the load of the roof. The corbel- vaulting which was added transferred the horizontal thrust to the thick enclosure of walls. The line of force is similar to the system used in Gothic Cathedrals where

a line of pillar carries the vertical loads and the horizontal thrust is diverted to the buttresses. (Vasudha A. Gokhale)

Femininity of India *Khajuraho*:

As it is mentioned in the research done by Ritu entitled: "Feminine Beauty in Khajuraho Temples, Architecture," she quotes the words of that Garbett, 'it is the art of well building' - the art of giving to a building all the perfection of which it is capable; i.e. fitness, stability and beauty. One school of artists holds that without 'beauty' decorative or emotional, there can be no architecture. So, architectural ornamentation of building and the adaptation of apt aesthetic detail in its construction are given great importance. The most fascinating feature of the Hindu temple is also the efficient use of ornamentation on its surface. This ranges from narrative stone relief to depiction of figural, floral, animal, geometrical and other foliated designs. *Khajuraho* is famous throughout the world for its exquisitely carved temples in stones. The artistic temples of *Khajuraho* are brilliant examples of medieval Indian architecture. The *Khajuraho* sculptures are famous for its art and amount of details in the art.

Ritu also mentions in her paper that, "Beauty lies in the eye of the beholder. Beauty is subjective. The belief is that the perception of beauty underlies all creation. *Khajuraho* sculptors are real in their presentation and depicted feminine beauty during that period. There are many other aspects; such as the ornaments they wear, the tied back hair, the girdles and the nudity, that give these figures their sensual quality. Large hips, thin waists, huge breast size, their globular shape, and lotus petal eyes add to women's beauty. Here at *Khajuraho*, women are depicted in myriad moods and moments: writing a letter, applying kohl to their eyes, drying their hair, playing with a ball, looking into a mirror, painting their feet or pulling out a thorn. Therefore, *Khajuraho* temples are called a 'World of Female' or rather 'Feminine Beauty.'

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Study of Machine Translation Systems and Techniques for Indian Languages

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Natural languages vary from region to region in India. There are 22 official languages used in India. Due to the advent of information technology, many documents are available in digitized form. So there is a requirement of Machine Translation Systems in various domains like education, health, business and various government agencies. Machine Translation System (MTS) translates the text from source language into the target language. It is a sub-field of Artificial Intelligence. In Machine Translation System (MTS), one natural language gets converted to other language using computational applications with minimal human effort. Besides English and Hindi, 22 scheduled languages are used as a communication medium in India. There have been many attempts in Machine Translation System for Indian languages. Despite that, presently we do not have an effective Machine Translation System. This paper gives a short description of the work done on various Machine Translation Systems and approaches for Indian languages.

Keywords: Computational Linguistics, English, Hindi, Machine Translation System (MTS)

1. Introduction :

India has much diversity in the area of languages. There are 22 official languages in India. Hindi and English are used for the official work of central government. All the official documents are published in Hindi or English or in both the languages by the Indian government. In the states, regional language or Hindi language is used. In the states of India, local newspapers, magazines and books are published in the regional language only. The 22 scheduled languages are Assamese, Bengali, Bodo, Dogri, Gujarati, Hindi, Kannada, Kashmiri, Konkani, Maithili, Malayalam, Manipuri, Marathi, Nepali, Oriya, Punjabi, Sanskrit, Santali, Sindhi, Tamil, Telugu and Urdu. Manual translation of documents is very time consuming and costly. For the exchange of information among states, central government, industry, academia, a good Machine Translation System (MTS) is required.

Machine Translation is the application of Natural Language Processing (NLP). Machine Translation (MT) [9] is defined as the automated process of translating text from one language called source language to other language called target language. Machine Translation System is helpful in various areas like education, science, media, commerce, technology, culture and government bodies. English language is mostly used as a communication language world-wide. Translating regional languages to English language and vice-a-versa is necessary. There is a great demand for the translation of documents from one language to other language. Many researchers are engaged on the different Machine Translation System projects.

Machine Translation is a very complex task. Machine Translation task faces many challenges like referential ambiguities and complex structures in the source and target language, idioms, collocations, synonym metaphors, polysemy, homonymy and lexical and structural mismatch between source and target languages [3].

2. Overview of Machine Translation Approaches :

Several Machine Translation research works are going on nowadays. Various Machine Translation approaches are suggested by the researchers. Overview of main methods is presented here. There are two broad categorization in Machine Translation Systems; specifically, Rule Based and Empirical Based Machine Translation Systems. Hybrid Machine Translation system enjoys the advantage of both Rule Based Machine Translation System and Empirical Based Machine Translation System. Rule Based Machine Translation System is further classified into direct, transfer and interlingua, while Empirical Based Translation System is further categorized into statistical and example based machine translation system.

2.1 Rule Based Machine Translation (RBMT) :

Rule Based Machine Translation is a simple approach of Machine Translation. Grammar rules

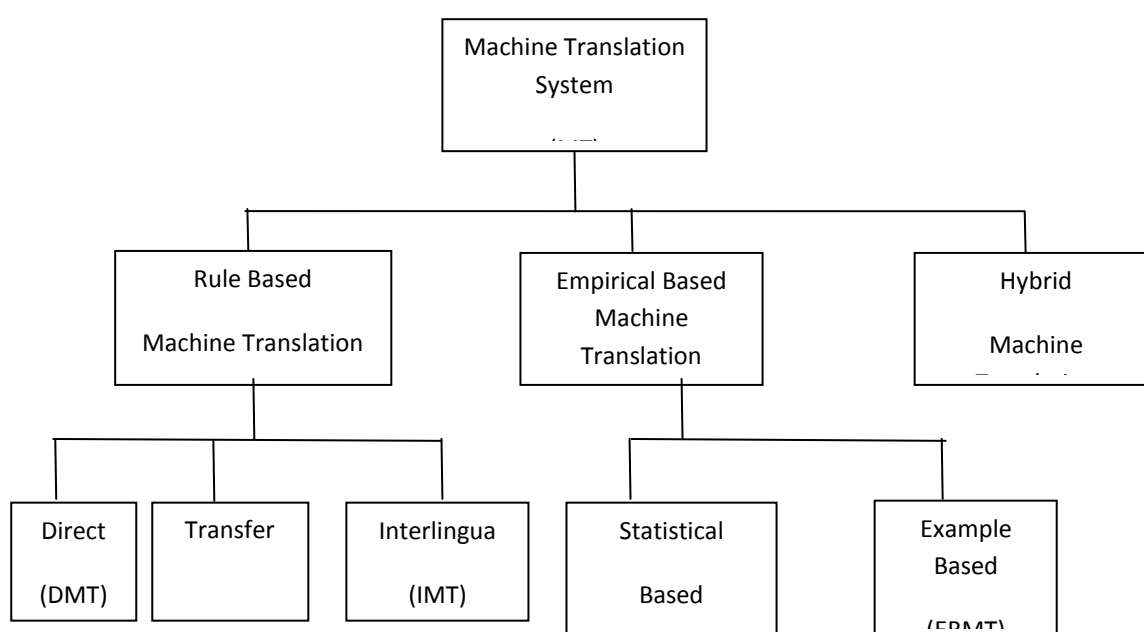


Figure 1: Categories of Machine Translation System

are used by Rule Based Machine Translation. RBMT uses rules of grammar, bilingual lexicon and program to process the rules [3]. RBMT requires human effort to code all of the linguistic resources like source part-of-speech taggers & syntactic parsers, bilingual dictionaries, source to target transliteration, target language morphological generator. Rules play an important role in morphological, syntactic and semantic analysis of each language [6]. It is also known as Knowledge-Based Machine Translation [6]. Dictionary-based i.e. Direct, Transfer-based and Interlingua Machine Translation are the three different methods that come under the RBMT category.

2.1.1 Direct Machine Translation (DMT) :

Direct Machine Translation is a word level approach. Without passing through an intermediary representation, words are translated into target language [6]. In Direct Machine Translation, a different translator is required to build for each pair of source and target language [10]. It is basically bilingual and uni-directional. It is a word-by-word translation approach with little syntactic, semantic analysis and grammatical adjustments. It is less popular method of Machine Translation.

2.1.2 Transfer Based Machine Translation :

There are three stages of Transfer Based Machine Translation; specifically, analysis, transfer and generation. Identification of the components of sentence, structure and parsing of the source language text is performed by the analysis stage. Transformation of source language parse tree into the target language is done by the Transfer stage. Word translation, number, tense representation in the target language is done by the Generation stage. Analysis stage builds a source language dependent representation. For multi-lingual machine translation system, independent transfer component is required for each direction of translation for every pair of languages [3].

2.1.3 Interlingua Based Machine Translation (IMT) :

The main benefit of Interlingua Based Machine Translation is that it can be used with any language pair. Intermediate representation form of the language is used by this method. Interlingua model uses conceptual elements like event, agent, tense etc. Translators take text from input language and then convert it into the intermediate representation. Intermediate representation form is the representation of ‘meaning’ of input text in some respect. It could form the basis for the generation of target language [6]. This model also builds a parse tree in the language-independent structure, known as Interlingua [29]. For each target language, generator component takes the interlingua as input and generates the translation as output in the target language.

2.2 Empirical Based Machine Translation :

Empirical Based Machine Translation research uses data or corpus based methods. Empirical Based Machine Translation is an alternative method to Rule Based Machine Translation system. Fundamentally Empirical Based Machine Translation techniques use a corpus or database of translated examples [28]. This is the emerging approach that uses large amount of raw data in the form of parallel corpora [28]. Empirical based methods have influenced the Machine Translation research in the present time. Corpus-based approaches are further divided into two sub-approaches, Example Based Machine Translation and Statistical Machine Translation system.

2.2.1 Example Based Machine Translation (EBMT) :

Example Based Machine Translation makes the use of bilingual corpus with parallel texts as its key knowledge and the main objective is translation by similarity. According to Somers [2], three criterias are used for defining EBMT; EBMT uses a bilingual corpus, EBMT uses a bilingual corpus as its main knowledge and EBMT uses bilingual corpus as its main knowledge base, at run-time. It uses a collection of given sentences and corresponding translations with point to point mapping [6]. Translation is done by analogy and example translations are used to train the system.

2.2.2 Statistical Based Machine Translation (SMT) :

Nowadays, Statistical based Machine Translation is the most widely studied Machine Translation approach. It is a Machine Translation approach where translations are made on the basis of statistical models whose parameters are obtained from the analysis of bilingual or multilingual textual corpora [4]. It is a data-oriented approach for converting text from source language to target language. Supervised or unsupervised machine learning algorithms are used for training or learning. Statistical tables are constructed from the corpora with the help of this training [11]. Characteristics of well-formed sentences and correlation between languages are stored in these statistical tables. This information is utilized in decoding

process to find the best translation for the entered text. Statistical Machine Translation is controlled by available parallel corpora. Statistical Machine Translation does not require extensive linguistic analysis. The output is determined by the existing multilingual corpora. Statistical Machine Translation models can comprehend implicit knowledge embodied in co-occurrence statistics [14]. Statistical Machine Translation method faces problems in which deep linguistic knowledge is required.

2.3 Hybrid Machine Translation :

Hybrid Machine Translation approach takes the advantages of both Rule Based Machine Translation and Empirical Based Machine Translation. Several research works use only Rule Based method and several projects use only Statistical Based Machine Translation method. The hybrid approach uses both rules and corpora. The Rule Based Machine Translation systems have high accuracy of linguistic analysis as they can successfully handle word order and overall syntactic structure of the sentences. The Statistical Based Machine Translation systems are built using large collection of previously translated text i.e. parallel text corpora. The Rule Based Machine Translation system has slower development cycle, whereas Statistical Based Machine Translation has faster development cycle. Rule Based Machine Translation systems need manually built lexicon, grammars and algorithms that limit the supported languages. Statistical Based Machine Translation systems are accurate in ambiguity resolution but there is a problem in linguistics. Currently researchers follow Hybrid Machine Translation method in which they integrate multiple Machine Translation approaches within single Machine Translation System [21].

3. Various Machine Translation Systems for Indian Languages :

Machine Translation System should preserve the meaning of original input text. Human translator is still preferred when transferring written text from source language to target language. Many research projects have been carried out in the field of Machine Translation. Various organizations built many Machine Translation systems for Indian languages. The following table represents brief description about Machine Translation Systems involving Indian languages.

Sr No	Name of the System	Developer Organization and Year	Applied Technique (s)	Support for the Indian language(s)	Important Characteristics
1	Google Translator	Franz Josef Och; 2007 [1]	Statistical Based Method	Bengali, Gujarati, Hindi, Kannada, Malayalam, Marathi, Nepali, Punjabi, Sindhi, Tamil, Telugu and Urdu [5]	It is server-based solution and having Parallel corpora (at least 5,000,000 words /500,000 translation units) [16] ; Having Good enough accuracy [26]
2	Bing Translator	Microsoft; 2009	Statistical Based	Bengali, Hindi and Urdu [7]	The quality of outputs is evaluated using a method called the BLEU (Bilingual Evaluation Understudy) score

					which evaluate the quality of translated text. [27]
3	AnglaMT	Consortium lead by IIT, Kanpur; 2009 [15]	Rule Based	English to Assamese, Bengali, Malayalam, Nepali, Punjabi, Telugu and Urdu	pattern directed rule based system with context free grammar like structure for English (source language)
4	EILMT /ANUVAD AKSH	Consortium Based Project; 2009	Hybrid Based [21]	English to Bengali, Bodo, Gujarati, Hindi, Marathi, Oriya, Tamil and Urdu [17]	The training corpus consisted of 12299 sentences and additional 1570 sentences were divided for testing and tuning
5	Sampark Project [12]	Consortium Based Project; 2009	Transfer Based [30]	Tamil to Hindi, Urdu to Hindi, Punjabi to Hindi, Hindi to Punjabi, Telugu to Tamil	Uses Computational Paninian Grammar [8]
6	AnglaBharti-I	IIT, Kanpur; 1991	Pseudo interlingua	English to Indian languages (primarily Hindi)	Machine does 90% translation task where as human does remaining 10% post editing task.
7	AnglaBharti-II	IIT, Kanpur; 2004	Pseudo interlingua [8]	English to Indian languages	The efficiency of the system was improved as compared to ANGLABHARTI-I.
8	MANTRA [13]	CDAC, Pune; 1999	Transfer Based	English to Hindi, Bengali, Telugu, Gujarati; Hindi to English, Marathi, Bengali	Uses Tree Adjoining Grammar (TAG) and Lexicalized TAG.

9	MaTra [13]	CDAC, Mumbai; 2004	Transfer Based	English to Hindi	The 65% of translation done by this system initially was in acceptable state, but it needs to handle the phrasal verbs, interrogative and imperative mood sets.
10	ANUBHAR TI-II	2004. IIT, Kanpur	Example Based & Statistic Based	Hindi to other Indian languages [18]	The example based approach emulates human-learning process for storing knowledge from past experiences and to be used in future.
11	HINGLISH	IIT, Kanpur; 2004	Pseudo interlingua	Hindi to English [19]	Produced satisfactory acceptable results in more than 90% of the cases.
12	HINDI- PUNJABI	Vishal & Gurpreet; 2004 [20]	Direct	Hindi to Punjabi	The translation accuracy is 95.40% on the basis of intelligibility test and 87.60% on the basis of accuracy test.
13	SHIVA	IIIT Hyderabad and Carnegie Mellon University USA; 2004 [30]	Example Based	English to Hindi	Easy to extend this system for new target language.
14	SHAKTI	IIIT, Hyderabad and IIS Banglore; 2004 [22]	Rule Based and Statistical approach	English to Hindi, Marathi, Telugu	Consists of 69 different modules, of which 9 modules for analyzing source statements, 24 modules for bilingual tasks, remaining for generating target language.

15	ANUBAAD	S. Bandyopadhyay; 2004 [23]	Example Based [31]	English to Bengali	Shows 98% correct result.
16	VAASAAN UBAADA	Vijayanand et. Al; 2002 [24]	Example Based	Bilingual Bengali to Assamese	The bilingual corpus has been constructed.
17	ANUSAAR AKA	Akshar Bharti et. Al; 1997 [25]	Direct	Telugu, Kannada, Bengali, Punjabi and Marathi to Hindi	For 80% of Kannada words in dictionary of 30000 root words, Single equivalent word in Hindi.

Table 1: Machine Translation Systems for Indian Languages**4. Conclusion :**

Machine Translation is nothing but the automated process that accepts input text in the source language and delivers output text in the target language. Best Machine Translation System keeps the original meaning of the input text as it is. Many words have different meanings in different contexts or References : , so we still require human translator. Based on the study, we found that each method has capability of translation with some limitations. But most of the Machine Translation Systems for Indian languages follow Rule Based, Statistical Based or Hybrid approach. Statistical Based approach brings into maximum accuracy.

It is concluded that currently many researchers are working on Machine Translation Systems involving many Indian languages. Web-based online interactive translation is getting popularity among other methods. Google Translate Machine Translation System supports many Indian languages, which follows Statistical Machine Translation System.

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NARRATIVE TEXTS AND AHEAD OF NARRATIVE COHERENCE

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In everyday life a person is surrounded by narratives from the time he/she is able to understand speech. From its earliest days narratology carries multidisciplinary features. The first problem we shall see with the focus on narrative coherence as the key criterion of a logical mind and self is that it generalizes specific concepts of narrative and coherence. In the literature on autobiographical narrative, self, and identity construction, many researchers have taken narrative coherence as a significant feature that reflects and shapes characteristics and sense of self. Commonly, this quality is defined and assessed in isolation, as if at stake were an autonomous text. We argue, this approach is too narrow to represent things as complex as narrative, self, and brain. We explain this argument in discussing narratives by individuals with serious neuropsychological challenges: people who, due to illness or disability, cannot fully rely on their neurocognitive and narrative resources for their identity construction. We offer a broader view of the issue of coherence in autobiographical narrative that goes beyond a decontextualized concept of narrative, especially, by including (i) the intersubjective context in which stories are told, (ii) the larger autobiographical context of their narrator, and (iii) the wider socio-cultural context in which narratives and narrators are situated. Using narrative excerpts from adults with acquired brain injuries and neurocognitive disabilities, we point out how what is seen as (narrative) coherence of one's brain, mind, and self changes when these contexts are taken into account. Narrativity is based on the processing of numberless cultural scripts.

Introduction :

A sporadic synthesis of information is required because of the giant amount and fast rate of publications. The need for a review of literature may arise from the large quantity of information, different views, or a lack of consent about a topic. Although synthesizing the writing is a challenging task, the awareness in reviews is ever-growing. Unlike original articles, literature reviews do not present new data but intend to assess what is already published, and to provide the best currently available evidence. For this reason a review is defined as a 'secondary research' study, meaning that it is based on 'primary research' studies. The two standard types of reviews are (a) systematic (SR) and (b) non-systematic or narrative review (NR). NRs are aimed at identifying and summarizing what has been previously published, avoiding duplications, and seeking new study areas not yet addressed. While PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) provides reporting guidelines for SRs, no acknowledged guidelines are available for NR writing. The task of review writing is frequently assigned to medical writers, for example, on new or completed research projects, synthesis for editorial projects. However, training opportunities on writing literature reviews in the biomedical field are few. The objective of the present study is to identify practice guidelines to improve NR writing on topics related to clinical research.

Narrative has existed from the time the first stone-age paintings were drawn in caves and the first stories were told at the tribal fires. In daily life a person is encircled by narratives from the time he/she is able to be aware of speech. Tales, jokes, novels, films, cartoons, newspapers, television news programmes, other people's obituaries etc., all of these and several others allow a person to learn about history, current day events or future. Whether narratives may be easy or difficult, individuals need to be able to understand what their function is in order to understand the nearby world. Narratives, from the Latin word *narre* 'to make known, to transmit information'; give individuals, a tool for learning and teaching others about the world. Narratives are also used by researchers as a metalanguage that permits them both to describe their research and to approach their thing of study as a narrative discourse.

From its earliest days, narratology carries multidisciplinary features. In the 1990s because the awareness in a variety of aspects of narrative within the humanities arise extensively, resulting publications revealed a distinctly narrative turn in humanities. Narrative is no longer the exclusive domain of literary studies. The concept of narrative, in fact, can be found in almost all works produced by researchers in the humanities and social sciences, whether it is the primary focus of their work or just one element they deal with, whether they intentionally do so or are unaware of it. Consequently, narratology is more than ever before open to different methodologies of different fields: philosophy, aesthetics, history, sociology, psychology, religion, ethnography, linguistics, communication and media studies.

Narrative identity and coherence the Aristotelian version :

The thought that autobiographical narratives are not only important to the construction of human identity but also in the establishment and expression of one's sense of self is widespread. In psychology, Jerome Bruner (1986, 1990) was one of the first to emphasize the link between autobiographical narration and personal identity. While this view - sometimes called the narrative identity thesis initially was met with unwillingness and opposition, there has been an exponential increase in the number of studies investigating self and identity by examining people's narratives. This is true both for more theoretical studies in psychology, social sciences, and humanities, as well as for areas of applied research. We want to take a closer look at how the narrative identity thesis is drawn out in one applied area; a landscape of the mind that we think is of a particular interest, because it involves people whose "natural" resources both for narrative and the construction of identity are seriously challenged: individuals who cannot rely on "normal": that is, typical neurological and neuropsychological functioning because their brains went awry. There are, indeed, many researchers and theorists concerned with neurological and psychopathological issues who have discussed the interweaving of autobiographical narratives and the self. Oliver Sacks (1985) argued, from the point of view of what he called a new neuropsychology, that "each of us constructs and lives 'narrative': concluding "that narrative is us, our identities" (p.105). Similarly, Daniel Dennett (1986, 1992) argued that the self, since it does not have any neuronal correlates, only makes sense if thought of as an abstraction. It is a purely linguistic arrangement, a "center of narrative gravity" While the self, for Dennett, is fictional, it is not fantastical. It is not real in the way brain processes and structures are real, but still plays an important role because it allows us to explain, predict, and narratively organize human behavior. In short, there is no real self, but the assumption of a self makes sense - narrative sense, that is.

Narrative identity and coherence a discursive version :

The first problem we see with the focus on narrative coherence as the key criterion of a coherent mind and self is that it generalizes specific concepts of narrative and coherence - we have called them Aristotelian - and employ them to the wider field of human social practice and self-experience. A second problem arises from examining people's autobiographical stories in isolation, more precisely: in textual isolation. In a sense, isolating narratives from their discursive contexts and cultural life world is also already a part of the Aristotelian conception of narrative. While such an approach may seem plausible if we take narrative to be a written text, it is precarious if we want to approach a person's autobiographical narratives in order to understand his or her brain, mind, sense of self, and identity construction. Here we clearly need to go beyond the limits of the narrative *text*, at least if it is not understood in a poststructuralist sense.

We believe the main difficulty of this approach results from its tendency to decontextualize stories. More precisely, it decontextualizes self-narratives from three essential areas or aspects of what Alexander Luria (1979) called the "living reality" of human beings: the intersubjective context in which all stories are told (which includes the dialogic or discursive relationship between teller and told), the larger autobiographical context that is behind all self-narratives (which includes one's life history), and the socio-cultural context (which includes the social environments in which narrators share their lives with others). Limiting the focus of investigation to pure cognitive (or mental or neurological) "functioning" brings with it the danger of, as Luria puts it, "reducing living reality with all its richness of detail to abstract schemas" (quoted in Wasserstein, 1988, p.440). In abstracting from the psychological and social embeddedness of every narrative discourse, it even excludes the possibility to understand narrative incoherence as rooted in real-life worlds.

Coherence in context :

We now want to illustrate in more detail, how we see autobiographical narrative and the question of its coherence as a discursive phenomenon contextualized in the "living reality" of its narrator and co-narrators. Although we have set up our argument wider in range, we will flesh out our views by closely looking at autobiographical stories told by individuals who are badly equipped for such narrative discourse, individuals who are in one way or another neurologically and neuropsychologically challenged. Here the issue of coherence and incoherence reveals still another existential meaning; to get a sense of it we must not only consider the isolated stories of these people and the clinical accounts of their problems but also engage with the reality of their life worlds. We start with Ann, a teenage girl with Fragile X Syndrome, a genetic syndrome that leads to various cognitive problems or, as neurologists would put it, intellectual deficits (Medved & Brockmeier, 2004). Ann was born in a Caribbean country and, as her mother was unable to care for her, she was raised by her grandparents who allegedly had been abusive. Soon after her birth her father left the family and immigrated to North America. She followed him a few years later, and shortly afterwards was diagnosed with Fragile X Syndrome. Ann told us that in her father's new household she had to do most of the family chores, duties she deeply disliked. When we first met her, she had moved into a semi-independent home and worked as a cleaner. She also started taking a course, "a course in animal care;" she told us, "because I love animals:" To be sure, the first time we talked to this shy and quiet girl, we had difficulties understanding her. Ann's stories were told in strange fragments that seemed to be only associatively connected. No doubt, when her story fragments or collections of such fragments were assessed as isolated statements in a traditional neuropsychological fashion, they unavoidably appeared to be incoherent, particularly in terms of their causal, temporal, and semantic relations. The picture changed, however, when we examined what she told us not against the standard of well-

formed stories, which they obviously were not, but as contributions to a dialogic exchange. To understand them as narratively charged conversational turns - turns, admittedly, in an unusual conversation - meant integrating them into a discursive context in which the task of making them intelligible and, that is, creating coherence, was not just on one side but on the sides of both participants of the conversation.

A community of brains :

We have presented three different ways of contextualizing narrative coherence, integrating the issue into larger frameworks of autobiographical intersubjectivity. All these frameworks highlight the communicative and, more generally, social dimension of human existence, be it on the level of brain, mind, or self and identity. Since the argument of humans' interactional and intersubjective nature is, in one form or another, wide-spread in the "discursive" literature on narrative, identity, and the mind (in contrast with the literature on narrative coherence referred to the above), we want to conclude with a few more remarks on the social dimension of the *brain*. One reason we have emphasized this dimension is because of its particular importance for people with neurological damage, people with whom we have worked and whose personal and autobiographical narratives we have mainly drawn on in explaining our argument. Steven Sabat and Rom Harre (1992; Harre, 1998; Sabat, 2001) have made similar observations in individuals with Alzheimer's disease. Within a discursive context that allows them to be active and live a socially embedded life, the people Sabat and Harre worked with demonstrated abilities that were obviously better preserved than one would have assumed on the basis of their performance on standardized dementia tests. These tests operate on the same decontextualizing and individualizing premise as the narrative coherence tests. Sabat and Harre's studies confirm the assumption that the human mind cannot be exclusively localized in the individual brain, nor can it be identified with an individual self; what is needed is a broader context that does not negate people's discursive and affective interactions. As Goldstein (1934/1995) and Luria (1973) have already pointed out many years ago, the experience of individuals with lesioned brains makes it obvious that our neurological and neuropsychological functioning is socially intertwined with that of other brains. In fact, it is dependent on other brains, especially, when, as a consequence of brain damage and traumatically caused deficits, they take over certain neurocognitive functions, "bridging the cognitive gaps" (Goldstein, 1934/1995) and creating new "functional systems" (Luria, 1973). What on the level of consciousness, mind, and self has been discussed in terms of 'distributed cognition:' 'discursive mind;' 'transactional mind;' 'relational self' 'interactional self;' and 'social self' finds an equivalent on the level of the brain. This is hardly surprising considering that the human brain does not evolve in isolation but that its specific qualities stem from the fact that what has evolved has always been a community of brains, a community that has co-evolved with human's capacity to symbolically interact (see, e.g., Deacon, 1997; Donald, 1991; Hobson, 2004; Rose, 2006; Tomasello, 1999). We see here a further rationale for our approach to situate the issue of narrative coherence in the context of communities of selves, minds, and brains.

Conclusion:

Important conclusions can be drawn from this discussion. Narrativity is based on the processing of numberless literary writing. Writing as such are not stories or narratives, because narrativity requires both "canonicity and breach", as Jerome Bruner (1991) has put it. Scripts and standard narratives are used as resources both in living and telling; yet the whole point of narrativity produce out of surprise, betrayal of expectations, the "discordance" of life (Ricoeur 1984). Beyond early childhood, there is no social telling of script-like series. But the told narratives can never be entirely individual, devoid of script-like resources. Narratives

and narrativity thus move between cultural scripts (“canonicity”) and totally idiosyncratic babble (breach in every moment). If scripts and master narratives are vital parts of narrativity, so is the *expectation* they necessarily carry along. Labov and Waletzky (1997) noticed that recounted experiences are regularly contrasted with expectations. Reading, watching or listening to narratives trigger expectations that the stories either confirm or deceive.

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“Representation of Chitra Banerjee’s selected short stories in the light of Feminine respect”

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“One is not born, but rather becomes, a woman.”

- Simone de Beauvoir, The Second Sex

‘Woman’ as the word holds its meaning in Genesis is like, “comes from womb of a ‘Man’.” It directly or indirectly suggests that it is second or next to man. This now becomes a great quarrel between these two genders; where woman might have her place which is below or submissive to the man.

Where we have faith in ‘Literature’ as the mirror of the society, it’s not only reflecting the positive side of it; it also focuses on the great societal exertion as well. We have here such societal struggle like ‘women subjugation’ in Indian society at a base and whole at surface in patriarchal humanity.

“Beautifully told stories of transformed lives... both librated and trapped by cultural changes on both sides of the ocean, these women are struggled fiercely to carve out an identity of their own.”

-San Francisco Chronicle

In this paper researcher focuses on Chitra Banerjee’s selected short stories; where her women characters are struggling for their identity and fought back in deferent ways as well feels trapped and can’t do anything. These women characters basically hold Indian cultural identities and are living their life somewhere in abroad. They have the feeling of living diasporic life at ocean far country and also of facing social conquest.

Key Words:

Literature, Feminism at center, Societal-gender struggle at periphery

‘Arranged Marriage’- “The Bates”, “The Clothes”, “The Word Love”

Introduction:

“Representation of the world, like the world itself, is the work of men; they describe it from their own point of view, which they confuse with absolute truth.”

- Simone De Beauvoir

Undoubtedly, at the base all the things are explained by men to the women. The religion, the culture, the ritual, the pathos all are the concepts given by a man to bound a woman into his case. Woman is exceedingly given respectful state in any religious book but practically a woman is given a place next to the man and in some region or dogma she has the only purpose of being on the earth that is to serve to a man. At the ground, women across the globe, all different culture and religion are taught from an early age to speak quietly, not to affirm, to begin questions with apologies and qualifiers, and to wait to speak until they’re spoken to.

Writing is a realm in which women can speak up as loudly as they want. The page is a space for women to start a dialogue and reveal parts of their lives and thoughts that might otherwise receive more pushback were they to be voiced. On a smaller scale, now-a-days Twitter is known as powerful platform for any woman; we can tweet on it (#YesAllWomen Twitter

campaign), because this hash tag may be the only place where a woman can speak safely. (www2)

There are plenty of women writers who are able to write honestly and assertively about their lives. They may write about feminism, but their writing is itself a feminist act, in that they disrupt and deconstruct a patriarchal literary tradition. The feminine writers like Simone De Beauvoir, Virginia Woolf, Gayatri Chakrovarti Spivak, Toni Morrison, down to Rebecca Solnit and Chitra Banerjee are the well-known Indo- American contemporary feminine authors. These are the authors; engaged in intersectionality, knowing that feminism is a complex creature involving race, class, religion and age. (www2)

Research:

The Term “Feminism”

Feminism is a range of political movements, ideologies, and social movements that share a common goal: to define, establish, social equality of sexes. This includes seeking to establish educational and professional opportunities for women that are equal to such opportunities for men. Feminist movements have campaigned and continue to campaign, for women’s right, including the right to vote, to hold public office, to work, to earn equal pay, to own property, to receive education, to have equal rights within marriage, and also to have maternity leave. Feminists have also worked to promote bodily autonomy and integrity, and to protect women and girls from rape, sexual harassment, and domestic violence.... (www3)

The history of the modern feminist movements is divided into three “waves”. Each wave dealt with different aspects of the same feminist issues. The first wave comprised women’s suffrage movement of the nineteenth and early twentieth centuries, promoting women’s right to vote. The second wave was associated with the ideas and actions of the women’s liberation movement beginning in the 1960s. The second wave campaigned for legal and social equality for women. The third wave is a continuation of, and a reaction to, the perceived failures of second- wave feminism, which began in the 1990s. (www3)

About the author:

Chitra Banerjee Divakaruni was born in Kolkata, India. She is an Indian- American author, poet, and the Betty and Gene McDavid Professor of Writing at the University of Houston Creative Writing Program. She received her B.A. from Kolkata in 1976. That same year, she went to the United States to attend Wright State University where she received a master’s degree. She received a PhD in English from the University of California, Berkeley in 1985. (www4))

About the Text: “Arranged Marriage”

“Arranged Marriage” is a collection of eleven short- stories. This book was published in 1995 and won the American Book Award. It was on the San Francisco Chronicle bestseller list for five weeks. All the stories focus on different issues resulting from patriarchy. These stories differ in plots but revolve around the same theme. Some of them also discuss the contrasting cultural differences between east and west and the resistance it creates in women and the subsequent reactions of the society. The protagonist is usually a woman who is, sometimes, married in an arrangement and suffers because of the expectation she is supposed to have and expectations she must meet. (htt26)

Actually arranged marriages, which were the way of marital rituals in the past centuries in most of the world, are still prevalent in South-East Asia, mostly because of two reasons: to preserve blood ties in certain castes and religions, and to preserve the authority of elders on

the younger generation. This includes shaming, brain-washing, goading one's child to enter into marriage to a person he or she may not have known before. In certain sections, even when two persons wish to marry out of their will and love and not just because of cast or other factors, they have to make the parents meet each other and 'arrange' the marriage, as a sign of respect. (htt26)

In most arrange marriages, the groom's family dominates others and gets to choose around. The author mentions a few instances of 'bride-viewing' in her stories. This is a practice in which the family of the groom visits the house of the bride to examine her suitability for the groom. Through the instances in the stories, it can be seen that the choice of the bride depends on whether or not she has fair skin, is submissive, and is skilled in household chores. A girl may be rejected for having too much education. Girls who are highly educated are not sometimes welcomed into a family because it is believed that education corrupts a girl's mind with western ideals. Such practices strengthen patriarchy. (htt26)

The author herself lived in India for nineteen years before immigrating to U.S. Her work is depiction of the effects of globalisation on the lives of people. The protagonists in these stories find themselves torn between the traditional Indian values that they have carried for so long and the new perspective which they have put on with time and experience. These new perceptions are usually a result of the diasporic experiences of the protagonist or someone with close relation to her. This contradiction of values leads the women in these texts to form multiple consciousnesses. These protagonists not only question the practices around them but also start questioning their own identities that have been framed by these practices. These identity crises leads to a new formation of the idea of 'self'. The women often come to terms with the fact that their identity is unified in terms of their experiences of the East and the West. (htt26)

"THE BATS":

"That Year Mother Cried A Lot, Nights. Or maybe she had always cried, and that was the first year I was old enough to notice." (Divakaruni)

The story has been narrated by an unnamed girl child of 7, coming to a realization that her mother is being abused by his father, engaged in foremanship at Rashbihari Printing Press.

"Since she usually put me to bed before he came home, I didn't see him much, I heard him, though, shouts that shook the walls of my bedroom like they were paper, the sounds of falling dishes..... I was little and he used to pick me up suddenly and throw me all the way up to the ceiling, up and down, up and down, while Mother pulled his arms, begging him to stop, and I screamed and screamed with terror until I had no breath left." (Divakaruni)

This narration shows there is no any intimacy between father and child. In fact it left fear and terror of father; who abuses her mother and she has also become a part of this.

"A couple of days later Mother had another mark on her face, even bigger and reddish-blue. It was on the side of her forehead and made her face look lopsided. This time when I asked her about it she didn't say anything, just turned the other way...." (Divakaruni)

How a woman can bear this physical assaults? How can she be beaten everyday by her husband and doesn't react for once? Why doesn't she take any decision? These all questions come at single thought and the answer is in one word- 'reputation'- because she carries the reputation of both the families of her father's and her husband's. But she has no any value, until she takes stand for her own. Here she decides to leave her house with her child and goes to uncle's home.

“She never had much money, and whenever she asked for any, Father flew into one of his rages. But maybe she’d been saving up for this trip for a long time.” (Divakaruni)

Traditional Indian treatment for women is a husband never keeps much money for his wife because of insecurity to soon lose his authority to woman’s free will.

“...I had no chance to ask Mother anything. She was waiting for us on the porch, holding on to an envelope...” “It’s from him,” she said in answer to the question in our eyes. “He wants us to come back. He promises it won’t happen again.” (Divakaruni)

Here we can see a woman still wants to go back to the home which she left behind, she hopefully decides to go back even after these physical assaults and abuses; where she is not given respect enough, where her own desires were been never asked. She still ties herself with that identity inspite of being detached from it.

“I guess they (Bats) just don’t realize what’s happening. They don’t realize that by flying somewhere else they’ll be safe. Or maybe they do, but there’s something that keeps pulling them back here.” (Divakaruni)

The narration of a ‘bat’ is suggestive as the bats die of poison, even though they keep coming at the same place. But they can fly somewhere else and can save their lives. But as something attracts them to come there, they can’t stop themselves by doing this.

The title of the story “The Bats” is exactly compared with the female protagonist of this story; who keeps coming back to home even when she knows her husband will never change. She often then leaves home with her child, but every time she comes back and the things go on, “...as though the past were only a word, with no real meaning to it.” Thus, the narrator has with her keen eye at very early age learnt that there is no difference between her mother and those bats in yard. She also says in her narration, after sometime the bats have stopped coming back, but here her mother didn’t change.

“One is not born, but rather becomes, a ‘WOMAN’”

- Simone de Beauvoir, The Second Sex

“THE CLOTHES”:

‘The Clothes’, its narration begins with the Indian ritual of “Bride- Viewing” to fix a match of groom and bride to get into a marriage bond. This ritual is set under the respectful duty of parents from both the sides. Where bride’s family background, her appearance, education, and her submissiveness are probable points for groom’s family to judge a girl for their middle aged spinster boy. This is the custom where both bride and groom are given solely a space with the parent’s permission get to know each-other before rushing into an arranged marriage.

Sumita (protagonist of the story) is prepared by her friends for bride viewing custom. Her friends have been rejected multiple times because of their complexion. Sumita is apprehensive about the whole situation as the groom’s family lives in California and her parents are trying hard to get the match fixed.

She wore a sari colored “pale pink, like the dawn sky over the women’s lake.” A heavy and expensive one; which her father bought for bride viewing custom. “The sari was unexpectedly heavy in my hands, silk- slippery, a sari to walk carefully in. A sari that could change one’s life.” (C. B. Divakaruni)

The narration of sari is quite descriptive where narrator might give stress on its beautiful look which increases the light of one’s face. This part of marriage; becomes more prominent for a

woman, where she is decorated as a delicate doll; who is shy and serves tea and snacks to the groom and his family, with a fear of being judged and also of getting rejected.

After her marriage, she discovers that her husband, Sumesh, is a patient and loving guy contrary to expectations. He works at a store which is not doing well presently. He wants them to save for their own apartment as he wants Sumita to have more freedom and also pursue a teaching course. As Sumesh wanted and often dreamt as Sumita teaching to the White children having blunt, curly hair.

“Confident, I will count out green dollars and silver quarters. ... I will dust the jars of glitter-wrapped chocolates on the counter.” (C. B. Divakaruni)

But to her; she wanted to work in a shop. But she stops, realizing that her in-laws would probably don't like it for a reason, she says: “(I have never visited the store- my in-laws don't consider it proper for a wife- but of course I know exactly what it looks like.) I will charm the customers with my smile, so that they will return again and again just to hear me telling them to ‘have a nice day’”. (C. B. Divakaruni, *The Clothes*)

This mindset exactly clutches the old brains with such limitations, a woman cannot enter the public sphere as she is an innocent, delicate doll and will be wrongly driven by someone; should be caged in safe zone, and she never needs to be free.

Sumesh liked his wife to wear American clothes but also did not want his parents to be hurt. So, Sumita used to avoid wearing this kind of outfits when her in-laws were there.

“She took my hands in hers and brought them down hard on the bedpost, so that the glass bangles I was wearing shattered and multicoloured shards flew out in every directions. Some landed on the body that was on the bed, covered with a sheet. I can't call it Somesh. He was gone already. She took an edge of the sheet and rubbed the red marriage mark off my forehead.” (C. B. Divakaruni)

One day as he is working the graveyard shift, he is shot at the store in robbery and dies. After the death of husband, a woman pays her duty as widow for bangle- breaking ceremony, her red marriage mark is also now vanished, in some regions the widows are also forced to cut her hair and her baldness will suggest her disinterestedness in the rest of her life.

“My in-laws are good people, kind. They made sure the body was covered before they let me into the room. When someone asked if my hair should be cut off, as they sometimes do with widows back home, they said no. They didn't say, even once, as people would surely have in the village, that it was my bad luck that brought death to their son so soon after his marriage” (C. B. Divakaruni)

And after the death of a husband, the widow wears a white sari for the rest of her life as, “White. Widow's color, color of endings.” “I'm lying on the floor now, on the spilled white sari. I feel sleepy. Or perhaps it is some other feeling I don't have a word for. The sari is seductive- soft, drawing me into its folds.” (C. B. Divakaruni)

The clothing of a woman according to Indian cultural values is suggestive of her happiness or melancholy. Where she must wear bangles, bindi and sindoor as well red or green color in her clothing to show she is married and her husband is hale and hearty. Same as if she becomes widow, she'll have to maintain her widowhood with wearing a white sari.

In middle- east eras there was a ritual known “Sati- Pratha” in which a widow woman dies alive in her husband's death pyre.

These rituals are to show that a woman has only her existence with her husband and if there isn't a man to carry her responsibility she has no right to live ahead. She might not be allowed for re-marriage with another guy. These all rituals are to make a woman submissive. These women are badly treated in the society. The opportunist always tries to grab a moment where they can get their meaning out of her, saying that she is now public's property. These kind of evils are now slowly removed from the Indian societal order.

But, second wave feminism fights back to these customs. Here, Sumita's decision differs from the normal and submissive woman; who cannot follow her will.

"That is when I know I cannot go back. I don't know yet how I'll manage, here in this new, dangerous land. I only know I must. Because all over India, at this very moment, widows in white saris are bowing their veiled hairs, serving tea to in-laws. Doves with cut of wings."

"I straighten my shoulders and stand taller, take a deep breath. Air feels me – the same air that travelled through Somesh's lungs a little while ago. The thought is like unexpected, intimate gift. I tilt my chin readying myself for the arguments of the coming weeks, the remonstrations. In the mirror of a woman hold my gaze, her eyes apprehensive yet steady. She wears blouse and skirt the color of almond." (C. B. Divakaruni)

At this very point the protagonist takes a decision which breaks all the traditional and cultural boundaries which used to tie thousands of women into it till now. She decides to stay in America all alone instead of going back to India with her in-laws; she decides to run the store further as for her desire left behind, wearing that blouse and skirt of color almond. She knows the up-coming hurdles that a honourable lady shouldn't run the store as it has been considered as disrespectful job for a woman to deal with numerous people, but she follows her whim which differs from her late husband's and his parents' as well; the decision was all her own.

"THE WORD LOVE":

This story narration deals with contemporary major conflict between east and west, which is "Living Relationship" – (a living arrangement in which an unmarried couple lives together in a long- term relationship that resembles a marriage. Couples cohabit, rather than marry, for a variety of reasons. They may want to test their compatibility before they commit to a legal union.) To which; Indians consider societal gingering, western civilization take it as their freedom and liberty, which might prove right on the screen of truth and it is not concerned here at ground discourse.

"You Practice them out for days in front of the bathroom mirror, the words with which you'll tell your mother you're living with a man. Sometimes they are words of confession and repentance. Sometimes they are angry, defiant. Sometimes they melt into a single, sighing sound. Love." (C. B. Divakaruni, The Word love)

The narrator lives in America having a relationship with White man, hiding her love- affair from her widow mother who lives in India; who is quiet rigid and typical traditional woman who'll never allow her daughter to rush into such relationships and specifically with White man. She is strict and foreboding, so her daughter lives in constant terror of her. The narrator receives weekly calls from her mother and is paranoid that her mother would call her randomly to check on her.

"So when the phone rang very early that Tuesday morning you thought nothing of it. You pulled sleep like a furry blanket over your head, and even when you half heard his voice, suddenly formal, saying just one moment, please, you didn't get it. Not until he was shaking

your shoulder, handing you the phone, mouthing the words silently, your mother.” (C. B. Divakaruni, *The Word love*)

This incident changed her life dramatically, mother broke all the contacts with her daughter never call her back. Even she stops answering her call and letters.

“All through the next month you try to reach her. You call. The ayah answers.” “She had the lawyer over yesterday to change her will...” You hear your mother in the background. “Who are you talking to, Ayah? What? How can it be my daughter? I don’t have a daughter. Hang up right now.” “Mother....” you cry. (C. B. Divakaruni, *The Word love*)

Next whenever she tried to call to her mum, the voice machine tells her the number has been changed and there is no new number. She suddenly recalls the story of roof thatcher in her grand pa’s village, she often listened it out from her mother. His daughter once remained her good friend, and then in her adult age commits suicide because of becoming pregnant out of a promiscuous relationship. Her father had to move from the village because of shame.

As he warned the old woman that “an unmarried girl like a firebrand in a field of ripe grain.” (C. B. Divakaruni, *The Word love*)

“...He looked for a long time, as though he’d never really seen you before. Then he said, very softly, “It was never me, was it? Never love. It was always you and her, her and you.” (C. B. Divakaruni, *The Word love*)

Here, it seems that her boyfriend is unable to understand her feelings, he seems to be jealous on her mother or unable to understand the fear she has of her mother. She feels depressed and suicidal. The narrator decides to commit suicide but takes a walk first.

“As you walk you try to figure out what to do. (And may be the meaning of what you have done.) The pills are there, of course. You picture it: the empty bottles by the bed, your body fallen across it, a hand flung over the side. The note left behind. Will he press repentant kisses on your pale palm? Will she fly across the ocean to wash your stiff eyelids with her tears?” (C. B. Divakaruni, *The Word love*)

While walking she thinks of her mother; that she might fly to America to see her (if she commits suicide) and her boyfriend finally after her death may realise her situation and regret for losing her. But she thinks of an another option that she doesn’t need to go back to India as well no need to live with her boyfriend. She will choose her own way.

“You know then that when you return to the apartment you will pack your belongings. A few clothes, some music, a favourite book, the hanging. No, not that. You will not need it in your new life, the one you’re going to live for yourself.” (C. B. Divakaruni, *The Word love*)

“And a word comes to you out of the opening sky. The word love. You see that you had never understood it before. It is like rain, and when you lift your face to it, like rain it washes away inessentials, leaving you hollow, clean, ready to begin.” (C. B. Divakaruni, *The Word love*)

And finally she understands the meaning of word “love”, which means you give one, her own space to follow her whimsies. You don’t need to bind her according to your cultural values. Let her have her own experience. Win her trust so she can tell you everything and there is no need to hide anything. Simultaneously, no relationship with loste understanding can work longer. “Love”- for woman always remains for her parents, her brother or sister, her lover or husband, her family and her children. She is always defined as giver; who always thinks of others not of her own. This definition should now change, “She” can think of her bliss.

Conclusion:

“...her wings are cut and then she is blamed for not knowing how to fly.”

Simon De Beauvoir, The Second Sex

This is how women have been treated in this world, ‘World of Men’, where only patriarchy rules. Where female has given a concept of ‘perfect girl’, and has been caged for so long. Many of them raised her voice, many fought for it till her last breath but got nothing. The second wave feminism deals with this rebellious feminine tone who craves for quality and equity. The woman of today; who equally has guts to work in men’s world standing beside him, who now dares to slam the door and step out from the four wall cage. She now dares to challenge the man in his world and succeeds.

Chitra Banerjee has perfectly portrayed her female protagonists in this light of feminism. Where a seven years old girl can figure out where she will stand in her future life; probably not next to her mother. A young Indian woman recently married in U.S. rushed into the gloom of widowhood also finds her own way and freely follows her will. The young Indian girl finally comes out of her fear and faces the world with firmness.

Chitra Banerjee Divakaruni’s elegantly formed debut collection of stories chronicles the accommodation- and the rebellion- Indian-born girls and women in America undergo as they balance old treasured beliefs and surprising new desires. Each story is complete in itself; together they create a tapestry as colourful, delicate and enduring as the finest silk sari. (C. B. Divakaruni, Arranged Marriage)

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Impact of English on Indian languages, literature and society**Assistant Professor Jaydeepsingh Rao,****IITE, Gandhinagar.****Mobile number: (9724813122), Email- jay.rao87@outlook.com**

Literature is a mirror to human emotions and it reflects vices and virtues of society. Language helps an individual to learn and express thoughts and feelings. Literature imitates human action and presents a picture of the beliefs of the people in the society. Literature delineates human experiences and emotions of the persons in the society. The study of literature helps us to know the society and the development of language as well. Education depends on the way language is used to teach values through literature. It talks about vices and virtues of society of past and present. Language through literature is a reflection of the changes taking place in the society. Behind every book there is a man and behind every man a society. Present Indian society is a mixture of different languages and cultures. One of the most influential foreign languages is English language which has everlasting impact on our society.

The paper will attempt to study the changes and impact of English language on the Indian society, language and literature over period of 100 years. It will also discuss earlier Indian society and that of later, when Lord Macaulay introduced the English education system in 1835 with his famous minutes on 5th of February. The main reason behind introducing the English education system was a need to produce English-language higher education "a class of persons, Indian in blood and colour, but English in taste, in opinions, in morals and in intellect citation?" who could in their turn develop the tools to transmit Western learning in the vernacular languages of India.

The paper will also discuss questions as the major changes after introduction of foreign education system which led us to the present day society and also the major literary and language developments. Whether English language has made any cultural impact so far or not and was it just only to introduce English language in India or to introduce English culture at the same time remains to be discussed.

Impact of English on Indian languages, literature and society

English as a language in India is entangled with politics of the imperialism of the British Empire at social, economic and political level. The globalization has changed the role of the English in India. We understood that with globalization we have the 'English Advantage' over many other countries like Japan, Germany and China. We understand the importance and benefits we have enjoyed because English language which they introduced by introducing English education system. Till date the demand of English is never ending and it is a powerful tool to change one's life. It is not just a foreign language but has become an international language which means it now belongs to all. It has its roots embodied in imperialism but with globalization it has proved to be a boon for Indians to shine at international echelon.

In 1600 the East India Company was established in India and thereafter British imperialism has spread unendingly. There are many who contributed to the spread of British Empire like Robert Clive, Warren Hastings and many others. Warren Hastings had a true admiration not only for the Indian Culture but also for Indian Literature and Philosophy. He was so impressed with the philosophy of the *Bhagvad Gita*, and the great epic. the *Mahabharata* for which he also initiated translation works. His efforts had inspired the

interest of the Europeans in Indian culture and philosophy. Englishmen like Sir William Jones, Wilkins and Major Rennel contributed a lot for promoting Indian literature and philosophy. Asiatic society of Bengal, founded by William Hastings laid a strong foundation for British colonialism for the coming one hundred and seventy-five years. But by 1830 it was difficult for the company to run administration with English officials; without appointing any English-knowing faithful Indians. William Bentinck wrote a letter to the Committee of Public Instruction on the need of making English, an official language of the Government and education. The committee received a dispatch in the court of Directors of the company, it mentioned the aims and objectives regarding the introduction of English in India. They intended to grant one lakh rupees for the revival of Indian literature. Lord Macaulay came to India in June, 1834.

‘Manifesto of English Education in India’ is a celebrated Minutes of 2nd February 1835. This was the time when English was introduced in India as a formal language in 1837 along with the English education system. After that many attempts were made for educating Indians to employ and to make them loyal to the government. English proved to be a unifying agency as it brought uniformity in India amidst much diversity in culture and language. A new English speaking class had started to emerge in India which was above religion and region.

Norman Jeffares says in his Introduction to Commonwealth Literature:

The famous Minute written by Macaulay on Indian education in 1835 was dictated by an educational, indeed, a literary aim. A culture was to be transplanted to promote progress; so English became the possession as also, as anyone who has taught in India will agree the delight of education Indians.

The Government policy was to introduce Anglo-vernacular schools in each district in which they were going to teach English along with vernacular language. In Presidency cities of Bombay, Calcutta and Madras universities were started by the British in 1857. With time the demand of English language and English education increased as many Indians wanted to learn it.

Data of 1901-02 shows the demand of English in comparison to other subjects as under:

Types of Institute	Number of Institutions	Number of Students
Arts Colleges		
English	140	17,048
Oriental	5	503
Professional Colleges		
Law	30	2767
Medicine	4	1466
Engineering	5	190
Teaching	4	865
Agriculture	3	70

The highest number of institutions and students were of English, almost after fifty years of introducing English language and English education. The aim of uniformity and control in India seemed viable for the British through university education. Because of this

type of system many suffered. It only served as passport to civil services. The unification and exchange of ideas and emotions was the by-product of English language and English education in India. This unification was difficult earlier because of different vernacular languages spoken in different regions. The language was seen as a symbol of colloquial presence and not as an opportunity for growth. Many great Indian visionaries had reason behind supporting English language and English education system. Some of which were unification of the nation and exchange of ideas. During two world wars and struggle for independence English language played an important role in expressing the suffering of the Indians at national and international level. It turned out to be a blessing for India.

Sri Aurobindo in *The Renaissance in India*:

The first effect of this unity of a new and quite opposite civilization was the destruction of much that has no longer the power to live.. It gave three needed impulses; it rehabilitated life and awakened the desire to a new creation; it put the reviving Indian spirit face to face with novel conditions and ideals and urgent necessity of understanding, assimilating and conquering them. The national mind turned a new page on its past culture, re-awoke, to its sense and import and also at the same time saw it in relation to modern knowledge and ideas.

Bipin Chandra Pal in Nationality and Empire;

Our language has, in fact, no word corresponding to the English word ‘nation’.... . And the reason is that our social synthesis practically stopped with the race-idea.... we never had therefore, this nationalist aspiration before.

English language played the role of the exchange of European and Indian culture along with language It supported Indians by providing a platform for unity in diversity which was above caste and creed. ‘India for Indians’ a political agitations began to shape as there were no high paid jobs for Indians in Government sector, they were reserved for British. The growth of print media also played an important role for establishing English as second language.

Pandit Jawaharlal Nehru in his “Tryst with Destiny” declared:

At the stroke of midnight hour, when the world sleeps, India will awake to life and freedom. A moment comes, which comes but rarely in history, when we step out from the old to the new, when an age ends, and when the English soul of the nation, long suppressed, finds utterance..

After Independence English was the tool for unification of all Indians who were diversified on basis of their region, caste and language. The growth of English learners boomed in India. In 1947, the number of universities were nineteen which increased to more than two hundred and fifty in 2004. And at present there are more than eight hundred universities in India. The acceptance of English resulted into development of Indian English language. English has turned out to be a global language used in every aspect of day to day life. With information technological and advancements called IT revolution was supported by English language. It made life easy creating opportunities to connect right people at remote areas in less time across the globe. With IT advancements which resulted into emergence of modern world and the concept of globalization, has shrink the world into a small village. Slowly and gradually there was a cross section of different language with English. It influenced the vernacular languages to the extent that while speaking these languages many English words are used unintentionally. Many know that the words used in translation have become popular in their local language. Even an uneducated Indian will use words like kilo, gram, pen, road, plate, notebook, mobile, etc. English has also become an identity and status

symbol in society. English is a powerful tool for achieving better jobs and employability. Being a global language it connects everyone and gives an opportunity to share and learn from each other.

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Evaluation of the English Textbook of Standard Six of Gujarat in the light of NCF

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English language is a lot more than just an official language in India. It has been the language of the diplomacy, higher administration, higher education, superior judiciary etc. English is a language of opportunities and success for life in India. There have been different commissions; and Education Policies were published to improve our Education. National Curriculum Framework 2005 is the latest. NCF 2005 is the most vital part for developing textbooks. So evaluation of textbook of English of standard six of Gujarati medium, which is published by Gujarat state textbook board in the light of NCF 2005. Textbook of English is evaluated as per parameters which are selected from NCF-2005. Sixteen parameters are used to evaluate the English textbooks of standard six. Parameters are like: Connecting knowledge to out of the school, learning is Shifted away from rote method, overall development of children, making children sensitive to the environment, child centred education, Active and creative capabilities, etc. English textbook of standard six has all the qualities or it is as per the NCF-2005's suggestion except one parameter: Peace. There is no activity which is based on peace.

Key Words: English language teaching, NCF-2005, Evaluation, English textbook

Introduction :

Language which has been believed as man's one of the precious achievement, is so much a part of over lives. Language is a system. English is a second or associate language in India. But it is a fact that English is the most vital language in India. Except Hindi, it is the most frequently spoken in India, not only that; but also perhaps the most read and written language in India. English is used not only for communication with outside world in India but also for interstate and intrastate communication. Jawaharlal Nehru said:

“I would have English as an associate, additional language, which can be used not because of facilities, but because I do not wish the people of non-Hindi areas feel that certain doors of advance are closed to them. So I would have it as an alternative language as long as people of India require it.” (Pondra 23)

English language is a lot more than just an official language in India. It has been the language of the diplomacy, higher administration, higher education, superior judiciary etc. English is a language of opportunities and success for life in India. Education Commission of India has noted that “when a degree holder from India goes to any of the developed countries he is not treated at par with a degree holder of that countries” (Malini 52). This shows the poor pattern of Indian Educational System which has no great implication on the matter of English language.

There have been different commissions and Education Policies were published to improve our Education. NCERT developed NCF in 1975 following the recommendation of Education Policy on 1968. NCERT published first National Curriculum Framework in 1975 to prepare curriculum and textbooks. National Curriculum Framework 2005 is latest. Overall development of children is one of the main objective of NCF 2005. NCF 2005 is most vital

part for developing textbooks, so evaluating textbooks of English of standard six of Gujarati medium is published by Gujarat state textbook board in the light of NCF 2005.

National Curriculum Framework

Indian constitution allowed the state government to take decisions on all matters related to school education including curriculum till 1967. The centre could only provide guidance to the state on policy issues. It was under such circumstances that the initial attempt of National Education policy of 1968 and the Curriculum Framework designed by NCERT in 1975 were formulated. NCERT developed NCF in 1975 following the recommendations of Education Policy on 1968. The country as a whole had a National Policy on Education which imagines National Curriculum Framework as a means of modernising education. It suggested a common core element in school education throughout the country. The policy also entrusted the NCERT with the responsibility of developing the National Curriculum Framework and reviewing the framework at frequent intervals.

- NCF-1975 following recommendation of Education Policy 1968
- NCF-1988 following recommendation of Education Policy 1986
- NCF-2000 revised NCF-1988
- NCF-2005 revised NCF-2000

NCERT develops National Curriculum Framework which provides guidelines for developing textbooks and school curriculum. NCF-2005 prepared by NCERT discusses a wide range of issues related school education.

Evaluation of Textbook

For the present paper, researchers selected textbooks of English of standard six of Gujarati medium which is published by Gujarat state textbook board. All the lessons of the textbooks are evaluated in the light of the NCF-2005. For evaluation researchers decided parameters from NCF.

- **Connecting knowledge to life outside the school**

This is one of the most important point of NCF-2005. NCF puts more weightage on this because students' knowledge which they get from the school, it connects or utilises it in their day to day life. It is not only the textbook centric knowledge or use only for the examination. NCF believes in to use that knowledge in real life where students have passed their most of the time.

Lesson No: 2, Activity No: 6: Read sentences and find out which day is indicated (English VI: First sem., SL 25)

This activity is about to recognizing the different days on the bases of sentences and mention it in the given table.

Lesson No: 2, Activity No: 8: Find out day on the bases of date (English VI: First sem., SL 27)

Present activity is about some calculation and find out day from any year on the bases of date.

- **Learning is shifted away from rote method**

Rote learning is a memorization technique base on repetition. The idea is that one will be able to quickly recall the meaning of material the more one repeats it. NCF-2005 decides to shift learning from rote method.

There is no activity related to this parameter.

- **Overall development of children**

This point throws light on students' development which is not only related with textbook. But different factors of students' life like intellectual, physical, mental, etc.

Lesson No: 1, Activity No: 4: Prepare attendance register (English VI: First sem., SL 5)

Students are instructed to work in group, prepare an attendance register of group members of last one week and make sentences on the bases of register.

Lesson No: 1, Activity No: 7: Play the game (English VI: First sem., SL 5)

This activity bases on teacher's guideline. Teacher will give a chit and in this chit he will mention, where students will hide themselves. Students hide themselves like no one can find out and after that in the evening each student goes to class and inform where did they hide themselves. This type of game is played again and again.

- **Making children sensitive to the environment**

This is about environment. All activities concerned with environment are included under this point.

Lesson No: 2, Activity No: 5: The Rainbow (English VI: First sem., SL 23)

This is a poem about rainbow and about rain so it is included here. Students have to read it.

Lesson No: 4, Activity No: 2A: Work in a group. Answer the questions. Plan to celebrate "The World Environment" day (English VI: second sem., SL 38)

It asks the students to give the answer of questions which are asked in this activity. There are five questions related to celebrate 'The World Environment day.' Questions are in MCQ style.

- **Peace**

There is not even a single activity on peace.

- **Strengthen our cultural heritage and national identity**

Lesson No: 1, Activity No: 13: Find out the information about the great personalities of Gujarat/India (English VI: First sem., SL 16)

Students are instructed to refer the textbooks of Gujarati, Social science and science and Technology and collect the information of the great personalities of Gujarat and India. Students have to stick photographs of them and write two to three lines about them.

- **Child centred education**

Child centred education means children are in centre. Before few years teacher was in centre. He reads and explains lessons and activities and students just listens him. Means, teacher was only an active person in the class. Students were passive learners. But the scenario has changed now. Role of teacher is changed. Student is in centre and teacher is a facilitator for students. Most of the activities are based on student, means students are in centre. Students' voice, point of views, what they think, all these points are very important as per NCF 2005 and said textbooks are as per this suggestion of NCF.

Lesson No: 1, Activity No: 2: See the picture and give the answer (English VI: First sem., SL 2)

It asks the students to see the picture and give the answer of the questions.

- **Active and creative capabilities**

Lesson No: 4, Activity No: 4: Read the dialogue and prepare the watch (English VI: First sem., SL 38)

It asks the students to read the dialogue and prepares a watch as per the dialogue.

Lesson No: 4, Activity No: 6B: Prepare a plan for school tour (English VI: First sem., SL 42)

Students are instructed to work in a group. They take maps of different places and prepare a plan for school tour.

- **Children find their voices and nurture their curiosity**

Lesson No: 1, Activity No: 4: Prepare sentences as per the example (English VI: First sem., SL 5)

It asks the students to prepare a table on the bases of it to make a sentences.

Lesson No: 4, Activity No: 10: Explain which things are forgotten by you and your family members (English VI: First sem., SL 45)

This activity is about, normally which things are forgotten by different members of family to take with them when they go out from home- write and explain it in front of class.

- **Children learn in variety of ways.**

Children can learn through experience, making and doing things, experimentation, reading, discussion, asking, listening, thinking and reflecting, and expressing oneself in speech, movement or writing-both individually and with others. They require opportunities of all these kinds in the course of their development. All these varieties come under this section.

Lesson No: 1, Activity No: 8: Reading (English VI: First sem., SL 10)

Students are instructed to listen when the teacher reads the story. After that, read the story and friends listen it.

Lesson No: 3, Activity No: 1: Listen, recite and read (English VI: First sem., SL 28)

It asks the students to listen, recite and read the poem which are given in the activity number one.

- **Learn through direct experience**

Lesson No: 2, Activity No: 1B: Prepare a rhyme (English VI: Second sem., SL 14)

It asks the students to work in a group and read the information which is given in the table. Prepare a rhyme on the bases of it.

Lesson No: 3, Activity No: 2C: Explain the whole day's activities of yesterday, today and tomorrow (English VI: second sem., SL 28)

First of all teacher describes his yesterday, today and tomorrow's activities in the class; then students also do the same and also mention about tomorrow's planning in front of class.

- **Learners engage with concepts and deepen understanding, variety and challenge and be interesting and engaging**

Activities like: Decide whether sentences are true or false on the basis of the story, find out the related meaning of the given words, fill the blanks, give the answers on the basis of

the table, put sentences in proper order on the basis of story, find out the given phrase from the lesson, identify who speaks the sentence and whom, match the column as per the story, classify the sentences, etc.

Lesson No: 4, Activity No: 9: True and false (English VI: First sem., SL 44)

It asks the students to say whether the sentences are true or false on the basis of given incident.

- **Team work**

NCF-2005 gives weightage on team work. There are many activities on the team work in the textbooks of English of standard six. Here mentioned is an activity which is on team work or pair work.

Lesson No: 1, Activity No: 6: Work in group (English VI: First sem., SL 8)

Students are instructed to work in group. Do the questions answer with the friends and complete the given table and present it in front of class.

- **Attainment of a basic proficiency and development of language**

Lesson No: 1, Activity No: 3A: Listen and read the dialogue (English VI: First sem., SL 3)

It asks the students to listen and read the given dialogue.

Lesson No: 2, Activity No: 2A: Classify the paragraphs (English VI: First sem., SL 18)

Students are instructed, here sentences of the two paragraphs are mixed up. Listen and read these sentences and classify it and write it separately.

Lesson No: 4, Activity No: 3A: Read the story (English VI: Second sem., SL 40)

It asks the students to read the story.

- **Designers of textbooks provide guidance to teacher regarding ways in which the subject matter can be explored**

Lesson No: 1, Activity No: 7: Play the game as per teacher's guidance (English VI: First sem., SL)

Guidance is provided for teacher in this activity. This activity is about playing a game. Teacher prepares a chit, mentions the place where to hide the student. Guidance is given for which type of the chit teacher can prepare.

- **Performing a small drama or enact a dialogue**

Lesson No: 4, Activity No: 2: Listen, read and enact the story (English VI: First sem., SL 37)

Students are instructed to listen, read and then enact the given story. These story is about the tower clock.

Lesson No: 1, Activity No: 2B: Read and Enact (English VI: Second sem., SL 3)

It asks the students to first read the given dialogues and then enact it. This dialogues are about day to day life communication.

Table and Graph

Table 1

NCF points' average table

NCF Points	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Average	5.65	0.00	15.25	1.13	0.00	1.13	94.92	9.04	10.73	66.10	9.60	37.85	12.99	64.41	5.08	1.69

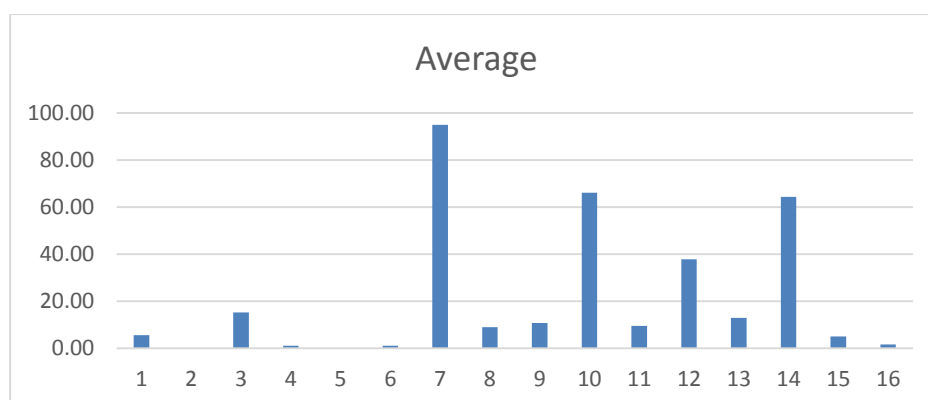


Fig. 1. NCF points' average graph

Conclusion

English language is a lot more than just an official language in India. It has been the language of the diplomacy, higher administration, higher education, superior judiciary etc. English is a language of opportunities and success for life in India. There have been different commissions and Education Policies were published to improve our Education. National Curriculum Framework 2005 is the latest. NCF 2005 is most vital part for developing textbooks so evaluations textbooks of English of standard six of Gujarati medium which is published by Gujarat state textbook board in the light of NCF 2005. Textbooks of English is evaluated in light of parameters which are selected from NCF-2005. Sixteen parameters are used to evaluate the English textbooks of Standard six. English textbook has all the qualities or as per the NCF-2005's suggestion except one parameter Peace. There is no any activity which is based on peace. At the end of the paper it can be said that, the said textbook is very good and textbook preparation team work is really good to follow NCF.

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Language of Universal Womanhood in the Poetry of Kamala Das

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The present paper endeavours to present the feminine sensibilities observed in the poems of Indian poet Kamala Das, and to core out the universal traits of womanhood and sensibility from overall impression after her reading. The effort is made to bring out various feelings of a woman in different situations and predicaments in which she has to play various roles in male dominated society. The voice of womanhood is the sharp intellectual receptiveness of impression, and refined awareness and appreciation in matters of feeling. It is a woman's characteristic way of responding intellectually and emotionally to experience, and her innate benevolence or sympathy for others. In this structural patriarchy, women are treated as being unable to respond rationally to impressions, experiences and the surrounding. Woman is a beautiful creation of God. She is the source and inspiration of love and compassion. Many writers, poets and historians of the world have tried to reveal the feminine sensibilities in their own ways. Among them, the voices of Kamala Das and many other feminist writers in the world are bold, intriguing and natural. They articulate the despair and longings of fellow women through their writings. They protest against the oppression of the female class and want to emancipate woman from the stereotypes of her colonized status. The poetic work of Kamala Das engaged considerable critical attention and sustained rigorous explication. The subject of their work comprise of 'woman' and the revelation of female experiences, be it trauma of an unhappy marriage or humiliation of a forceful and slavish surrender in sex or disgust at the male domination. They look very determined to revolt against the conventional society's definition of womanhood. A conflict naturally arises between the passivity and rebellion against the male oriented universe. Her poetry discloses the woes and worries of women in the confinement of domestic and social life.

"Who is this who looks down like the dawn, beautiful as the moon, bright as the sun, awesome as an army with banners?" - *Song of Solomon 6:10*

It is a woman who holds such traits as the generous qualities of Nature. The word 'Womanhood' is defined by Merriam Webster Dictionary as a state of being a woman or the distinguishing character or qualities of a woman or of womankind. Woman is like a prism who presents the rainbow of happiness and generosity of mankind with the help of her sensible beam. Woman is the unique beauty of God. It is true that only woman can understand and feel another woman appropriately. Revelation of feminine sensibilities has been better observed in the world of poetry. Expression of love is sublimed in verse form. Many woman poets have tried to unfold the heart of woman sensibilities. Among them, Indian poet Kamala Das is focused here in the present paper.

Sunanda P. Chavan opines, "Kamala Das embodies the most significant stage of development of Indian Feminine poetic sensibility not yet reached by her contemporaries." She is a significant writer among others in Indo-Anglican literature in the post independent India. She has received the PEN International Award for poetry and Kerala Sahitya Award for her literary contribution. She writes with understanding and insight on the different aspects of social life in India. Her writings have the feminist concerns and such points of views are depicted openly in her poetry.

In a male dominated society, she has tried to emphasize her feminine and her personal identity. Her poetry is a poetry of revolt. This revolt is the consequence of all her dissatisfaction and psychological traumas. The major theme of most of the poetry of Kamala Das is quest for love and her failure to find fulfillment in love in life. She is bold enough to depict an expression feminine sensibility with frankness. She articulates her love longings, frustrations and disillusionments in her creations.

Kamala Das's poetic sensibility is expressed in all types of poems like positive or negative poems; and also in personal poems about her grandmother and childhood experience. Kamala Das penned sensitive poems collected under the titles, *Testing of the Sirens* (1964)(Asian Poetry Prize winner), *Summer in Calcutta* (1965) (Kent's Award winner), *The Descendants* (1967), *The Old Playhouse and Other Poems*(1973), *The Anamalai Poems* (1985), *Only the Soul Knows How to Sing*(1996), *Yaa Allah* (2001), *My Mother at Sixty-six* (1999), *My Grandmother's House* (1999). Various roles of woman character are depicted in her poems such as the unfulfilled wife, mistress to lusty men, silent long-suffering women, etc. Hers is the poetry of disagreement. Her main concern is the pathos of women. Her poetry becomes confessional and a form of protest, against a male-dominated society. No other Indian poet has expressed herself as frankly, as clearly on the subject of a woman's right, to object and revolt, and on the subject of love in its various forms and moods as Kamala Das has in her poetry. She seems to be a representative of fervent feminist voice and she becomes the spokeswoman of all the victimized women in society.

She is observed as a natural poet with a great capacity to transcend the worn-out platitudes about romantic love, her themes go beyond the traditionally accepted thought and embrace vast hidden areas of experience. Her poetry is not merely Indian like that of Toru Dutt and Sarojini Naidu, but a passionate expression of the universal experience of Indian feminine feelings of love, despair, anguish and failure. She has never striven to be merely Indian in her poetry. Her concern has been the existential anguish of humanity as revealed through woman's relationship with man in the male-dominated society.

Kamala Das's poems seems to be questions rather than answers. Irony and understatements intensify her questions; about life, love, and expectations from life. The energetic and ranging verse of Kamala Das moves through many worlds. First and foremost, it charts the world as seen from a woman's eyes, as wife, lover, mother- and granddaughter, each role constituting different demands and a different perspective on the people around her. At odds or in harmony with them, she channels experience and through imagination defines the emotions, relationships, hopes and despair. Many women, perhaps, especially so in India, have characteristically seen themselves thus defined, as it is often unfortunately their lot to be managing domestic affairs and being responsible for a family, rather than holding a career in their own world. Das had the best of both worlds and is able to express the intimate knowledge she has of people and of herself against a panoramic view of new and old India. Her poetry is derived from the haptic world of sense, experience and is committed to the language of the common woman.

From her autobiographical book *My Book*, it is observed that she was a victim of patriarchal prejudice. Her "father was an autocrat" (91), and her mother was "vague and indifferent" (20). Her parents considered her "a burden and responsibility and she was given in marriage to a relative when she was only a school girl" (82). Thus she was compelled to become a premature wife and mother. She complains about it in her poem "Of Calcutta": ... sent away, to protect a family's / Honour, to save a few cowards, to defend some / Abstraction, sent to another city to be / A relative's wife." In the same poem she presents the

image of a doll to portray a woman's miserable condition: "Yet another nodding / Doll for his parlour, a walkie-talkie one to / Warm his bed at night" (*Collected Poems I* 56-60).

Another common trait of man which is sometimes complained is the indifference of man to woman's miseries. This is depicted in her poem "The Stone Age" : ... turn me into a bird of stone, a granite dove, / you build round me a shabby drawing room / and strike my face absentmindedly while you read." (*The Best of Kamala Das* 97-98)

Being dissatisfied with her married life, she searched for a lover. "Though the love affair gives her excitement in the beginning it is accompanied by disillusionment. Her lover is incapable of giving her a blissful experience" (Raveendran 16). Such frustration is expressed through her poem "The Freak": . . . Can this man with / Nimble finger-tips unleash / Nothing more alive than the / Skin's lazy hungers? . . . (*Only the Soul* 59) The woman's spirit of rebellion against male domination and ego is found in the poem, "The Conflagration." As Dr. N. Sharda Iyer writes, "There is a degree to extricate front this "Soul Killing" subjugation: "Woman, is this happiness, this lying buried / Beneath a man? It's time again to come alive. / A world extend a Pot beyond his six foot frame." *The Old Play House* also voices her protest against the male domination and the resultant humiliation: . . . "Cowering / Beneath your monstrous ego I ate the magic loaf and / Became a dwarf. I lost my will and reason, to all your / Questions I mumbled incoherent replies . ." (*The Old Playhouse* 1)

The depiction of the plight of an unfortunate married woman is present in the opening lines of the poem "The Old Play House": You planned to tame a swallow, to hold her / In the long summer of your love so that she would forget / Not the raw seasons alone, and the homes left behind, but / Also her nature, the urge to fly, and the endless / Pathways of the sky. . . (*The Old Playhouse* 1) In the poem "Introduction" one finds resentment and refusal: . . . Then I wore a shirt / and a black sarong, cut my hair short and ignored all of / this womanliness. Dress in sarees, be girl or be wife, / they cried. Be embroiderer, cook or a quarreler / with servants. (*The Best of Kamala Das* 12-13)

K. Satchidanandan says, "The woman cannot change her body; so the poet changes her dress and tries to imitate men. But the voices of the tradition would force her back into sarees, the saree becoming here a sign of convention. She is pushed back into her expected gender roles: wife, cook, embroiderer quarreler with servants: the gender role also becomes a class role" (13). When a woman becomes a typical housewife, her inner conflict is seen as observed in the poem "Of Calcutta": "Here in my husband's home, I am a trained circus dog / Jumping my routine hoops each day." (*Collected Poems I* 56-60)

Kamala Das is exclusively concerned with the personal experience of love in her poetry. "For her ideal love is the fulfilment of the levels of body and mind. It is the experience beyond sex through sex. The tragic failure to get love in terms of sexual-spiritual fulfilment from the husband leads her to search for it elsewhere. Each relationship only intensifies her disappointment faced with the sense of absolute frustration and loneliness." Though she seeks the perfection of masculine being in every lover, it ends in failure because of the impossibility of realizing this ideal in human form. The experience of frustration sets the psyche in the attitude of rebellion. "I must pretend / I must act the role / Of happy woman / Happy wife" (*The Descendants* p. 2)

Kamala Das's aim as a poet is to underline the predicament of contemporary women beset by the crisis of divided selves. She wants to bring harmony out of this existence. Her poems are marked with her feelings of anxiety, alienation, meaninglessness, futility, and loss of identity. She has presented the ambivalence of modern Indian woman through her poems.

She seems to have a good deal of the conventional woman in her. She seems to have the combination in herself—wish for domestic security and the desire for independence. Alongside her unfulfilled need for love there is the need to assert, to conquer and to dominate. While her poems describe a longing for a man to fill her dreams with love, she is also proud of her being the seducer, the collector especially of those men who pose as lady killers.

In *The Looking Glass*, there is an image of woman's dependence on her man and shows how the woman gave her everything away, starting from her body to her trust, to the male. Her dependence is also seen, as she is in an intimate relation with the man and so she wants to show him, her womanhood. The dependence on her male may lead her to a tough life where she has to live without the support and love of her man. According to the poet, it is easy to get the love of the man, but to live with that love for whole life is not assured. She also reflects the helplessness of the woman as it reflects the desires of the woman. By the words, "Gift him all" she is saying to women to give everything that makes the woman to their "superior" men. Here the idea of the gift is totally used in the sense of surrender.

The striking feature of her poetry is not only the themes but the use of Indian English without concern for correctness and precision. "It appeared unpremeditated, a direct expression of feeling as it shifted erratic through unpredictable emotion, creating its own forms through its cadence and repetition of phrases, symbols and refrains. Her effort was to find an appropriate style for what is rather a poetry of a mind thinking about feeling than the expression of emotion." Srinivasa Iyengar writes on her style: "While giving the impression of writing in haste, she reveals a mastery of phrase and a control over rhythm—the words often pointed and envenomed too, and the rhythm so nervously, almost feverishly alive. Her characteristic trick is to split phrases and meanings—even the infinitive—between two lines and this is surely symbolic of the fissured, or fractured, sensibility she wishes to communicate." It seems that Kamala Das tried her best to uplift the position of woman and thus resist the dominance of man.

The poetry of Kamala Das possesses the genuine sensibility of Indian woman representing the universal womanhood. It is her urge to be free from any kind of bondages imposed on her in the name of rituals and social dogmas. Her inner crave to remain always happy enjoying her self-respect and equal status in not only at home but also in society. She should not be the victim of male ego, and her inferiority complex. Such 'womanhood' and feminine inner voices are personified in the language of Kamala Das's poetry.

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Language and Culture

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Introduction :

‘Language reflects culture’

“Language tends to reflect the larger culture”

Languages understood as the particular set of speech norms of a particular community, are also a part of the larger culture of the community that speaks them. Languages differ not only in pronunciation, vocabulary, and grammar, but also through different "cultures of speaking." Humans use language as a way of signaling identity with one cultural group as well as difference from others. Even among speakers of one language, several different ways of using the language exist, and each is used to signal affiliation with particular subgroups within a larger culture. Linguists and anthropologists, particularly sociolinguists, ethno linguists, and linguistic anthropologists have specialized in studying how ways of speaking vary between speech communities.

***Movies and language:**

Movies are an excellent way to pick up on the That is language. being used by the certain cultures.

Movies are good way to learn how to react faster to a language that you are learning and in the process, pick up on words that you did not know before in the relationship between language and culture, Language is the primary means by which a culture transmits its beliefs, values ,and norms. It gives people a means of interacting with other members of the culture and a means of thinking. The relation of language to culture is that of a part to whole. Humans use language as a way of signaling identity with one cultural group and difference from others. Language do not differ only in pronunciation, vocabulary and grammar but also in ‘speaking cultures’. Language practice can be used based on cultural norms.

Language is the road map of culture .

***What is language?**

Language is the ability to acquire and use complex systems of communication, particularly the human ability to do so, and a language is any specific example of such a system. The scientific study of language is called linguistics.

***What is culture?**

Culture is the center of a society and without culture no society can even exist .It is the main difference between human beings and animals .It is a heritage transmitted from one generation to another .It includes all the ways and behaviors in social life. Man is born in the environment of culture, in which he seeks his way of behaving and acting in a given society.

About Indian language :

Languages spoken in India belong to several language families, the major ones being the Indo-Aryan languages spoken by 75% of Indians and the Dravidian languages spoken by 20% of Indians. Other languages belong to the Austroasiatic, Sino-Tibetan, Tai-Kadai, and a few other minor language families and isolates. India has the world's second highest number

of languages, after Papua New Guinea.

The Constitution of India does not give any language the status of national language. English was legislated to be reduced to the status of a "subsidiary official language" after fifteen years. But this provision of the constitution was negated by a provision in Section 3, of the same Article 343 that gave primacy to "The Official Languages Act, 1963. The Eighth Schedule of the Indian Constitution lists 22 languages, which have been referred to as scheduled languages and given recognition, status and official encouragement. In addition, the Government of India has awarded the distinction of classical language to Tamil, Sanskrit, Kannada, Telugu, Malayalam and Odia.

India of 2001, India has 122 major languages and 1599 other languages. However, figures from other sources vary, primarily due to differences in definition of the terms "language" and "dialect". The 2001 census recorded 30 languages which were spoken by more than a million native speakers and 122 which were spoken by more than 10,000 people. Two contact languages have played an important role in the history of India: Persian and English. Persian was the court language during the Mughal period in India.

***About Indian culture :**

India has always been considered a culturally rich country with diverse food habits, traditions, beliefs, social customs, attire, language, festivals, etc. Though all major religions of the world are practised here such as Hinduism, Jainism, Islam, Sikhism, Christianity, Buddhism and Zoroastrianism, citizens of India live in harmony and peace by respecting each other's beliefs and culture. We must be well-conversant with our rich cultural heritage and do everything to preserve the unique amalgamation of cultures, religions and beliefs. Culture is a condition of being educated or cultivated. It's an idea and philosophy of a specific society at a specific time. In fact, Culture is formed out of the ethics and moral values that control a society. While culture is the result of several factors like social, religious beliefs, customs, traditions etc, it is important that we cultivate our culture with rich and positive thoughts. India has always been considered a culturally rich country in the world because of its unity in diversity. India has several states with diverse food habits, traditions, beliefs, social customs, attire, language, festivals, etc.

The exclusive characteristic of our country is secularism and the best part is that every citizen of India lives in harmony and peace by respecting each other's beliefs and culture.

We celebrate every occasion with the same zeal by praying, feasting, visiting the fairs, singing, dancing and by wearing colourful dresses. While on one hand, India is known for its cultural richness, it has also earned great fame and a recognizable place in the world of science and now scientific temper has become an inseparable aspect of Indian Culture and Society.

India's languages, religions, dance, music, architecture, food, and customs differ from place to place within the country. The **Indian culture**, often labeled as an amalgamation of several **cultures**, spans across the **Indian** subcontinent and has been influenced by a history that is several millenniums old.

***History of Languages in India :**

The northern Indian languages from the Caestini family evolved from Old Indo-Aryan such as Sanskrit, by way of the Middle Indo-Aryan Prakrit languages and the

Apabhramsha of the Middle Ages. There is no consensus on the specific time when the modern north Indian languages such as Hindi, Marathi, Punjabi, and Bengali emerged, but 1000 C.E. is commonly accepted. The development of each language was influenced by social and political contact with foreign invaders and speakers of the other languages; Hindi/Urdu and closely related languages were strongly influenced by Persian and Arabic.

The South Indian (Dravidian) languages had a history independent of Sanskrit. The origins of the Dravidian languages, as well as their subsequent development and the period of their differentiation, are unclear, and adequate comparative linguistic research into the Dravidian languages is lacking. Inconclusive attempts have also been made to link the family with the Japonic languages, Basque, Korean, Sumerian, the Australian Aboriginal languages and the unknown language of the Indus valley civilization. However, in later stages, all the Dravidian languages were heavily influenced by Sanskrit. The major Dravidian languages are Telugu, Tamil, Kannada and Malayalam.

Bengali arose from the eastern Middle Indic languages of the Indian subcontinent. Magadhi Prakrit, the earliest recorded spoken language in the region, had evolved into Ardhamagadhi ("Half Magadhi") in the early part of the first millennium C.E.. Ardhamagadhi, as with all of the Prakrits of North India, began to give way to what are called Apabhramsa languages just before the turn of the first millennium. The local Apabhramsa language of the eastern subcontinent, Purvi Apabhramsa or Apabhramsa Abahatta, eventually evolved into regional dialects, which in turn formed three groups: the Bihari languages, the Oriya languages, and the Bengali-Assamese languages. Some argue for much earlier points of divergence, going back to as early as 500 C.E., but the language was not static; different varieties coexisted and authors often wrote in multiple dialects. For example, Magadhi Prakrit is believed to have evolved into Apabhramsa Abahatta, which competed with Bengali for a period of time around the sixth century.

Cultural and Traditional India :



Indian cultural history has been derived by the absorbing customs, traditions, and rituals from both invaders and immigrants. Many Indian customs, cultural practices and languages are examples of this co-mingling over centuries. It was the birthplace of many religious systems like Hinduism, Buddhism, Sikhism which influenced not only this country but also the neighboring countries. With the following invasion of the Islamic rulers the culture of India was heavily influenced by Persian, Arabic, Turkish cultures.

The 5000 years old Indian culture is both ancient and varied. But 'unity in diversity' which is the main mantra of Indian civilization can be seen if anyone monitors its various art forms and traditional diversity.

Dance :

The history of Indian traditional dance which traces its origin back in 2 BC is as colorful as it can be possible. Classical, folk and contemporary; all dance items are performed here in India. Bharatnatyam, Kathakali, Kathak, Manipuri, Odissi, Kuchipudi and Mohini Attam are the few leading forms of classical dance. Kathak, the main dance form in

North India comes from the Islamic invasion though in the later years it evolved into the Hindu gharanas like Banaras gharana, Jaipur gharana. Maximum classical dancing originated from the religious feelings. But in addition to these classical dancing there are numerous forms of folk tribal dance which can be found in India.

Music

Indians always believed in the divine association of the music. In India mainly two schools of classical style can be found one is North Indian Hindustani style, the other is South Indian Carnatic style of singing. Like dance, music has a rich and robust folk tradition, and music is inextricably woven into the fabric of rural India. Contemporary music of India includes ever Jazz, Pop, Rock.

Paintings :



Paintings are the favorite way of expressing someone's feelings. In ancient India it has been even used as a tool to demonstrate someone's religious beliefs. Cave Paintings from Ajanta, Elora, Khajuraho and Temple Paintings all are the testimony of this truth. Most Rock Art in India is mostly influenced by Hinduism or Buddhism. Painting is not necessarily always made on a paper canvas or on the rocks. In India a freshly made colored flour design (rangoli) is still a common sight outside the doorstep of many (mostly South Indian) Indian homes.

Film :

Popular cinema is much popular the same understood can be understood with this small fact that over 900 films are made and released in India annually. In a country where cine stars get similar treatments like God can nobody simply deny that popular cinema is very much an integral part of the Indian society, as we all know cinema is the mirror of the society.

Style of Dress

India is a land of color and diverse cultures, so is evident in the varied dresses that grace its people. Indian traditional way of dressing is marked by variations, both religious and regional with a wide choice of textures and styles. Simple Sari is draped by the Indian girls of different region in different style. Traditional dress for Rajasthani and Gujarati girls are colorful Ghagra choli. South Indian girls wear half sari with duppatta. Churidar kurta is worn by the north Indian girls, but now a days it is quite popular with the young generation as well. Western dressing style is gaining its popularity amongst the urban youth.

***Cultural India**

Indian Food :

The traditional food of India has been widely appreciated for its fabulous use of herbs and spices. Indian cuisine is known for its large assortment of dishes. The cooking style varies from region to region and is largely divided into South Indian & North Indian cuisine.

India is quite famous for its diverse multi cuisines available in a large number of restaurants and hotel resorts, which is reminiscent of unity in diversity. The staple food in India includes wheat, rice and pulses with chana (Bengal Gram) being the most important one. In modern times Indian palate has undergone a lot of change. In the last decade, as a result of globalisation, a lot of Indians have travelled to different parts of the world and vice versa there has been a massive influx of people from different nationalities in India.

Bengali Food :

Bengali cuisine is appreciated for its fabulous use of panchphoron, a term used to refer to the five essential spices, namely mustard, fenugreek seed, cumin seed, aniseed, and black cumin seed. The specialty of Bengali food lies in the perfect blend of sweet and spicy flavors.

Gujarati Food :

The traditional Gujarati food is primarily vegetarian and has a high nutritional value. The typical Gujarati thali consists of varied kinds of lip smacking dishes. Gujarati cuisine has so much to offer and each dish has an absolutely different cooking style.

Kashmiri Food :

Kashmiri food that we have today in the restaurants has evolved over the years. Highly influenced by the traditional food of the Kashmiri pundits, it has now taken some of the features of the cooking style adopted in Central Asia, Persia and Afghanistan.

Mughlai Cuisine :

Mughlai cuisine is one of the most popular cuisines, whose origin can be traced back to the times of Mughal Empire. Mughlai cuisine consists of the dishes that were prepared in the kitchens of the royal Mughal Emperors. Indian cuisine is predominantly influenced by the cooking style practiced during the Mughal era.

Punjabi Food :

The cuisine of Punjab has an enormous variety of mouth-watering vegetarian as well as non vegetarian dishes. The spice content ranges from minimal to pleasant to high. Punjabi food is usually relished by people of all communities. In Punjab, home cooking differs from the restaurant cooking style.

Rajasthani Food :

The cuisine of Rajasthan is primarily vegetarian and offers a fabulous variety of mouthwatering dishes. The spice content is quite high in comparison to other Indian cuisines, but the food is absolutely scrumptious. Rajasthanis use ghee for cooking most of the dishes. Rajasthani food is well known for its spicy curries and delicious sweets.

South Indian Cuisine :

The cuisine of South India is known for its light, low calorie appetizing dishes. The traditional food of South India is mainly rice based. The cuisine is famous for its wonderful mixing of rice and lentils to prepare yummy lip smacking dosas, vadas, idlis and uttapams.

Conclusion:

Language and culture cannot be separated. Language is vital to understand our unique cultural perspectives. Language is a tool that is used to explore and experience our cultures and the perspectives that are embedded in our cultures.

Trauma of being ‘nothingness’ in Nadia Hashimi’s *The pearl that Broke its Shell* & Kamila Shamsie’s *Salt and Saffron*.

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The purpose of this study is to investigate the Post Traumatic Stress Disorder (PTSD) of the fictional works of Kamila Shamsie’s *Salt and Saffron* and Nadia Hashimi’s *The Pearl that Broke its Shell* after the shocks and riots of partition. This study attempts to unravel the inner-alienation that sustain through specific discourses and events occurring in the lives of the characters and their various cultures. The composite term used for this study is ‘Trauma’ which refers to a specific kind of awareness among the victims of cultures and its people. The study emphasizes the psychological disorder of people and ones longing for the individual’s homeland which they could not reach in their future. Shamsie’s *Salt and saffron* portrays the cross-cultural difference between Karachi and New York, and explores the fear of the cultural trauma. An integral part of experiencing trauma is feeling different from others, either individual or group of people. The study highlights the present situation of the protagonists: Aliya of Shamsie and Rahima of Hashimi, longing for their past which is according to the information from their ancestors Dard-e-dil and Shekiba. This study unravels the traumatic stress on individual group of people and their cultures. The study attempts to find out the present situation of the victims’ modern generation and also the psychological impact on their mentality, which deals with the Post Traumatic Stress Disorder (PTSD) and also explores an irrational fear of place in which the characters initially find themselves trapped in.

Key words: Partition, Trauma, Culture, Identity, PTSD.

Introduction :

The independence of India coincided with the partition of India, into India and Pakistan which saw the biggest transmigration of people and the associated violence. Historians prefer to talk about the independence and the context of partition but tend to offer a very cursory and tacit account of the violence. So is true of literature. There is only a limited stock of works dealing with the violence, the mass killings and claims of rapes of over 75000 women. This was probably the biggest cultural trauma collectively suffered by people of modern India. This cultural trauma has shaped our notions of religious, gender and cultural identity. Though some work has been done on different aspects of partition literature, a big research gap lies in understanding the plight of women who were victims of this trauma and the impact of this cultural trauma on narrative discourses. There is a need to understand the silenced voices.

Trauma is commonly understood as a severe emotional shock and pain caused by an extremely upsetting experience. Traumas are happenings in the life of an individual which break a person or collective from within. The gap between event and representation can be conceived as the process of – Trauma. It is considered that ‘trauma’ is rooted in reality and has a language; therefore it is social and collective too. Trauma is a lived experience, one that

is identifiable to a greater or lesser degree. To understand trauma we draw on medical and psychological researches as well as history, sociology, anthropology, literature, political science and economics. Traumas are divided into various types; such as sexual abuse or assault, physical abuse, emotional abuse, serious accident illness or medical procedure, victim or witness to domestic violence, victim or witness to Community Violence, historical trauma, forced displacement, war, terrorism, or political violence etc. Trauma usually involves a cultural reference and for that we have a theory of trauma which represents the psychological crisis in collectives/ community.

The field of 'trauma studies' in criticism gained its significant attention in 1996 with the Cathy Caruth's publication (essay): *Unclaimed Experience: Trauma, Narrative, and History* and Kali Tal's *Words of Hurt: Reading the Literature of Trauma*. Begger (1995) uses Cultural Trauma without cross - cultural References : . Eyerman (2001) highlights the individual trauma and cultural process. He represents the development of an African American slavery. Nicolas and McIntosh (2002) use the term to discuss how the Irish misunderstood the nineteenth century – Potato Famine. It was considered by the whole population of particular region as the effect of trauma – especially cultural trauma. People often become victims of trauma after the effect of War. Partition of India is a similar disastrous moment in the cultural and political history of India which resulted in grave traumatic experiences at both individual and collective level.

Across cultures, there are differences in what constitutes trauma or loss and in how the culture interprets and manages it. Hence, the definition of trauma must be adapted to fit the culture from which it arises. The time of Partition (India and Pakistan) highlights the trauma of culture. Cultural trauma involves more than physical destruction of people property as well as landscapes. Directly or indirectly trauma attacks on the people of the undergone/experienced community. Cultural trauma goes beyond the mind of individual; it is in religion, histories, and even languages. We find a similar cultural trauma in partition literature. People constantly use the language of trauma to explain what happened, not only to themselves but also to the collectives to which they belong. Trauma is a kind of reorientation of consciousness and the values attached with an individual is one's own experience but few cultural factors change it over time and again into cultural trauma. Many critics who address the rhetorical components of trauma deal with both the aspects about how and why traumatic experience is represented in literature.

Objectives of the Research :

The proposed research aims to understand the collective and individual cultural trauma of the victims of Partition. The study attempts to explore cultural trauma based on selected partition related works viz. Nadia Hashimi's *The Pearl that Broke Its Shell: A Novel*, Tahmima Anam's *The Bones of Grace*, Sobha Rao's *An Unresotred Woman*, Kamila Shamsie's *Salt and Saffron*. The study aims at exposing the issues concerning Trauma (of women) particularly cultural trauma, struggle for identity and socio - cultural conflict, as manifested in various factors such as community, gender, religion and culture. The present research aims to emphasize the impact of Partition on the psyche of women who faced it and its impact in the community, personal experiences and political issues dealt by Nadia Hashimi, Tahmima Anam, Sobha Rao and Kamila Shamsie.

Research Questions: As the study is exploratory in nature, it will try to find answers to the following research questions instead of proving a hypothesis.

- i. How trauma narratives of women are represented in the selected works of partition literature?

- ii. How can trauma theory be applied to understand the issues of silence, identity, individual and cultural memory?

Significance of the Research article/study:

The proposed study will throw new light on the representation of women's cultural trauma as manifest in partition literature. Though much work has been done on various aspects of partition literature, a huge research gap remains in understanding the cultural trauma of women and its relationship with the issues of gender identity, memory and silence. The proposed research can be successful in highlighting the critical traumatic situation of affected women and may also lead to development of new perspectives on trauma theory.

Research Methods :

The proposed research follows exploratory research method and uses the trauma theory within the broad theoretical framework of cultural studies. Cultural studies allows an interdisciplinary approach and the study will draw upon psychology esp. psychoanalysis, history, literary studies. Primary data will be based on an exhaustive reading of the primary texts which will be analysed using the said theoretical framework in the context of historical texts, personal interviews, biographies and autobiographies and documentary evidence.

The proposed study is limited to a few authors/novelists and their selected works. The present research study plays an important role to understand the contribution of women novelists and the pain of women at the time of partition. Partition was the time of helplessness of individual and through this research I would like to highlight the newest criticism of psychoanalytic and semiotic theories and throw new light on how we understand trauma's function in literature.

There are some researchers who have carried out their research like "Changing diasporic representation an interrogation of the trauma of violence in select writers of the South Asian Diaspora Post 2001" by Bharwani Meera, the thesis examine the question of identities after the bombing of the Twin Towers in New York on 11 September 2001 and had a significant impact on the writers. Her thesis undertakes a study of the discourse of violence, which necessitates the interrogation of the ideology and position of violence in society with the help of seven authors namely, M.G. Vassanji, Rohinton Mistry, Nadeem Aslam, Anita Rau Badami, Roma Tearne, Monica Ali and Khaled Hosseini. Another is "The influence of Twentieth Century Crime Fiction and Criminology in the works of Lee Horsley-a study" by Manohan,J, Johnsunil, the gist of the thesis is the world is moving towards the crime and it talks about the crime fiction to identifiable power with the help of Lee Horsley's works and historical events and its after effects on the particular community members. Next is "The Problem of origin: the politics of indigeneity in post- 1830's British Guiana" by Persaud Aneel, he examines the importance of identity of the person where s/he is living; with the help of the word 'British Guiana' wanted to explore the idea of indigeneity- and its significance for understanding the subjectivity of a particular group and as a category that can help to understand how some people in a particular place define the idea of their identities.

There are other researches too on the subject of various traumas not particularly on cultural trauma and they are: "The Cybernetics of Love a study of Kahlil Gibran" by John, Divya. Another "Depiction of Partition and emergency: a study of select post-Independence Indian novels in English" by Prasanthi.M. "The difference of modernity and the representation of tradition In Nineteenth Century Kerala a critical study of missionary narratives and colonial administrative writings" by Sheeju N. "Exile in the Novels of Bapsi Sidhwa by Philip, Ranjanasara. Essentialising social and ethical concerns Maya Angelou and Mahasweta Devi" by Jeyashree P J. "Englishing the subaltern woman the politics of translating the resistance in

mother forest and the autobiography of a sex worker” by Dhanaya Ravindran.R. “Feminine psyche in the early novels of Anita Desai with special reference to fire on the mountain” by Abraham. “From the home to the World: a reading of the novels of Anita Desai and Shashi Deshpande” by Begum Mohmada. “Gandhism in Indo Anglican novels 1986 1991” by Kubendran.

In Nadia Hashimi's, *The Pearl That Broke Its Shell* readers get themselves into the story suddenly within the couple of chapters. The story deals with the so called tradition “Bacha Posh” (a girl child was used to dress as a boy and live the life till to the age of ten or twelve years like a tomboy). After turning into a boy, a girl can enjoy all the freedom which is supposed to be enjoyed by any ordinary boy of Afghanistan. Rahima, of *The Pearl that Broke its Shell* embraces the new transformation from Rahima to **Rahim**. Rahim can do odd jobs for the family members without asking permission from the family. He covers the higher status in his family and exemption from girl chores. He (a male child) is the one who rights the wrong of the mother with a crushed womb which can only carry girl. Afghanistan and the culture in which girls survived themselves was very difficult as it is reflected by Nadia Hashimi in the very beginning of the novel while Shahla and Parwin visited the market even under their Burkha:

... “We couldn't, Shahla! That's where he was standing!”... (TPTBS. 2)

We had gone the long way around the marketplace, avoiding the bakery where the boys loitered, their shoulders hunched and their eyes scouting the khaki jungle that was or village.

Besides pickup games of street soccer, this was the main sport for school-age-boys- watching girls. They hung around waiting for us to come out of classrooms. Once off school grounds, a boy might dart between cars and pedestrians to tail the girl who'd caught his eye. Following her helped him stake his claim. This is my girl, it told the others, and there's only room for one shadow here. Today, my twelve-year-old sister, Shalha, was the magnet for unwanted attention....” (TPTBS. 2)

The street of Afghanistan which has been portrayed by Hashimi describes the ill treatment of ordinary girls who were not basha posh and have to live the rest of the life as common unprotected and unsafe girl of the land. The trauma which Shahla and Rahima experience is from both sides of the gender norms; as a boy and a girl. As a girl, she experiences being bullied by the boys her age, the inability to walk to school safely, having to wear her burqua, the disappointment she sees in her father's eyes. After accepting the ‘bacha posh’ tradition Rahim experiences multiple freedoms of going to school without any kind of harassment from the male, can easily room into the market bargaining/buying goods, having the time to socialize with the people and can enjoy the playing after the school hours and totally free from the female tasks like all the household work: cleaning, cooking food, washing clothes and taking care of the family members. Rahima lives in a household where the country is changing very instantly. Nadia Hashimi writes so beautifully as well as crafts the situation and shifts it between the past of Shekiba and the present of Rahima flawlessly.

“The one about our great-great-...”

“A son?”

“It's simple and it's done all the time, Rahima-jan. Just think how happy that would make him! And you could do so many things that your sisters wouldn't be able to do.”

“We could change your clothes and we’ll give you a new name. You’ll be able to the store any time we need anything. You could go to school without worrying about the boys bothering you. You could play games. How does that sound?” (TPTBS. 25)

The cultural aspects and various kind of traditions transform the characters to obey that forcefully and not with their interest. It is mesmerizing experience to understand the culture of Afghanistan and the norms of the Afghani culture, the changing country. The trauma of gender role, religion and also two kind of psychology, of a girl while she transformed herself thoroughly as a boy and after enjoying the pleasurable moment for several years again she has to live her life as an ordinary girl. *The Pearl that Broke its Shell* is filled with the fantastic and real emotions of sorrow and sadness. It is one and parallel with the theme of the novel. If readers are aware of the traditional Muslim gender roles, in the Middle East, then this book is very shocking because the tradition itself allows the discrimination between two genders. There were times that the heart of the reader ached over the way the girls were treated vs. boys. The family expectation of women and having multiple wives, the devaluation of a woman and the birth of a male child, the inability to walk outside their home without men/boys attacking or harming them. The religious culture is vastly different from the concept of promoting the gender equality.

Culture leaves imprints on the people’s life wherever they are. It is evolved from the spatial forms and fantasies. Every culture has a rich and vast history which glorifies the traditions of the culture. In Kamila Shamsie’s *Salt and Saffron*, Aliya, has been presented as the leading character by the author, she suffered from the trauma of her own culture. The journey of going back to his home is a factor which instils her happiness. Travelling has instigated to enquire the questions about her family history in order to have recognition. Aliya and her family, being immigrated from India faces the trauma of dispersal. As they were imigrated from their homeland called ‘India’ they built new home as well as new relationships with the people of Pakistan which became their homeland. However, the dispersal never let them feel happy at the memories of those they left behind. “Our lives don’t await memories, I decided; they are crippled by memories” (p. 32) Aliya believed memories cripple our life rather than making them comfortable and happy, ‘... Perhaps there’s no escape from wounding memories. Time was, I thought time was all it took to move on... We are all the walking wounded...” (p. 33). Spatial and temporal ‘coordinates’ are removed which are believed to be important for a consciousness about past and present. Shamsie’s Aliya draws a strong connection between the past and the present for a better future to linger upon.

Partition is viewed as another form of exile in *Salt and Saffron*. Shamsie’s way of presenting the tale of partition is very powerful tool to make the reader aware of certain facts of the history and exile of several communities and simultaneously their culture. Dadi, Mehr Dadi, Taimur of *Salt and Saffron* and rest of the characters who had migrated to Pakistan at the time of partition but the longing is always there in the heart of the people for their ancestries. Mehr Dadi expresses her feelings in the novel:

“Remember what the old boy said on the eleventh?” and I knew ‘the old boy’ was Mohommed Ali Jinnah, the Quaid-e-Azam, the Great Leader, whom even my generation with all our cynicism could refer to by that title without irony. And ‘the eleventh’ must have been 11 August 1947, three days before Independence.... ‘You are free. You are free to go to your temples. You are free to go to your mosques or to any other place of worship in this State of Pakistan’... no discrimination between one caste or creed and another...perhaps

we did not pay enough attention at a time when our attention...” (*Salt and Saffron*, 218-219).

Dadi's conversation with the protagonist-Aliya reflects the great loss of her country and the past which she had spent in India recalls the great emotions and suddenly she comes to know the fact that she will never ever go back to India. The consciousness in Kamila Shamsie's *Salt and Saffron*'s characters are rooted in the past memories. It informs about 'desire', a spirit of longing and want of satisfaction. The main idea and structure of the novel-*Salt and Saffron* is dependent upon the family history before partition. Aliya's family members are lost in recalling the events that directly or indirectly join them to their 'roots'.

Cultural trauma highlights the frame work of various author's group but the term has somewhat different meaning and interpretation each. Berger uses cultural trauma without using cross - cultural reference in his reading of postmodern novel where the past inhabits the present as a tool of transmission of cultural memory. The way it runs in both the selected works: *The Pearl that Broke its Shell* & *Salt and Saffron* crave for the past life, Rahima and Aliya. The past inhabits the present of Shekiba, great - great - great grandmother of Rahima and inspirational source for the tradition of 'bacha posh'. Aliya, living in her present life but recalling the past of Dard-e-dil family. But the term; trauma differentiates between individual trauma and cultural process. Shamsie highlights the fact that colonialism has affected the minds of the people in a way that even after freedom they cannot come out of its influences. Finally at one juncture it is revealed to Aliya that few of the Dard-e-dil is connected to their Indian relatives. Dard-e-dil is the community in *Salt and Saffron* expatriates of the consciousness of its origin of Indian soil: Dadi. Ama, MehrDadi all of them are the representative of this community. Sammer, Samia and particularly Aliya pursue their family history.

Shamsie brings forth the point that one's self - determination and purity of culture has been lost "... clarity and purity that was lost in multitude. It was that way with family histories too..." (*Salt and Saffron*, 116) She believes in the deep study of history 'to isolate each life' and investigate how the... echoed in this life and... transformed into a necessary part of the whole...' (*Salt and Saffron*, 117) Self-revelation is possible when an individual suffers the thick and thin of life.

Conclusion:

Trauma can alter three main cognitive patterns as following :

1. Thoughts about self
2. The world (others/environment)
3. The Future.

Combat Stress Reaction (CSR):

Present research article highlights the situation in which the modern generation is trapped after these many years of partition between India and Pakistan. However, it is quite difficult to make the present generation realize that they are totally free from the impact of the wars of partition. Shamsie's Aliya is struggling about the original identity of her ancestors' root of Dard-e-dil family who were used to stay in India but they were forced to migrate from their native land (India) to Pakistan. She is longing for the original identity from the beginning of the novel *Salt and Saffron*. Thus, it is not only Aliya who is longing for her identity there are multiple other group of culture and communities longing for the same. *The Pearl that Broke its Shell* by Hashimi deals with the same subject matter and also highlights various cultural as

well as traditional norms of Afghanistan and the hegemony of Afghani culture which dominates the major portion of the novel. Moreover, Hashimi reflects that how women were helpless and were forced to follow the culture.

To sum up it is very difficult to give exposure to a new environment as well as new culture after long period of time. Partition has a kind of impact on the psychology of both the side and it is very difficult to come out from it easily for the victims and simultaneously, the modern generation of the same victims who were trapped in the riots. The writers highlight the fact about colonialism and the way it has affected the minds of the people in a way that even after freedom one is not free from the mentality of being slave because of the traumatic condition of an individual group of people. Post Traumatic Stress Disorder (PTSD) is found in Aliya and Rahima which has a strong connection in the proposed study. Past affects very strongly the present for the better of future of present generation. Partition is the amalgamation of two cultures for the victims who face it. People live in isolation after partition because it leads the characters to feeling of fear that neither they will return to their homeland nor fully accept to the present place so called 'homeland'.

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Examining the language of the Booker-Winner Indian English Novelists'

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Introduction:

Language is a species, specific, differentiable, and a distinct tool for human existence. It reflects and refracts the consciousness and identity of a person. Language mediates between man and his environment. It does not only bring human beings together, it also brings them into relationship with the external world.

Language is a power which decides the reality of standard, which becomes a linguistic benchmark for the speaker of that particular language. It can aptly be explained by the reality of 'Englishes' in the world. The world speaks several varieties of English but the domain of English pedagogy, linguistic performance and communicative competence force the speaker to speak either the British or the American form of English which is precisely because they define power and standard. As in *Decolonizing the Mind: The Politics of Language in African Literature* Ngugi Wa Thiong'o says,

"...language was the most important vehicle through which that power fascinated and held the soul prisoner. The bullet was the means of the physical subjugation. Language was the means of spiritual subjugation." (1987: 9)

The English Language in India: A Brief Overview:

In India, the English language is the second in importance to the national language, Hindi. The English language arrived in India as a result of the process of colonization. Right since the time it has seeped into the nation, it has very comfortably co-existed with the several regional languages spoken in India. English in India is used not only for communicating with the outside world, but also for inter-state and intrastate communication.

The English language came into India in early 17th century with the East India Company. In order to conduct trade, the British started learning some of the Indian languages. With the passage of time as the political power of the British increased, they needed such mediators who could help them easily administer India. They turned to the high caste Brahmins who could work for them. By the 1700s, English had firmly established itself as the language of administration and many educated Indians were demanding instruction in English as a means of social advancement. One of the most crucial events in the history of Indian education was the passing of the Charter Act in 1813. The British Christian missionaries started coming to India in the same year and started with the establishment of primary schools where in English would be used as the medium of instruction. The East India Company took over the responsibility of educating the natives, a responsibility which it did not bear even towards its own countrymen. By 1830s one could clearly see a great demand of such English educated Indians. Time was now ripe to ponder over the issue of the language of instruction in education in the Indian schools. A Committee had been formed in this regard which was chaired by Sir Thomas Babington Macaulay. This Committee had Raja Ram Mohun Roy as a member. Roy wanted to replace Sanskrit and Persian with English since it was a language of social and economic advancement. It was in the year 1835 that Macaulay wrote '*Minutes to Education*' where he clearly states the purpose of British education in India:

“We must at present do our best to form a class who may be interpreters between us and the millions we govern; a class of persons Indian in blood and color but English in taste, in opinions and morals and intellect.”

There were two primary purposes behind the writing of the Minutes. On the one hand the purpose of the Minutes was to rule over the minds of the Indians through the medium of language and on the other hand to educate the Indians so as to increase their employability.

India gained independence in 1947 and the Indian government had to decide its policy towards English. It was intended that English would gradually be phased out as the language of administration. But there was no simple solution as to which language should replace it. Thus English continued to be studied in India since it was found to be a language which was rich in literature – humanistic, scientific and technical. The present status of English in India is that it is the most widely used language for interpersonal, intrapersonal and international communication. The educated Indians have created a niche for themselves in the international sphere. The University Grants Commission has claimed in its report that:

“... The English language has been one of the potent factors in the development of unity in the country. In fact, the concept of nationality and the sentiment of nationalism are largely the gift of the English language and literature to Indian.” (UGC, 1951: 316).

English in the Indian English novels:

The English language and also the Novel form came to India from Britain. The English language came to India with the establishment of the East India Company in mid-17th century. The novel form evolved in India out of a profound cultural amalgamation between the existing oral narrative forms and the imposed British form. Hence the themes and language of their novels was primarily imitative in nature. In her well-known book entitled, *‘Indian writing, Realism and Reality: The Novel and Society of India’* (1985), Meenakshi Mukherjee remarks about these early Indian novelists:

“These early novelists either derived their works from their European masters or brought about a synthesis of a borrowed literary form and indigenous aesthetic – as well as cultural expectations . . .” (18)

The Indian English novelists of the Colonial period treated the English language as a foreign tongue and hence while writing in English they would make a deliberate effort to imitate the British novelists of their time. They used English with stiff correctness. These novelists were writing only for the colonizers with an intention to charm them with their skills in being able to write in a foreign tongue.

The Post-Colonial Indian English novelists did not write for the colonizers. They rather addressed their own people. They felt inspired to show their countrymen and to the rest of the world that they too were writing novels that were important literature in its own right. But they were also aware of the close connection between the language they were using and the cultural baggage that went with it. So, each writer sought to re-define English and make it ‘Indian’ enough so that it could be used to communicate the Indian cultural and social values to the English-speaking readers worldwide. The most important statement in this regard came from Raja Rao, who, in the foreword to his novel, *‘Kanthapura’* (1938) wrote:

“One has to convey in a language that is not one’s own the spirit that is one’s own... English is the language of our intellectual make up but not of our emotional make up.”

The magnitude of Raja Rao's achievement lies in the fact that he was able to transform the English language so as to accommodate the emotions, the culture, the values and belief systems of the characters and their society. As Bill Ashcroft states:

“The need arises for the postcolonial writing to define itself by seizing the language of the center and replacing it in a discourse fully adapted to the colonized place”

The Language of Booker-Winning Indian English Novels:

The Booker-Winner Indian English novelists represent such a group of novelists who are global Indians. They are at perfect ease using the English language as if it were their mother tongue. Their use of the English language holds a lot of creativity and freshness. Their English seems to be a fusion of the Indian spirit with a foreign language. They hold an expertise in coining new words and idiomatic expressions thereby rendering innovativeness to the English language. The present research paper seeks to find out how novelists like Salman Rushdie, Arundhati Roy, Kiran Desai and Aravind Adiga debunk the colonial tradition of language. The research paper is confined to the texts of *Midnight Children* (1981), *The God of Small Things* (1997), *The Inheritance of Loss* (2006) and *The White Tiger* (2008).

Language in Salman Rushdie's *Midnight's Children*:

The publication of Salman Rushdie's *Midnight's Children* (1980) heralded a new trend in fiction writing by the Indian English novelists. The language of his novel posed a challenge to the grand national narratives. He insisted upon the hybridization of English. The use of such a hybrid language embraces the use of words from the native language besides the use of English words. In other words, Rushdie insists upon the use of 'chutneyfied' English which is an amalgam of English with Hindi Urdu, Marathi, Konkani, Gujarati and various dialects words. A large number of such words, phrases and expressions are used in his novel. These include 'jailkhana' (prison), 'baba' (grandfather), 'yaar' (friend), 'dhobhan' (washerwoman), 'garam masala' (hot spices), 'paan' (betel leaf), 'nimbu paani' (lemon juice), 'gur' (molasses) and many others. Rushdie has also used words from the Indian slang such as 'funtoosh', 'habsee' 'goo', 'sosoos' etc. Rushdie even makes use of incorrect spellings in order to destroy the notion of the purity of a language.

Language in Arundhati Roy's *The God of Small Things*:

Following the path paved by Rushdie, Arundhati Roy, in her novel, *The God of Small Things* tries to invent a language that most appropriately suits the Indian context. Being a bilingual, she uses a large number of words from Malayalam, her mother tongue. The names of her characters are Pappachi, Mammachi, Esthappen, Kochamma, Ammu, Velutha are indicative of this. She has telescoped the words together (e.g. thisway and that), exchanged syllables (e.g. redly dead), read them backwards (ssenetilop, ecneidebo, ytlayol), split them apart (e.g. Lay Ter) and coined new ones (e.g. hostling, stoppited). She makes an abundant use of compound words such as 'Made in England', 'Love-in-Tokyo', 'Orangedrink Lemondrink Man', 'longago' etc. She even makes use of rhyming words such as 'Big Man the Laltain, Small Man the Mombatti' (89). Like many other Post-Colonial writers she has used words from the Malayalam language and has

left them untranslated. They include 'wrack' (35), 'enda' (p.287) and 'Naaley' (340).

Language in Kiran Desai's *The Inheritance of Loss*:

Kiran Desai, in her novel *The Inheritance of Loss* very meticulously tries to represent the English language as it is used by the Indian elites and those belonging to the working

class community. Jemubhai Patel and his granddaughter Sai use English with great ease. They use it as if it were their mother tongue. But others like Biju have a lot of vernacular terms in their language. Desai uses certain Hindi words in the English script such as *huzoor*, *mithai*, *puja*, *Namaste*, *kamaal hai*, *Hota hai hota hai* etc. She also makes use of Hindi-English compound words such as *lathi charge*, *congresswallahs*, *fried pakoras* etc. One can also see examples of code-mixing and code switching such as “*Never mind with all this nakhra. Get them.*” or ‘*the cook broke into a loud lament: “Humara kya hoga, hai hai, humara kya hoga.*’ We can also find examples of Hindi honorable suffixes such as “*Babyji*” or “*saibaby*”. Desai has even used certain Hindi expletives such as “*sooar ka bacchha*” and “*ullu ka pattha*”. Thus the language of her novel bears a uniqueness of its own.

Language in Arvind Adiga's *The White Tiger*:

Arvind Adiga's novel *The White Tiger* is a slice of contemporary urban life in India. He is trying to drive home the idea that the days when the novelists would represent India as a mystical entity are now gone. Time is now ripe to reveal to the world the “*India of the Dark*”. Throughout the novel, Balram Halwai alias Ashok Sharma, the protagonist of the novel uses a acerbic tone. He is the son of a rickshaw-puller from Laxmangarh, somewhere in Bihar but gradually rises to become a leading entrepreneur of Bangalore.

Adiga uses animal imagery to enhance the communicative strategy of the novel. Balram, the protagonist has been called “*the white tiger*” – a rare species, which has the capacity to rise from the level of a poor bumpkin to a successful entrepreneur. The protagonist's father, so much exploited in his life, feels that he was treated like a donkey. The human resources working in the tea shops along the banks of the Ganga are “human spiders” (TWT, 51). Ashok's brother Mukesh is called Mongoose. The room, Balram lived, is full of “the roaches” (TWT, 132). All small vehicle riders go in masks. But the cars of the rich “with their tinted windows up” look like “dark egg” (TWT, 134) and in this matter he challenges Darwin's concept of the origin of the species. Mr. Mukesh calls him donkey in “Why are you ginning like a donkey?” (TWT, 145). Both the protagonist and his nephew, in the crowd, sweated like pigs. The protagonist is very obedient to his master: “I crouched on the floor, happy as a dog...” (TWT, 166). The imagery of ‘dog’ reappears in “he was loyal as dog” (TWT, 170). “The monkey circle” (TWT, 228) stands for the driver's group, the poor people working with the rich without reaction. In this manner the novelist strives to invest meaning into the discourse as the situation demands, extending the connotative reflexes of the words; the literal meaning in the expression is rejuvenated.

Conclusion:

Therefore it is apparent that the above writers, Rushdie, Roy, Desai and Adiga with their iconic texts are fighting the battle against an entrenched western academy by deploying their own writing medium as a weapon of resistance. Through the use of techniques like fragmented plots, nonlinear narratives and employing a variant, user friendly, ‘english’ instead of the standard ‘English’ they have not only thrown off the metaphorical colonial yoke but have also evolved new standards and added rather than detracted from the English Language. By adapting it to their specific requirements, and remaking it, tearing it up and subverting it completely it seems as though they are spawning in the whole frenetic process, new truths, a new order and perhaps a new ‘reality’.

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Indian Cinema: Breaking Conventions and Changing Perspectives

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As a mirror reflects our image,

No matter how good or Bad.

Cinema reflects our culture and society,

Sometimes it makes us proud and sometimes sad.

Films have a very important role in our lives. Indian Cinema has become the most powerful vehicle for education, entertainment and propaganda. A report presented by UNESCO (United Nations Educational Scientific and Cultural Organization) looking at Indian Culture and Cinema by the author Baldoon Dhingra quoted a speech by the then Prime Minister Pandit Jawaharlal Nehru who quoted "...the influence in India of films is greater than newspapers and books combined." Moreover movies are one of the best source to bring social change. They play a major role in highlighting social issues and spread awareness about social evils and rectify them as well. This paper is a small endeavor representing the power of Indian Cinema and how it is helping in reshaping our society by breaking its typical old ideology on some particular issues. It seems to be impossible to cover every aspect due to its vast sphere but here the focus has been made on some of the movies which actually poses a question on the society and forced it to bring the change in our mindsets. We know that everything has its negative side as well. At the same time it is also raising some issues which are degrading our morals under the influence of westernization. It took many years and efforts to bring cinema to the country. All the credits for bringing films to India, go to the two brothers from France. So it would be appropriate to say that:

The Lights, Camera and Actions, when fascinate others,

We bend over in thanks to Lumiere Brothers.

It is easy to put it in words that Indian Cinema has a very long and wide history, but it is as hard to explain the success story of its phenomenon. When we talk about how Cinema started in India, we cannot forget the role of Lumiere Brothers in bringing the Cinema to the streets of Bombay. In 1896 Lumiere Brothers demonstrated the form of art cinema to the audience and they screened cinematography of six short films. In 1913 Dada Saheb Phalke was the one who made (directed and produced) first feature length silent film which was named *Raja Harishchandra*. Though the first movie was a silent one, but it was with the passage of time such movies were created that made everyone silent. This was the first ever Indian movie which was screened in London. Dada Saheb Phalke supervised 23 movies from 1913 to 1918 as he was a producer, cameraman, editor, writer and director. Initial growth of Indian cinema was not as fast as Hollywood (Western Cinema). In 1920s many other production companies emerged and stories based on mythology and history became famous at that time. The first movie in the 'Talking Category' was produced by 'Ardeshir Irani' and named *Alam Ara* in 1931.

As the time passed many other companies were started by 1931 and 328 films were made in this year. Due to the world war II, film industry faced a major decline; after that the birth of

new era took place around 1947. Film makers like Satyajit Ray, Bimal Roy presented such films to the audience which were based on the reality of life, this list included '*Do Bigha Zameen*', '*Apu Trilogy*' (Bengali) and due to the relatable subjects audience preferred these kind of story lines rather than continuing with mythological dramas. This kind of cinema became famous as 'Art Cinema' or 'New Indian Cinema'. In 1960s many new directors joined in and raised the social issues through their films. Mrinal Sen and Ritwik Ghatak are the names of this list. Such movies directed by these contemporary directors were popularly known as Art Cinema or Parallel Cinema. Then came the era of typical melodramas in 1970s. This period gave us prominent actors like Dharmendra, Rajesh Khanna and many more. After a long Journey of masala movies there was a time when the whole new lot of actors and directors took over the industry in 1990s.

Indian cinema has widened its wings from past 20 years. It has changed the perspective of the Indian audience towards the movies and social issues as well. A new genre of movies was beginning to emerge because Indian audience was fed up of taking the melodrama and they wanted something fresh and actual. Films, which are one of the best modes of mass communication has presently a very strong appeal within the society. Indian society which was habitual of watching main stream commercial cinema with almost same story line in the past, has now become very much aware of the content which is being presented to them. As a result, the Feature Films now-a-days are helping in breaking the rigid way of thinking and changing perspectives as well. The viewers are becoming more rational unlike in the past when people were fooled with dreamy world.

If anyone wishes to start a discussion on a new phase of Indian cinema, that of how it is bringing the change within the Indian society; it may become a never ending process. Here we can mention some of the movies which actually brought the social and mental change. Starting with *Rang De Basanti* this was one of the movies which showed the anger of youth of the nation against the corrupt politicians. Popularity of this movie at that time told that youth actually has the agony in their minds for corrupt bureaucracy of the nation. On the Other hand movies which has women as central characters, convey that India which had an orthodox opinion about women', is changing its perspective towards the capabilities of women. Some movies in this category are *Chak De India*, *Queen*, *English Vinglish*, *Baabul* and many more. These movies helped break the taboo of problems related to the Indian women. *Chak De India* represented that independence of an Indian woman is equally important as of man in the society. Whereas the movie *Queen* depicted that a woman does not always need a man by her side to survive in the society, she can face every problem by herself. Further in this list of movies, showing women empowerment is *English Vinglish* where an average home maker and mother dares to cross the boundaries to learn the new language; when her own children feel ashamed of her, for not knowing the language. *Baabul* is also considered one of those movies which break the conventions about the remarriage of a widow in the Indian Society. Previously, a woman after the death of her husband was considered a burden on the civilization, but these kind of movies nurture the Indian minds to rethink upon the issue in a positive context. Some of the remarkable issues are also being raised by the new film makers which otherwise are being treated as social taboo and no one really like to talk about them openly. *Kya Kehna* is one of those movies in which the pregnancy of an unmarried girl is the main theme of the movie, this issue is actually being treated as taboo in our society from many years. One cannot forget the impact of the recent release *Lipstick Under My Burkha* which truly represents the state of mind of the four women from the different aspects of life. However, everyone talked about the boldness of the movie but nobody ever discussed why women did what they did. No observation was made about the dual lifestyle of the characters and the reason behind it. It is again a question to the

Indian society that despite all the success women have achieved till now, our society is still male dominant. A recent hit *Dangal* also breaks the stereotype about women being lesser than man. One another eye opener for Indian Media was *Peepli Live*. It showcased the face of Indian media which is hungry for TRPs and on the other hand it beautifully portrayed the issue of farmers' suicide becoming common in our country. Many such issues are being raised in movies like *Toilet- Ek Prem Katha*. It will further help in promoting Government's *Swachh Bharat Abhiyan*.

Issues based on student life have also got the spotlight by the audience from time to time, which encouraged the Indian Cinema to come up with more realistic approach. Most popular movies in this category are '*Taare Zameen Par*', '*Udaan*', '*3 Idiots*', '*Black*', '*Pathshala*' and many more which raised the question on education system of India. *3 Idiots* is a movie which actually gives a tight slap on the face of our rigid society, in which parents want their children to choose either engineering or medical, on the other hand teachers focus on making learning machines out of the students rather than concept building. Whereas movie teaches the audience that one should be capable in his field, success will follow itself. *Taare Zameen Par* and *Udaan* on the same note have a concept where parents pressurize their kids for study; it is an eye opener for our society. It tells that everyone is not alike and parents should appreciate their kids as they are. *Black* is the movie in which relation between a stubborn teacher and a student is shown, who helps his student to explore the potential within. There are many examples which can be quoted here as the positive effect of the change in Indian Cinema on Indian Society.

In a nation like India where there is multi culturalism and people from different religions live together, everybody thinks twice before raising a sensitive issue of religion but movies like *OMG(Oh My God)*, *PK* raised a question about how people always misunderstand between faith and blind faith; and these movies also got critical appreciation for giving society a straight message that worshipping God has become business now-a-days. With its satirical comedy it tells us that one should be God loving rather than being God fearing.

There are some other inspirational movies which take us on a psychological ride and show the positive aspect of life. Some titles to be included in this list are '*Maajhi: The mountain man*', '*Swades*', '*Lakshay*' and many more. Increasing trend of biopics are also bringing the change in the society by showing them the struggles of the legends of our nation. The famous personalities whose lives have been showcased on silver screen are Mary Com, Mahendra Singh Dhoni, Milkha Singh etc. These biopics are also a benchmark in the history of Indian Cinema and leaves a very bold impact on the minds of the Indian viewers.

When we talk about Indian Cinema and its power to break conventions and changing perspective we cannot forget to discuss its negative aspect. As we know every coin has two sides and every side depicts its own pros and cons. It is a part and parcel of everything, same is in the case of cinema. It would not be wrong to say that there are some movies which are degrading Indian society and its culture. A biggest example in this list is promotion of live-in relationships where there are no social ethics and it is a mockery on the institution of marriage. Some of the movies in this list are *Salaam Namaste*, *Shudh Desi Romance*, *Cocktail*. Gone are the days when a family used to enjoy a movie together. Due to westernization and modernization, vulgarity has crossed all the boundaries. There are some movies which are extremely obscene and the image of Indian woman is awfully damaged. We cannot even think of watching such movies with a family. Furthermore movies like *Uda Punjab* led all the controversies, these kind of movies promoting drugs is also a worry for the society. In some movies extreme violence is depicted which is also harmful for the mental

health of the audience. Some studies also show how much Indian Cinema has affected the psychology of the Indian Society.

In 2013 a research was conducted on the subject 'Impact of Indian Cinema on Adolescents: A Sociological study of Jaipur, Rajasthan, India' in which the study concluded that the film industry is moving towards the direction where it is creating such enormous social tensions to which the solutions are yet to be found. This study also established the fact that the content of films and movies is damaging not only the society but morality too. So, this study proved that the adolescents take cinema as powerful medium of entertainment, education and information which results in making opinion of different social groups. It also proves that the cinema reciprocates in bringing social change. Lastly, this study establishes the fact that adolescents are very much influenced by the cinema, they adopt the cultural, sociological and psychological changes which further affects their lifestyle and behavior as well. It is rightly said by Walt Disney :

“Movies can and do have tremendous influence in shaping young lives in the realm of entertainment towards the ideals and objectives of normal adulthood. “

One of the studies was conducted on the 'Effects of the entertainment industry on the audience of India' in 2014. It took ten focus groups under study. It comprises mostly middle class, educated families who frequently go to the movies. In the findings of the research it was discovered that entertainment media has great influence when it comes to attitude and behavior. On the positive side participants agreed to the point that movies promote the act of kindness and it also serves as catalyst for changing women's lives. On the negative note, participants are of the view that the movies become the source to generate violence, bad habits and is disruptive of traditional values.

There is no doubt anyway that Indian Cinema is coming with something new everyday and the Indian society is positively accepting this change and further this change is actually affecting the audience. Films, as a source of mass communication are actually conveying the message; trying to change the opinions of the audience about the social taboos in our society but at the same time due to the influence of the western culture when some bold issues are raised it is considered as losing ground on our morals, we can also say that cinema can act like both a mirror and a window as well, but it is primarily a lens. We see what the camera lets us see. The cinema is a double edged sword. It helps us see what we might not have otherwise seen, but it also shapes what and how we see. Thus, there is no doubt that Indian cinema has the power and is on its verge to change the society with open invitation to follow the path which it is showing, but it is totally up to the audience that how to grab the best out of it without losing our actual morality. To sum up it can be said that :

Films are here, Films are there

Message behind, understands rare.

If one can make sense out of it

It can bring change everywhere.

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Application of the Aspects of Literary Semantics in the selected short stories of H. H. Munro (Saki)**Kavisha Alagiya****A student of English Literature (BA Sem-3),****Nandkuvarba Mahila College affiliated to M. K. Bhavnagar University.****Email: kavishaalagiya@gmail.com, Mobile: 8155819292**

The present paper aims at showing the importance of understanding English short story texts via the literary semantic analysis. To understand literature as being a definite and more or less splitting language is to rely on macro-semantic interaction which establishes meaning from different relations between words' components. Because the latter hold the meaning not clearly seen in the words of the text, the semantic analysis of literary texts enables the reader to establish a network of relations between terms and settles on a meaning that others may not reach. This research provides a detailed understanding of literary semantics with its aspects, meaning of short story as a literary term and its characteristics and a macro understanding of literary semantics on the basis of my selected stories of author Hector Hugh Munro. Saki is a pseudonym of Hector Hugh Munro, known principally for his short stories. His stories mainly include satire, comic element, macabre and supernatural elements. The selected short stories for semantic analysis are "The Open Window" and "The Lumber Room". The paper also focuses on a narrative study on "The Open Window" and "The Lumber Room."

Introduction:

Literary Semantics is basically a construction of two words 'literature' and 'Semantics'. What is literature? What is Semantics? Let's understand a detailed analysis on literature and semantics.

Literature is any single body of written works that is considered to be an art form, or any single writing deemed to have an artistic or intellectual value, often due to deploying language in ways that differ from ordinary usage. Traditionally, if we describe something as 'literature', as opposed to anything else carrying with it qualitative connotations which imply that the work in question has superior qualities; that it is well above the ordinary run of written work. Literature is generally a broad term which usually denotes work which belongs to the major genres: epic, drama, novel, short story, poetry, prose. There have been various attempts to define "Literature".

Simon and Delyse Ryan begin their attempt to answer the question, "What is literature?"

"The quest to discover a definition for 'literature' is a road that is much travelled, through the point of arrival, if we ever reached, is seldom satisfactory. Most attempted definitions are broad and vague, and they inevitably change over time. In fact, the only thing that is certain about defining literature is that the definition will change. Concepts of what is literature change over time as well."

In short, it can be said that literature contains variety in it and literature as an art is considered in more serious sense, emotions rather than information. It communicates feelings rather than facts.

As the scientific study of language is called linguistics, it covers different approaches including Semantics and Pragmatics (a part of semantics). The word semantic comes from the ancient Greek word (Sēmantikós), which means 'significant' or 'having meaning'. We can somewhat relate semantics; to psychology as a reader or a listener when one reads something

or listens something particularly a short sentence or phrase, the reader or the listener will grasp the meaning of that particular sentence or phrase in his/her way of thinking or according to intelligence. This suggests the actual way of getting semantics largely due to the intellectual power of one's mind. A key concern is how a meaning attaches to larger chunks of text, possibly as a result of the composition from smaller units of meaning.

The word semantics was first used by, Michel Bréal, a French philologist. It denotes a range of ideas- from the popular to the highly technical. Semantics is generally, a study of relationships between words and how to construct meaning, it also sheds light on how one experiences the world and how one understands others as well as oneself. In linguistics, semantics is the more specialized area of study that is devoted to the macro study of the meaning, as inherent as the level of words, phrases, sentences, and larger units of discourse.

What is a Short Story?

Basically, a short story is a fictional work of prose that is shorter in length than a novel and simply a short written story usually dealing with few characters. The American Edgar Allen Poe is often designated as the originator of the modern short story and according to him, it is a story that concentrates on a unique or single effect and one in which the totality of effect is the objective. A short story may be concerned with a scene, an episode, an experience, an action, the exhibition of a character or characters, the day's events, a meeting, a conversation, or a fantasy.

Somerset Maugham, in the preface to his *Complete Short Stories*, remarks that the shortest item runs to about 1600 words and the longest to about 20000 words. The vast majority of short stories would fall somewhere between the two.

A short story is a prose narrative of indeterminate length but too short to be published separately as novel or novella. Before 19th century, the short story was not generally regarded as a distinct literary form. But although in this sense it may seem to be a uniquely modern genre, the fact is that short prose fiction is as old as language itself. As a genre, the short story received relatively little critical attention through the middle of the 20th century, and the most valuable studies of the form were often limited by region or era.

Characteristics of short story:

Length : As Nathaniel Hawthorne has mentioned that 'a prose tale' (short story) should take thirty minutes to two hours to read and which should concentrate on a 'certain unique or single effect'.

Limited number of characters: Generally, a short story focuses on just one or a couple of characters or even a single character may never be fully developed.

Lack of complicated plot: The short story usually focuses on a single subject or theme, lacking leisure description. Subjects of themes may range from something as mundane as a daily errand or as thrilling as a ghost tale. A single, easily contained plot is one of the hall marks of the short story and helps shape its other characteristics.

Dense writing: The short story writer usually focuses on thick, solid and compact writing and also organized, so as to concentrate on the exposition of a single incident or a character.

Dramatic structure: Exposition, complication, crisis, climax and resolution should be maintained. The introduction of setting, situation and the main characters is exposition. Complication is the event that introduces the conflict. Crisis, in the short story refer to the decisive moment for the protagonist and his commitment to a course of action. Climax is the

point of highest interest in terms of the conflict, with the most action. And finally, resolution is the point where the conflict is resolved.

Most of these qualities are simple consequences of the one defining factor of the short story: that it should be short.

Aspects of literary semantics:

Narrative Elements:

The distinction assumes the idea that “narrative has only a potential existence until it is realized in the act of delivery to an audience”. Interestingness has strongly existed in the story since its birth, but it cannot be experienced as such and is unable to achieve its primary aim until the reader reads the story and emotionally or intellectually responds to what they read as something interesting. Both interestingness and emotion should be necessary in reading literary narratives, being equally important; they are two mental activities which are essential for a reader to comprehend and among other things to enjoy literary texts.

Narrative Technique:

A narrative technique is a specific method, the creator of the narrative uses to convey his/her thoughts, in other words, a strategy used in the making of a narrative to relay information to the audience and particularly, to “develop” the narrative, usually to make it more complete, complicated or interesting.

- Plot: The “plot” is the meaningfully organized structure in which the writer presents the story. According to Aristotle’s “Poetics,” good plots should have a beginning that draws readers into the main action and makes them want to know what’s next, a middle that follows from the beginning and needs further action to satisfy readers and an end that leaves readers with a sense of completion.
- Characters: Most narratives center on one or more characters. Characters are shaped by what readers see them do and say, and so narrative techniques surrounding characters are related to those surrounding plot, point of view and style.
- Point of view: Point of view is the perspective from which a writer tells the story, defined by the narrator’s knowledge, presence and objectivity. The types of narrative viewpoint lie on a spectrum from first-person limited to third-person omniscient. Point of view can affect characterization by determining whether the author shows or tells readers about a character.
- Style: The narrative diction is determined by the writer’s word choice. Diction can be analyzed by using terms like formal or colloquial, abstract or concrete and technical or accessible. Finally, the amount of figurative language, which literally says one thing while implying another, is another characteristic of style.

Theme in Narrative:

The theme is the central meaning of a narrative. It tells the reader what the work is about. The theme is expressed through what the characters say, do and think and through the actions that take place within the story. The theme also is revealed in how the plot and setting of the narrative are constructed and presented. In contemporary literary studies, a theme is the central topic a text treats. Themes can be divided into two categories: a work's thematic concept is what readers "think the work is about" and its thematic statement being "what the work says about the subject".

Figurative Language:

Figurative language is a language that uses words or expressions with a meaning that is different from the literal interpretation. When a writer uses literal language, he or she is simply stating the facts as they are. Figurative language, in comparison, uses exaggerations or alterations to make a particular semantic point. Figurative language is very common in poetry, but is also used in prose and nonfiction writing as well.

Rhetorical devices:

Rhetoric is the art of using language for persuasion, in speaking or writing, especially in oratory. It can also be a technique to evoke an emotion on the part of the reader or audience.

Use of Suspense and Surprise: Suspense and surprise can be regarded as affective variables which are realized in stories as concrete and perceptible forms of interest and are experienced by the reader as such. Literary texts to be analyzed are selected from among narratives in which suspense and surprise can be observed by playing a main or influential role in bringing about the interest.

Use of Wit: Generally wit can be valued as the ability to think quickly; mental cleverness, especially under short time constraints. Wit suggests the power to evoke laughter by remarks showing verbal felicity or ingenuity and swift perception is particularly of the incongruous. This is a mode of expression intended to arouse amusement.

Application of Characteristics of Literary Semantics to Short Story:**Narrative Elements:**

Saki's wit is at the height of its power in this story of a spontaneous practical joke played upon a visiting stranger. "The Open Window" is perhaps Saki's most successful and interesting short story. The story ends with a tone of the absurd as Framton Nuttel makes his escape and Vera spins one more tale, this one more outlandish than the first.

"The Lumber Room" is purely written in order to signify the unblemished and pure childhood world filled with vibrant imaginations and burning curiosity. The intricacies of the childhood mentality and how it falls apart with selfish and authoritarian adulthood are starkly juxtaposed in a manner that makes the story interesting to the reader.

Narrative Technique:

Saki dramatizes in "The Open Window" the conflict between the reality and imagination, demonstrating how difficult it can be to distinguish between them. Not only the unfortunate Mr. Nuttel fall victim to the story's joke but so does the reader.

"The Lumber Room" shows the power of Nicholas' vivid imagination which is shown through his response to beauty. Saki very skillfully highlights the vibrant and freewill of the childhood and the pure imaginative power of childhood psyche.

- **Plot:**

"The Open Window" portrays Saki's uncanny habit of transforming a simple situation into a bizarre one. The twist at the end is splendid. Saki tells a story about a practical joke played by shrewd young girl, Vera. Vera's prank disrupts the formality and of the aristocratic lifestyle. All the characters add their personality to her story of the fantastic.

In “The Lumber Room” the plot is ordered chronologically. Other than the flashback at the beginning which goes back to events which happened in the morning each progressive episode occurs in chronological order during the time span of the day.

- **Characters:**

In “The Open Window”, Saki has very well portrayed the character of a young girl, Vera, who has the skill of telling convincing stories, which are totally baseless and on the other side is the character of Mr. Framton Nuttel who is depicted as a nervous man, arrives in a town seeking relaxation in order to alleviate an unspecified nervous disorder.

In “The Lumber Room”, Saki introduces the readers to the main characters Nicholas is an intelligent child with a very creative imagination. And the character of Aunt, is a ‘woman of few ideas’ though she thinks that she is wiser. Her weaknesses are indirectly conveyed to the reader through her behavior and her thoughts.

- **Point of View:**

“The Open Window” is a third person narrative. For most of the story, until Mr. Nuttel runs from the house, the reader shares Mr. Nuttel’s point of view. Like Mr. Nuttel, the reader is at the mercy of Vera’s story. The reader remains, however, after Mr. Nuttel has fled and thus learns that Vera’s story was nothing but a tall tale.

The story of “The Lumber Room” is narrated from the third person limited narrator position. The narrator can only see what Nicholas sees and experiences. Thus the reader is presented with a fairly biased and largely subjective view about the situations and the characters.

- **Style:**

“The Open Window” is the story of a deception, perpetrated on an unsuspecting and constitutionally nervous man, by a young girl whose motivations for lying remain unclear. Saki makes the use of parenthetical phrases to expand, explain, or digress from a thought within a sentence and within the narrative. He creates more natural, casual sounding dialogues and prose.

In “The Lumber Room”, the writing style of Saki is humorously formal, with precise diction following sentences filled with clauses, colons, and semicolons that make long explanations. This exacting, serious style provides humor by contrasting with the subject matter.

Theme in narrative:

The Open Window:

Appearances and Reality:

It is no surprise that Mrs. Sappleton’s niece tells a story that is easy to believe. She begins with an object in plain view, an open window, and proceeds from there. The window is obviously open, but for the reasons for its being open the reader is completely at the mercy of Mrs. Sappleton’s niece, at least while she tells her story. The open window becomes a symbol within this story-within-a-story, and its appearance becomes its reality.

Sanity and Insanity:

“The Open Window” shows just how fine the line can be between sanity and insanity. Mr. Nuttel’s sensibility to deceit is no different from that of the reader of the story. Yet Mr. Nuttel

is insane, and the reader, presumably, is not. In order to maintain this distinction, Saki forces his reader to consider the nature of insanity and its causes.

Deception:

This story could not happen without deception. The action and irony of the story revolve around the apparent deception that Mrs. Sappleton's niece practices. It remains to be seen, however, whether this deception is a harmless prank or the result of a sinister disposition. If the niece's deception is cruel, then the reader must question the motives behind the deception practiced by all tellers of stories, including Saki himself.

Desire to escape :

Both Framton and Vera possess a strong desire to escape. Vera seeks escape from the adult world, she inhabits through her imagination and storytelling. Framton is brought to the rural town out of a desire to escape and recover from his nerve disorder. While Vera's escape proves fruitful and entertaining, Framton's is not so successful : it provokes chaos than calm.

Power of storytelling:

As Saki commonly uses the 'story within a story' technique in his works, he takes this step further in this story too by using Vera as storyteller to convey a theme about storytelling as an art form. Saki and Vera both rely on the short story to fool their audience. As who relied mainly on the short story to capture his ideas, Saki includes storytelling in this work to communicate its unique compatibility with the comedic tale.

The Lumber Room:**Generational gaps:**

This theme is illustrated through the contrast between Nicholas and his aunt. On one hand, the aunt is older, very religious and acts in a tyrannical way with the children. She cannot understand the way children think, and she seems their childhood games as sins that must not be forgiven.

Tyrannical ways of raising children:

Nicholas' aunt is actually a strange combination of religious values and military rules. First of all, her religiousness is taken to extremes and she comes up to the point that she deems everything that does not fit her norms as a 'sin'. More, words like "disgrace", "depravity" or the expression "fell from grace" indicate that, in a way, the woman has twisted religious values according to her desires. Secondly, in the relationship with children, she comes across as a military woman.

Innovativeness of children:

Nicholas invents a situation where he avoids eating the wholesome 'bread-and-milk' and he does so knowing that he would not escape from the punishment. The innovativeness of children is further heightened by the fact that Saki portrays adults as unimaginative.

Misuse of religion:

Throughout the story the reader witnesses negative religious terminology such as sin, devil, the evil one, recur. These words are used to instill a fear against misbehavior in children. This not only does adults use religion to cause fear in children, they also violate religious teachings setting a bad example.

Figurative Language:

The Open Windows

Metaphor

The title of the story “The Open Windows” is itself a metaphor for the power of storytelling as a means of entertaining through humor and trickery. Reading a story is like looking out the windows in Mrs. Sappleton’s parlor, the window that Vera controls (and Saki in creating her) and through which the storyteller and the trickster devises here over creations.

Irony

The name of Vera is a play on the word ‘veracity’, meaning ‘truth’. Ironically, she is the trickster of the story, always spinning a new tale to her audience.

Onomatopoeia

Vera uses onomatopoeia in the second construction that she tells at the end of the story to explain Framton Nuttel’s swift retirement from the house which the “phantoms” of her uncle and cousins are about to enter.

Symbolism:

‘The Window’ is at once a symbol of the aunt’s hope that her husband and brothers will return and a symbol of Vera’s expansive imagination. Vera uses the window as a means to escape the boring, adult world, to reimagine a more fantastical reality.

The Lumber Room:

Hyperbole:

The hyperbole, of taking of frog is used by Saki to illustrate the Aunt’s stern methods of child rearing. The pranks of a child in her estimation are evil deeds.

Repetition:

Repetition is used by Saki to heighten the ironic effect created by him. The repetition of “wholesome” is ironic as the children do not find the food acceptable. The term older and wiser and better people is repeated but it creates irony as the Aunt who belongs to the older generation is stupid and is a habitual liar.

Symbolism:

The title of the story “The Lumber Room” is not only a suitable title but it also carries a powerful symbolic value. It symbolizes the inner self of the child. The child’s need for beauty and sources can trigger their imagination, and generate deep psychological pleasure is powerfully symbolized by “The Lumber Room.”

Epithet:

Saki uses many epithets to bring out the attitude of the aunt especially towards Nicholas. Inside the lumber room Nicholas is the sensitive dreamer conveyed by the epithets such as “unimagined treasurers”, “undreamed-of creatures”.

Rhetorical devices:

Use of suspense and surprise in “The Open Window”

The closing of the story comes as a relieving surprise in the revelation that Vera, a young niece of Mrs. Sappleton whom Framton is to see, is good at improvising stories of excitement and adventure. Among reasons that the readers tend to trust the tragic story, Vera tells about her aunt alone may suffice to set the stage of evoking the reader’s sympathy or empathy for

this pitiful character. Being full of dry sense of humor, she sounds all innocent if what she does to Framton. Considering the outcome, one possible interpretation is that innocence can easily turn to cruelty, there being only a fine line between the two., like the thin line between being normal and not being normal.

Use of wit in “The Open Window”

This story is more of a high comedy short-story, because the witty intelligence provides the reader with a thought-worthy experience. According to paragraph 14, Vera was entertaining the guest Framton with an ‘unfortunate story’. “Out through the window, three years ago to a day, her husband and two young brothers went off for their days shooting. They never came back. In crossing the moor to their favorite snipe shooting ground they were all three engulfed in a treacherous piece of bog. According to Vera, her aunt was deeply saddened by her loss. It portrays the story to be depressing, but the reader assumes that the young girl is simply caricaturizing a melancholy child.

The use of juxtaposition in “The Lumber Room”

The mood, the hostile atmosphere between the adult Aunt and Nicholas is vividly brought out during the first stages of the short story. The emotional effect or the feelings the author wants to create in the reader especially towards the Aunt and Nicholas is developed through words and descriptions. Nicholas is full of pranks and thus is fun and he is imaginative. Though the Aunt belonged to ‘the older, wiser, and better people’ her hypocritical manner and stupid actions clearly convey the negativity the author wants to create in the reader. Thus an atmosphere heavy with hostility is created in the exposition itself and built on at an increasing strength through the rest of the short story.

Use of surprise with complication in “The Lumber Room”

The complication is when Nicholas got into an unknown land of lumber-room. Forbidden fruit is sweet and truly the lumber-room is described as a storehouse of unimagined treasure. Every single item brings life and imagination to Nicholas and is symbolic of what the adult of real world lacks. He often pictured to himself what the lumber-room was like, since that was the region that was so carefully sealed from youthful eyes. The tapestry brings to life imagination and fantasy within Nicholas, the interesting pots and candlesticks bring an aesthetic quality, visual beauty which stirs up his creative mind; and lastly a large square book full of colored pictures of birds.

A macro study of “The Open Window”

“My aunt will be down presently, Mr. Nuttel,” said a very self-possessed young lady of fifteen; in the meantime you must try and put up with me.”

The author directly characterizes the young girl of fifteen by instigating her as a “lady” when he writes that she is “a very self-possessed young lady of fifteen”. Self-possessed means ‘composed’ or ‘in control of one’s feelings or actions’. Once, the author had conveyed the girl as a “lady”, we can look for ways that her actions support her characterization, as she has been summoned as a lady, she supposed to be more experienced and matured at the age of fifteen.

“Framton Nuttel endeavored to say the correct something which should duly flatter the niece of the moment without unduly discounting the aunt that was to come.”

The author wants to convey that Framton Nuttel was determined or made a serious attempt to say something which seemed “correct”(do the readers mean it was compulsory to say) which

would feel like honored for the niece but unlikely to aunt. The use of antithesis is shown by the words 'duly' and 'unduly' to make the sentence more meaningful and appropriately understandable.

The author uses phrases like "privately he doubted" and "bury yourself down" to mislead the reader as what the author really wants to convey? If one ever doubts, he/she is obvious to doubt privately or rather personally, doubts cannot be publicly create. And further by "bury yourself down", does the author really mean the that we cannot bury anyone in downward direction so he is clarifying by the word 'down'. Here, the words 'privately' and 'down' are needlessly used.

"I know how it will be," his sister had said when he was preparing to migrate to this rural retreat; "you will bury yourself down there and not speak to a living soul, and your nerves will be worse than ever from moping.

The author by Mr. Nettels' sister's words makes the reader learned that Mr. Nuttel has a nervous personality and tends to isolate himself and mope around.

"She judged that they had had sufficient silent communion."

The author is referring communion with the interchange of thoughts and that too silent which creates the wit in the variation of the story. "Communion" generally is a group of Christians with a common religious faith who practice the same rites"

"He made the last statement in a tone of distinct regret."

The author by the mentioned statement makes the reader infer from Mr. Framton Nuttel's "tone of distinct regret" that he isn't thrilled about having to meet new people.

"Her great tragedy happened just three years ago,"

The author seems to use the irony, here. The events in the sentence are ironic in their right. The author creates the ironic amplitude of it by making the readers a victim of the very same hoax that Vera perpetrates on Mr. Nuttel.

"Poor aunt always thinks that they will come back someday, they and the little brown spaniel that was lost with them, and walk in at that window just as they used to do. That is why the window is kept open every evening till it is quite dusk."

The reader can make connections here as he/she can remind of other characters from television, movies or books. Many stories have character who wants something so badly that he or she has lost touch with reality.

"She broke off with a little shudder. It was a relief to Framton when the aunt bustled into the room with a whirl of apologies for being late in making her appearance."

The readers can notice Vera's and Framton's reactions to the creepy stories of the missing family members. Vera shudders when her aunt suddenly arrives with apologising for being late to Mr. Nuttel and Mr. Nuttel is uncomfortable by hearing the horrible story.

"The doctors agree in ordering me complete rest, an absence of mental excitement, and avoidance of anything in the nature of violent physical exercise," announced Framton, who labored under the tolerably widespread delusion that total strangers and chance acquaintances are hungry for the least detail of one's ailments and infirmities, their cause and cure."

Readers can make judgment by using the information that the author had mentioned. Mr. Nuttel seems to be a bit of a bore going on and on about his health. Here, the author has

mentioned his arguments by using terms like “strangers” and “acquaintances” for the readers as by referring that strangers are not to be informed of the “ailments” and “infirmities”

"A most extraordinary man, a Mr. Nuttel," said Mrs. Sappleton; "could only talk about his illnesses, and dashed off without a word of goodbye or apology when you arrived. One would think he had seen a ghost."

Now the readers know more about the situation, it is time to adjust the judgment about Mrs. Sappleton. In the light of fact that Mr. Nuttel is under the medical treatment, it looks normal to the reader that he almost runs away from their house, his reactions not being so exaggerated. But from Mrs. Sappleton's view, are different as with reference to formality and disciplined behavior as she has given a perfect symbol of ghost to Mr. Nuttel's behavior.

“Romance at short notice was her speciality.”

The author tries to motivate the reader by telling in the last sentence why Vera has been making up stories. Romance, here refers to a story that has adventurous, mysterious, or heroic characters and plot. Her lucks are always with her adding charm to reality that every detail of her story, from the way in which Mrs. Sappleton shows her concern with the open window, to the description of the outfits, to her husband and brothers, to the song they sing when coming home, looks a perfect match with the reality.

A macro study of The Lumber Room :

“The children were to be driven, as a special treat, sands St Jagborough. Nicholas was not to be of the party; he was in disgrace.”

The opening sentence in the story, itself suggest the symbolic meaning for Nicolas, as the protagonist of the short story. Disgrace refers to the state of being dishonored, or covered with shame, or ignominy.

“Older and wiser and better people had told him that he was not to talk nonsense; he continued, nevertheless, to talk what seemed the veriest nonsense, and described with much detail the coloration and marking of the alleged frog.”

The phrase “older and wiser and better people” is suggested to Aunt Augusta and throughout the whole story the aunt seems to be the most wiser and the most disciplined one. Her hypocritical manner and stupid actions clearly convey the negativity the author wants to create in the reader. Nicholas is portrayed as a child who is capable of creating and controlling events. The shrewd way he does this depicts the intelligence of the character as he intentionally puts the frog in his bread.

“The sin of taking a frog from the garden and putting it into a bowl of wholesome bread-and-milk was enlarged on at great length, but the fact that stood out clearest in the whole affair, as it presented itself to the mind of Nicholas, was that the older, wiser, and better people had been proved to be profoundly in error in matters about which they had expressed the utmost assurance.”

Here the author's attitude towards characters, especially the Aunt, and incidents is full of satire and irony but as the narration is witty humor is generated in the reader. The aunt says that it is a “sin” to put a frog but it is actually a mischievous act by Nicholas to avoid breakfast.

“You said there couldn't possibly be a frog in my bread-and-milk; there was a frog in my bread-and-milk”

The sentence by Nicholas provides a deep understanding of innocence with somewhat cleverness and also depicts him to be an intelligent child with a very creative imagination.

‘You often don’t listen when we tell you important things’.

The author conveys that Nicholas is not afraid of the Aunt and is smart enough to point out her flaws. He criticizes her child rearing capabilities pointing out her lack of attention to the children’s needs which is suggested through the above mentioned line.

"Now I know that you are the Evil One and not aunt," shouted Nicholas gleefully; "when we asked aunt for strawberry jam yesterday she said there wasn't any I know there are four jars of it in the store cupboard, because I looked, and of course you know it's there, but she doesn't, because she said there wasn't any. Oh, Devil, you have sold yourself!"

the question and answer session between Nicholas and the Aunt when while she was in the rain- water tank not only conveys his shrewdness but also the maturity in strategic handling of the situation. Thus Nicholas excels in creating and controlling situations to his benefit during a very short period of time especially when pitted against his slow witted Aunt.

“Nicholas sat for many golden minutes revolving the possibilities of the scene; he was inclined to think that there were more than four wolves and that the man and his dogs were in a tight corner”

The author shows the characteristic power of his vivid imagination which is shown through his response to beauty. In the Lumber room, Nicholas sees a tapestry where ‘a man, dressed in the hunting costume of some remote period, had just transfixed a stag with an arrow’. The tapestry becomes a ‘living-breathing story’ for Nicholas. His creative ability is brought out vividly as he builds the story and pictures the fate of the hunter.

“The huntsman would escape with his hounds while the wolves feasted on the stricken stag”.

The author makes reader learn of Nicholas recalling the scene on the tapestry during ‘fearsome silence’ at the tea table. He creates the end to the story.

Conclusion:

In a nutshell, it can be said that after examining H. H. Munro’s selected short stories, “The Open Window” and “The Lumber Room”, I believe that ‘Literary Semantics’ add a new dimension to the examination and critical evaluation of any literary work., We can surely have a better understanding of any literary work through the binocular of Literary Semantics.’ Without it being used, criticism of any literary work would become monotonous and as a result, less engaging.

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Distance communication For And By The Deaf Through Cell Phone Language Followed In Gujarat

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- An attempt is made in this paper to resolve the problem faced by the friends in general and parents in particular to establish communication with the Deaf especially when they are away from one another.
- Various scientific gadgets have since helped to ease the communication with and between the Deaf when they are together or at one place like classroom.
- Since these gadgets are costly and the Deaf coming from poor families specially from rural areas of our country, they are hardly useful for distance communication.
- Cell Phones being easily available now and affordable, this paper describes signs followed in Gujarat and emojis for communication for and by the Deaf through cell phone.

Observation of 1) Mary R. Power, Des Power and Luis Horstmanshot is that very little published work is available in the arena of Deaf people's use of communication technology it is not even now far from the truth.

2) Power and Power (2004) and 3) Bowe (2005) have recorded, for the first time since the telephone was invented, the Deaf using short message service (SMS) can be an equal Communicative Footing with hearing people who use cell phones.

Sign Language DVD 4) has been my first attempt in order to ease the communication within Deaf and between parents and their deaf children. The DVD has pictures, sound, write-ups, visuals and above all sign language used in Gujarat. It has proved its worth and will be evident from happiness of parents and friends of the Deaf, be they Deaf or normal. In order to further ease the communication smart cell phone was considered as it is now easily available at affordable price. Cell phone with vibration alert for the Deaf was chosen to communicate via SMS and videos.

In India, we have many languages and cultures thereby different gestures of expression. It is therefore not easy to prescribe any standard SMS language. In this paper, sign language used in Gujarat is followed with the help of complementary universal emojis. English and / or Hindi can be used as an interpreting / link language.

For formulating SMS the signs of alphabets of Gujarati and English / Hindi need to be driven home to the hearing receiver of communication, as the receiving Deaf understands it, but not hearing ones.

Signs of English alphabets 1) A Deaf child resides in a hostel and is in a need of money.
How will he / she express ?

SMS Send Money



2) To inform parents about vacation.

SMS

Date 14-10-2017



3) To inform about accident

SMS

Come soon ASAP



4) Invite parents to a function.

SMS

Come for school function.



5) To express happiness over selection for a job.

SMS

Got a job.



6) seek permission for joining a tour organized by the school.

SMS

Want to go for picnic.



7)

To 7) wish best of luck.

SMS Good luck dear.



8) Inviting friends for a birthday party.

SMS Date 25-11-2017 at City Pride Hotel.



9) Attending marriage of a friend

SMS Date 10-12-2017, Bhavnagar



Some examples of abbreviated SMS language can also contribute towards saving of space in the SMS, they are :

@	for 'at'	AKA	Also Known as
BF	Boy Friend	BBN	Bye Bye now
GF	Girl Friend	F2F	Face to Face
2nite	Tonight	IOW	In Other Words
2G4U	Too Good For You		

Emojis considered most useful to ease the communication are listed here, with their explanations.



From the above it will be evident that a gate-way can be opened to customized communication between, and with the Deaf by hearing people.

The Role of Religion and Culture in Khaled Hosseini's Novels *The Kite Runner* and *A Thousand Splendid Suns*

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Religion and culture are two sides of a coin. The fundamental rules of religion itself give birth to the culture. According to Sir Edwad B. Tylor Culture is that complex whole which includes knowledge, belief, arts, morals, laws, customs, and any other capabilities and habits acquired by human as a member of society.

(*The Sociology* P: 37)

So we can say that culture means the lifestyle of human. Religion is the backbone of this lifestyle. From the very birth man is a member of one religion and his lifestyle develops according to the rules of that religion. So religion creates the culture of society and this culture connects the members of society, protects society and tries to develop it. But sometimes this religion itself becomes the destroyer of the society. Here Khaled Hosseini in both of his novels *The Kite Runner* and *A Thousand Splendid Suns* describes Islamic religion and Afghan culture. The religion has created the culture of Afghan society and the same religion has destroyed the culture of Afghan society.

Khaled Hosseini Afghan-American writer known for his novel *The Kite Runner* deals with the themes of friendship, guilt, betrayal, and redemption in his novels *The Kite Runner* and *A Thousand Splendid Suns*. Hosseini describes Afghanistan as a main protagonist in all of his novels. He does not problematise the situation of Afghanistan in his novels, but merely presents the situation as he finds it and allows the reader to form an opinion about the people of Afghanistan. Khaled Hosseini's two novels *The Kite Runner* and *A Thousand Splendid Suns* are about the racial and political differences which take a toll on the lives of the people. Along with this, they are also about the gender differences so much so that the novels treat the situation of man and woman separately. *The Kite Runner* examines the situation of man, the male whereas *A Thousand Splendid Suns* examines the situation of woman, the female and says that after the arrival of the Taliban, the woman is a doubly marginalized being.

In the first part of his novel *The Kite Runner*, Hosseini presents the positive side of the religion by introducing two characters Ali and Hassan. Ali is the servant of Baba and Hassan is his son. The mother of Hassan has run away after the few days of his birth and he was brought up by his father. Ali is the man who follows all the rituals of religion and teaches that to his son Hassan. He performs *Namaz* five times a day and if he fails to pray, he performs *Kaza* his son Hassan also follows him. This gives them a moral strength to face the problems of life and they enjoy the life in poverty. Religion makes them man with moral values. While on the other hand two major characters of the novel Baba and Amir both have all the facilities available but then also they cannot enjoy their life and suffer. Baba never performs any ritual of the religion and also prevents his son from performing it. They both are good at heart, wealthy persons, men with moral values but the peace of mind is absent.

Afghanistan is Islam dominated country and Islam is divided into two sects Shi'a and Sunni. In Afghan society pasthunes belong to the Sunni sect and Hazara and Tajik belong to the Shi'a sect. Pasthunes are wealthy people and in majority, they are considered to be the real Afghan, while Hazara are their servants, they are in minority and it is believed that they are not real Afghan, circumstances forced them to migrate to Afghanistan. Tajik is the community which is also in minority and belongs to Shi'a group and middle class. Pasthunes

always consider Hazara as their servant and not human, they always ill-treat them and Hosseini describes this through the rape scene, in which Aseef (Pasthune) does anal sex with Hassan (Hazara).

This rape is not a rape of Hassan by Aseef but rape of Hazara community by the Pasthune community. Pasthunes never consider Hazara as human they always consider them as a thing whom they can use according to their need. In this description we can see that Hassan didn't struggle, didn't even whimper, Amir finds the sense of recognition in his eyes. This is the recognition of Hazara community. The powerful Pasthune people always rape the powerless Hazara not only physically but also emotionally and Hazara cannot protest as they are in minority and powerless, they have accepted that life. The beautiful woman of Hazara community becomes victim of promiscuity. The man is also aware of the fact that the child whom, society considers as his child is actually a child of a wealthy Pasthune, but then also he is forced to accept that child as his own child. If Pasthune man is in love with Hazara woman he can make her mistress but cannot marry her and cannot accept her child.

This inner differences of Pasthune and Hazara played a major role in the political history of Afghanistan from the rule of King Nadir Shah to the rule of Taliban. King Nadir Shah was well wisher of Afghanistan and after his death, his son King Zahir Shah ruled on Afghanistan following the path of his father. In 1973 when Zahir Shah was receiving treatment for eye problem and therapy for lumbago in Italy, former Prime Minister Mohammed Sardar Doud Khan seized the power in non - violent coup on July 1973. Doud Khan was in favor of democracy so he abolished the monarchy and declared a Republic with himself as its first President and Prime Minister. During the rule of Doud Khan the condition of Hazara people became worse than before. Some Pasthunes under the influence of Hitler demanded the massacres of Hazara people but it was not practiced during the rule of King Doud Khan. Then PDPA came into the rule which was in favor of modernization and made certain changes in their religious customs which led to riots. Finally PDPA invited Red Army of Soviet Union and with this, communist ideology also entered Afghanistan; so Hazara and Tajik made revolt against Pasthunes. During that time Russia and America wanted to be super power. America was not happy with this entry of Soviet Union to Afghanistan so they supported the rioters by providing weapons through Pakistan. With the help of Osama bin Laden America had created Mujahideen in Afghanistan and Pakistan had played a major role in it. During that time ISIS wanted to create Islamic States of Asia by connecting all the Islamic countries of Asia. Finally Afghanistan proved to be a battlefield of the intellectual war of Russia and America. Mujahideen succeeded to conquer Soviet Union but the leader of Mujahideen Ahamad Shah Massoud "the lion of pinjshir" belonged to Tajik community so he was not accepted as Prime Minister by the people. Finally another religio - politico group came into existence under the leadership of Mullah Omar which later became known as Taliban. Taliban killed Massoud and came into the rule.

When Taliban came into the rule they implemented their own understanding of Sharia as the judicial system of Afghanistan. With this Hosseini describes the gender difference in the Islamic religion. According to Sharia if man commits adultery there is provision to hit him 100 hunters while if a woman commits adultery she is stoned to death. Woman is not allowed to wear jewelry, use cosmetics. She was not allowed to speak in the presence of men and go out for the work. She was not allowed to go out of the house without *Mahram*. So during the rule of Taliban, life of women became worse.

Taliban had also committed about 15 massacres between 1996 and 2001. Mostly Shi'a people of Hazara ethnic background became victim of these massacres. In 1998 Taliban had kidnapped about 4000 civilians and killed them at Mazar - i - Sharif. Several Iranian diplomats also became victim of that massacre and because of that Taliban had fought with 150000 Iranian soldiers at the Afghan border, and later Taliban were forced to return the dead bodies of Iranian diplomats. Later it was revealed that Bin Laden's 055 Brigade was responsible for that mass - killing of Afghan civilians and Pakistan and Arab had played an important role in it. The documents revealed that Pakistani President pervez musharraf had sent thousands of Pakistani to fight alongside the Taliban and Bin Laden against the forces of Massoud. The documents had also revealed that the parents of those Pakistani nationals knew nothing regarding their child's military involvement with the Taliban until their bodies were brought back to Pakistan.

Through the character of Ali and Mullah Faizullah Khan, Hosseini describes the orthodox Islam religion and rituals of Islam but at the same time with the description of Baba he contrasts the orthodox Islamic religion to humanism. Mullah Faizullah Khan, who teaches religion to the children in Afghanistan is an orthodox Muslim; and Ali the Hazara man is the believer of God and he follows all the rituals of Islam, like offering Namaz five times a day, reading Qur'an etc, and he also teaches all those rituals to Hassan. Baba the practical man is in favor of modernization and he is against the orthodox Islamic religion. For him there is one religion and that is humanism. So in the philosophy and thinking of Baba, Hosseini depicts his own idea about religion. Mullah Faizullah Khan teaches Amir that drinking alcohol is sin, so when Amir watches his Baba drinking alcohol he tries to prevent his Baba from being a sinner. When Amir stops him Baba replies :

"first understand this and understand it now Amir: you will never learn anything of value from those bearded idiot they do nothing but thumb their prayer beads and recite a book written in a tongue they don't even understand".

(*The Kite Runner* p:16)

Here Hosseini clearly describes his own idea about religion and religious authorities. According to Hosseini religion is not that which is written in the books or which is taught to us by the religious authorities. So here in the character of Baba we can clearly see that he did not follow religion in conventional sense. He never went to Mosque for Namaz and he never prays to God but by building an orphanage he gives shelter to many children for whom there is no one to take care. So according to Hosseini humanism is the best religion and Baba is the most religious person from that point of view. According to Hosseini the religious authority who teaches us religion and considers themselves as man of God and knowledge, they themselves don't know anything about the religion. They are just blind followers and nothing else. So Baba teaches religion to Amir saying that :

"Now no matter what the mullah teaches, there is only one sin, only one. And that is the theft. Every other sin is variation of theft. Do you understand that?"
"When you kill a man, you steal a life," Baba said. "You steal his wife's right to a husband, rob his children of a father. When you tell a lie, you steal someone's right to the truth. When you cheat, you steal someone's right to fairness. Do you see?"

(*The Kite Runner* P :17)

So, Hosseini is of the opinion that religion does not only mean praying to God but helping the person who is really in need of it. Religion means to live life with moral values and keep oneself away from the sin of theft as it is described above.

Hosseini not only contradicts orthodox Islam with humanism and philosophy of Baba but also describes the corruption in religion or two different faces of the religion. One is for poor or lower class of the Afghan society while another for wealthy or higher class of the Afghan society. The lower class of the society is forced to follow all the rituals of religion while the upper class has freedom to live their life in their own manner without following the rituals of the religion. There is no one to criticize them for their behavior towards the religion, even Mullah, the religious authority, would not dare to ask them to follow religion and criticize their rituals. Through the character of Aseef and Baba, Hosseini describes the religion of upper class of Afghan society. Aseef commits the rape of Hassan, while lust for sex is one of the major sins in Islam and Baba drinks alcohol, while drinking Alcohol is also one of the major sins in Islamic society.

Hosseini depicts the two images of Afghan culture in these novels (i) Pre Soviet era of Afghanistan when culture and technology were developing during the rule of King Nadir Shah and people were enjoying freedom. (ii) Violence and destruction created by Soviet Union, Taliban and Mujahideen in Afghanistan which has destroyed Afghan culture. In the first novel by describing the kite flying festival Hosseini describes the freedom in Afghan culture. The sky is the limit for Afghan people. There was everything art, literature, music, poetry, painting, movies etc. People were enjoying their life by celebrating different festivals. There were statues of Buddha and temples which suggested that Afghan culture was the culture of acceptance and tolerance. When Taliban came into the rule they had first banned kite flying festival. The crowded streets of Afghanistan turned into curfewed one. Arts, poetry, literature, movies etc were banned. Finally they destroyed the statues of Buddha and temples with this Afghan culture of acceptance and tolerance was destroyed.

In both of these novels Hosseini describes the virtue of *Nang* and *Namoos* of Afghan man. In Afghan society *Nang* and *Namoos* (honor and pride) of women is the matter of respect and pride for the men. Afghan man can do anything to protect *Nang* and *Namoos* of woman. So he describes an incident where Baba fights with Afghan soldier at the risk of his life in order to save *Nang* and *Namoos* of woman whom he did not know and earns respect in the eyes of people. In the second novel Hosseini presents another version of Afghan man through the character of Rasheed. Rasheed is used to read porn magazines and marries with three girls and destroys their life. He also fights for the *Nang* and *Namoos* but only when it is the matter of his wife or daughter. So Hosseini suggests that in Afghan society *Nang* and *Namoos* are matter of respect and pride for man only when it is the matter of his relative. Rasheed used to read porn magazines where the models might be the sister and wife of someone but it does not make any difference to him.

To some extent in these novels Hosseini tries to contrast American culture and Afghan culture. In Afghan culture relation matters more than money and rules, while in American culture money and rules matter more than relation. Hosseini describes one incident where Baba was asked for his identity card by the shop owner from where they were buying since years so Baba becomes angry. While in Afghanistan Amir and Hassan were used to buy Nans by using a wood as credit card. In Afghanistan Baba had such reputation that no one was ready to take money from him. Hosseini also contrasts Afghan market and American market. In American market there are shops where the rate is fixed for the thing while in Afghan market man is free to bargain with the merchant and to choose the things. In this description of flea market (Afghan market) Hosseini describes Afghan culture, where girl and boy are not allowed to talk in the absence of their parents, women gossip about the boys and girls of others, the food and eating style, the dressing style, the Afghan greeting like *salam malekum* etc.

In both of these novels Hosseini describes culture and political changes in Afghanistan. Religion has played major role in creating culture and political changes in Afghanistan. In the rule of King Nadir Shah and King Zahir Shah culture and technology were developed in Afghanistan because both the sects Shi'a and Sunni were considered equal in their rule. When Doud Khan came into the rule conflict had taken place between Shi'a and Sunni because of that Mujahiddin and Taliban came into existence which has destroyed the culture of Afghanistan. Afghanistan is still suffering from Taliban, the attack Mazar - i - Sharif is an example of that.

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Representation of Colonialism and its Resistance in Literature

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Frantz Fanon has rightly observed in context of Language of Colonized, 'Every colonized people in other words, every people in whose soul an inferiority complex has been created by the death and burial of its Local Cultural originality - finds itself face to face with the language of civilizing nation; that is, with the culture of Mother country. The colonized is elevated above his Jungle status in proportion to his adoption of mother country's cultural standards.' (Bass) **Colonialism** is the policy or practice of acquiring full or partial political control over another country, occupying it with settlers who unsettle the native people in their own homeland by exploiting them economically. (English Oxford Living Dictionaries) While **Postcolonial** view is talking about effects of colonialism and human consequences of external control and economic exploitation of native people and their lands. (Wikipedia) Rereading of literary works happen a lot with the help of the critical analysis of history, culture and literature. This paper seeks to point out the power of colonizers through its representation in literary work, '**Robinson Crusoe**' by Daniel Defoe While in Spost colonial aspect the '**Silence**' of colonized people is broken and voice of resistance for their identity and freedom is given in the literary works like '**A Tempest**' by Aime Cesaire (French writer) which is an adaptation of Shakespeare's '**The Tempest**' from a Postcolonial perspective. Thus, this paper focuses on the narration of colonialism done by two different writers, white writer **Daniel Defoe** and black writer **Aime Cesaire** and how their writings can be distinguished by examining their works.

Keywords: Colonialism, Post colonialism, Robinson Crusoe, A Tempest, Daniel Defoe, Aime Cesaire

Literature and Colonialism :

Literature's pivotal role in both colonial and anti-colonial discourse has begun to be explored, the relationship between colonialism and literature was not, until recently, dealt with by literary criticism. Literary texts do not simply reflect dominant ideologies but encode the tensions, complexities and nuances within colonial cultures. Finally, literature is also an important means of appropriating, inverting or challenging dominant means of representation and colonial ideologies. The colonial context is not just 'reflected' in the language or imagery of literary texts, it is not just a backdrop or 'context' against which human dramas are enacted, but a central aspect of what these texts have to say about identity, relationship and culture. (Loomba)

The study of Colonialism in relation to literature and of literature in the relation to colonialism has opened up important new ways of looking at both. Modern European colonialism was by far the most extensive of the different kinds of colonial contact that have been a recurrent feature of human history. By 1930s, colonies and ex-colonies covered 84.6 percent of the land surface of the globe. (Loomba)

"Colonialism is a settlement in a new country... body of people who settle in a new locality, forming a community subject to or connected with their parent state; the

community so formed, consisting of the original settlers and their descendants and successors, as long as the connection with the parent state is kept up.” (Loomba)

(Oxford English

Dictionary)

This definition avoids many things and seems innocent but when it talks about ‘settlement’ of colonizers, it actually unsettles the native people who already live in those places and it is not new country, it is old country of natives. Colonialism was not an identical process in different parts of the world but everywhere it locked the original inhabitants and the newcomers into the most complex and traumatic relationship in human history. So, colonialism can be defined as the conquest and control of other people’s land and goods. (Loomba)

Representation of Colonialism :

Robinson Crusoe by Deniel Defoe, he is most famous for this novel which is second only to the Bible in the number of its translations. Robinson Crusoe features a British trader as the hero and the novel is set on a distant Caribbean island cries out for interpretation of the text in the colonial contexts. It is powerful adventure story which revolves around the survival of Robinson Crusoe on an unknown Island. The process of colonialism is described throughout the novel with various points. Here, **Robinson Crusoe** can be seen as prototype Colonizer who travels to different places and ruled there or established their colonies. Character of **Friday** is of colonized people who were controlled by colonial rule on their own native land.

This is not just an adventure story but commonly regarded as the prototypical colonial novel of the eighteenth century. Crusoe has built his empire on the Island as Edward Said comments that ‘Robinson Crusoe’ is **“a work whose protagonist is the founder of a new world, which he rules and reclaims for Christianity and England”**. There are many aspects which help to get an idea of colonial rule like **Politics of naming**, this point is discussed by Salman Rushdie in his essay **“Commonwealth Literature does not exist”** he criticizes the system of naming that how the writers from different parts of the world like Canada, Australia, India are same and can come under the general category that is Commonwealth writers. In the beginning of Robinson Crusoe, Crusoe give the Christian name ‘Friday’ to one of the inhabitant of an island from which the process of colonizing is started. Crusoe says **“I made him know that his name was to be Friday I likewise taught him to say Master”**. (Defoe) The first word that he teaches to Friday is ‘Master’ which try to say that Crusoe want to be master and make Friday his servant rather than friend. He became ruler of an island and imagines himself **“Lord of a whole manner or if I pleased, I might call myself King, or Emperor over a whole country which I had possession of”**. His treatment with Friday as his servant make him an archetype of colonization. “Crusoe assumes possession of him_in the way that Columbus assumed_possession of the land (America) by his naming”

Brett. C McInnelly comments that “Robinson Crusoe stands as an allegory or figure of colonialism Defoe transform the colonialism through the power of fictional representation into the adventures of the single man who masters an island,_his native companion, and himself. His formal realism works_to unfold the myths of psychological and economic self sufficiency in the texture of convincing detail.”

After giving the name to Friday the **Master-slave relationship** started between them which is the main point of colonial rule. Crusoe treats Friday as his slave and give commands and Friday follows his commands. Friday became slave on his own native Island. The master-

slave relation in the novel is displayed when Robinson Crusoe is taken captive by the Moors and made a slave to a certain master. He however, manages to escape from there with a boy called Xury. The kind of relationship the two of them have is the second place where master-slave dialectic is portrayed. Xury chooses to remain obedient to Crusoe even until he is sold to a certain pirate. Critics are of the view that Robinson Crusoe, in the island can be compared to the whole European Citizens and Man Friday, the whole African slaves. The novel is in fact, a microcosmic representation of the whole concept of Master-Slave culture that persisted during those times in Europe. (Gohil)

Language, Culture and Religion are three important aspects which Crusoe taught Friday to dominate over him. He taught his language to Friday that is **English** which is seen as their tool to dominate over the world. He also wanted to spread his own religion 'Christianity' when he talk about Jesus Christ, his God is superior and Friday easily gets convinced which shows his total submission as an uncivilized and his conversion to Christianity is another important aspect of colonialism. In Crusoe dialogue, we can see how Friday is being his slave,

Crusoe: at length he came close to me; and then he kneeled down again, kissed the ground, and laid his head upon the ground, and taking me by the foot, set my foot upon his head; this, it seems, was in token of swearing to be my slave for ever. (Defoe)

Crusoe is calling him '**my man**' as he believes that Friday is his servant nothing else. He make Friday aware of his culture that wearing clothes is better than nakedness through which he try to prove that his culture is more civilized than Friday's. Friday also afraid of gun that Crusoe is showing him as the tool to frighten 'Other'. When Crusoe tells Friday to go back to his own land while that island is of Friday but Crusoe encroaches Friday's land but Friday never resist against him. Crusoe believes as all English men that it is his business to teach every civilized habits to Friday. There is not only Crusoe's physically but also culturally and linguistic dominance too.

So, Robinson Crusoe is more than the simple adventure story, island where Crusoe lives is paradoxical one because it simultaneously became heaven or paradise for Crusoe. It shows the man's journey to Christianity and how his faith gives him sense of power which he pushes on others. The novel does not only portray the allegorical journey of spiritual development but also of Colonialism.

Resistance against Colonialism

In postcolonial theory, voice is given to marginal identities or characters who are on the periphery in the early narration or in history, but through the retelling of history from post colonial perspective, these identities come in the centre. Like in the play '**The Purpose**' by **T.P Kailasam** which is the retelling of **Ekalavya**'s story from Mahabharata by the post colonial theory of **Subaltern** and other is Tom Stoppard's '**Rosencrantz and Guildenstern are dead**' is rereading of the play '**Hamlet**'. Similarly, '**A Tempest**' by Aime Cesaire (French writer) is an adaptation of the play '**The Tempest**' by **William Shakespeare** from postcolonial perspective. This postcolonial text explores the relationship between **Prospero**, the colonizer (white master) and his colonial subjects **Ariel** as **mulatto** and **Caliban** as **black slave**. These characters are the focus of the play as Cesaire foregrounds issues of **race, power and decolonization**. In '**The Tempest**', character of Prospero and Ariel is glorified than Caliban, he is silent and marginalized in this while Aime Cesaire puts the character of Caliban in the center as a resisting voice against colonial power.

‘Une Tempete’ (A Tempest) was originally written in the French in 1969 by Aime Cesaire in which he developed the **Negritude movement** which raises the question of French colonial rule and restores the cultural identity of blacks in African Diaspora. Since then, he has used his words as weapons to wake the whole world to the possibilities and opportunities of making true the dream of freedom. This is the third play in a trilogy aimed at advancing the tenets of negritude movement. The play was translated into English by **Richard Miller** in New York. The action in the play is quite similar to that of the Shakespeare’s play, though Cesaire emphasizes importance of the people who inhabited the island before the arrival of the Prospero and his daughter Miranda. But after that both Ariel and Caliban were enslaved by Prospero, though Caliban was the ruler of island before Prospero’s arrival.

The two major changes are here that first, the character of Ariel portrayed here as a mulatto than spirit and Caliban as a black slave. Second is the addition of a black devil God **Eshu**. Main focus here is the never ending quest of Ariel and Caliban to gain freedom from Prospero which can be understood through the dialogues of Ariel and Caliban. For example,

Ariel: (shouting) you’ve promised me my freedom thousand times, and I’m still waiting.
(Cesaire)

This shows the continuous struggle of Ariel to be free. Prospero discussed with Caliban about the **language** as a source of dominance or ruling over someone when Caliban talks in his native language, Prospero force him to speak English language than his native language.

Caliban: Uhuru! (Swahili word for Freedom)

Prospero: Mumbling your native language again! I’ve already told you, I don’t like it. You could be polite, at least a simple “Hello” wouldn’t kill you. (Cesaire)

Prospero told Caliban, **‘you ugly Ape’** and used many bad words like savage, dumb animal, a beast, villain, nothing but an animal etc.

Prospero: I educated, trained, dragged up from bestiality that still clings to you.

Caliban: In the first place, that’s not true, you didn’t teach me a thing! Except to jabber in your own language so that I could understand your orders. (Cesaire)

Through these dialogues, we can understand that how Britishers boasted that they have responsibility to civilize whole world. They believe that they make us civilized but in Caliban’s view, its for their advantage that they want more clerks who work for them. So, they have educated us and make us civilized people.

Prospero: What would you be without me?

Caliban: Without you? I’d be the king, that’s what I’d be, the king of the Island. The king of the island given by my mother, Sycorax. (Cesaire)

These two dialogues can be understood with the example of British Raj over India. Before, their ruling over India, India was known as **Sone ki Chidiya** but after their ruling, India became economically very poor. Here, in this question Prospero make himself superior to Caliban but Caliban is not silent here, he gave appropriate answer to Prospero.

Caliban tells Prospero that **“I am not interested in peace; I am interested in free will.”** Here Caliban is presented as free individualistic person and rebel. As an African black who received French education, Cesaire found that what colonization has taken away from

him, is not only land but also his language, culture and identity. His work has influenced many writers like **Frantz Fanon** who has written '**Black Skin White Mask**', it is about the French colonialism and Psychological study of Racism. Césaire's Caliban is conscious of his being conquered and enslaved in which Césaire's idea of Negritude is partially embodied. He knows more clearly what Prospero has 'stolen' from him, his land, his language, his culture and consequently his identity. Caliban has an awareness to defend what belongs to him by using his own language as a protest and identifies himself with his own land and culture that he is resisting for that encroachments as he said, **"Dead or Alive, she was my mother and I won't deny her!... I respect the earth because I know that it is alive."** (Fei)

Caliban generally viewed as an almost archetypal representation of the third world colonized subjects like the group of developing nations, especially of Asia and Africa, that do not align themselves with the policies of either the U.S. or the former Soviet Union. These countries have no power nor highly developed compared to First world. (Dictionary) In his development up to mid-20th century Caliban symbolized the third world as imagined by Europe to justify colonialism. This character has developed into a positive symbol of the third world view that highlights the implacable spirit of Caliban against Prospero's subjugation. It is interesting to situate the process of Caliban's subrogation within the realm of postcolonial theory. Postcolonial theory has raised some problematic definitions and articulations due to ambiguities of the term itself. **Bill Ashcroft** defines postcolonial theory as; "that dynamic of opposition the discourse of resistance to colonialism which begins from the first moment of colonization. I must definitely do not mean after colonialism because that would be to suppose an end to imperial process." (Dave)

This definition quite relates to this text that voice of resistance to colonial rule is very well portrayed here through the character of Caliban when he renounced his name "Caliban" given by his master Prospero through his conversation with Prospero which is very important for postcolonial aspects. The allusion to **Malcolm X** cements the aura of cultural reclamation that serves as the foundational element of 'A Tempest'. (Dave)

Caliban: "I've decided I don't want to be called, 'Caliban' any longer, it's the name given by your hatred and every time it's spoken, it's insult. Call me 'X'. That would be best. Like a man without a name. You have stolen everything from me even my identity! Uhuru! " (Césaire)

Here in this dialogue, Caliban said that 'Call me **X**' which is free from any biases like gender, caste, race, class etc. We may say that here writer wants to criticize the view of Shakespeare that '**What is in the name?**' but here name is very important and have particular significance which creates the identity of a person. When we try to see the meaning of '**Caliban**' in dictionary, it give meanings like brutish, beast, savage, deformed slave, ugly etc. So, it creates the identity of Caliban as a slave.

Caliban: "I'm not interested in defending myself' My only regret is that I've failed"

This last dialogue of Caliban can be read as a whole that after the so many attempts to get freedom, he fails and he has its regret. Caliban never decolonized himself from Prospero. Caliban is the spokesman through which Césaire can vent his anti-colonial anger on Prospero, who here as we have said, is a representative of all the colonial empires of Europe. In the end Caliban holds Prospero accountable for all the psychological damage he has suffered:

You lied to me so much about the world, about myself, that you ended up by imposing on me an image of myself: underdeveloped, in your words, undercompetent-that's how you made me see myself! ...

This may as well be the official letter all postcolonial subjects post to the former Empires for it speaks of the mental slavery. (Wordpress)

Thus, after studying works by these two different writers, we can say that when any western writer writes about any third world country, he glorifies his own empire but when writer wrote for his own country, he more focuses on the marginal identities and their problems which he has himself experienced. So, we can say that '**Colonialism can't die**'. If once we are colonized, it remains forever, we can't escape from it. It is still present in our mind in different ways like when we use many things like English (colonizer's) language, their ceremonies like Ring ceremony, things like Pepsi, Coca-Cola, their game Cricket which has become the popular game of India. We have to think that,

Are we really free from colonial rule in this 21st century?

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Representation of Gandhian thought in selected Indian English Novels

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“Be the Change, you wish to see in the world”-Mahatma Gandhi.”

Mahatma Gandhi had been a great influence not only on Indian but also the world Literature. He was a socio-political figure who cannot be forgotten or ignored. He has influenced every aspect of human consciousness.

This paper focuses on how Gandhian thought and ideology inspired and influenced the Literature especially Indian writing in English. Gandhi believed that “Literary education is of no value, if it is not able to Build a Character” And Gandhian philosophy is Non -violence, Untouchability, In the period from 1918-1950, in the anti-colonial against the British time was grossly occupied by Gandhian ideology from social to cultural and from political to economical. Still now we can see the effect of him in literature. It has huge and deep effect on the Indian writers especially on the Indo-Anglian novelist. Gandhi also wrote in English for the writers of this generation. Gandhian thought became a powerful metaphor.

R.K Narayan and Raja Rao were most celebrated novelists of India in 1930 and 1940. Both novelists had depicted Gandhian thoughts in their novels like, *Waiting for Mahatma* and *Kanthapura* are best for analyzing. To study the influence of how Gandhian ideology and thought are influenced in Indian Writing in English.

Thus, there are so many ways in which Gandhian thought and ideology have affected the Literature in a positive way.

[Key words]:- *Gandhian thought, Indian writing in English, Untouchability, Non-violence, home economy, etc.*

Representation of Gandhian thought in selected Indian English Novels

Introduction :

Gandhian thought had a deep effect on the Indian writers especially on the Indian writing in English. Gandhi insisted on high thinking and simple living which was also reflected and highlighted by the literary English authors of the time, mainly Raja Rao, Mulk Raj Anand, R. K. Narayan, who portrayed the real picture of the society in their novels and stories from various perspectives, by presenting the influence of Gandhiji on Indian villages and towns.

One of the most popularly discussed and yet many-a-time controversial figure of Indian politics is Mahatma Gandhi. There is hardly any area in the pre or post-independence era that he had left untrammelled for the sake of Indian development and independence. He is such a socio-political figure who is barely impossible for someone to forget or ignore. He has influenced every aspect of human consciousness and there is hardly any discipline that he has left unmentioned. He is an immense source of writing himself and has influenced different discipline and very many writers from different fields like history, politics, philosophy, literature, sociology and so on, have him as their central themes.

Reading some of the basic books and going through certain phenomenon, Indian English Literature and Gandhiji is still left untold at certain historical, social and cultural ends and so I would like to make a modest attempt in re-inventing the Mahatma in the light of the Indian

English Literature. Indian Writing in English literature of the Gandhian age was inevitably influenced by political and social epoch-making developments in Indian life. He explains that Indian Writing in English in fact “discovered some of its most compelling themes” during the Gandhian era.”

Gandhi's Ideology:

Although he was a political leader, Gandhi gave the greatest priority to religion. Hinduism with its message of Ahimsa is most appealing and relevant to Gandhi. The influence of the Bhagwad Gita and Ramayana on Gandhi is a well known fact. Apart from these Hindu scriptures, Gandhi firmly believed in the Bible, the Quran and the Zend Avesta. Gandhian philosophy has close relation with the philosophy of Karma, theory of submission, Varnashram Dharma and so on.

Identity and Nationalism in Gandhian Literature:-

In the 1930s nationalist Indian literature focused on shaping Indian identity, to recreate identity there had to be a separation from colonial power culture and ideologies. This separation is fundamental because it allowed people to define themselves outside of British constructions of India. The novel written during the period deals with almost Gandhian Literature with the idea of “One nation” and “One Identity”. As a language English in India achieves the first goal of erasing the internal differences which constitute regional identity within India. The Indian novelist in English was preoccupied with the representation of India in its identity its most important practitioners were R.K Narayan, Raja Rao, and Mulk Raj Anand.

Mahatma Gandhi's influence in Indian writing in English (Novels)

India being a religion-oriented country with a majority of half-literate and nonliterate population can only be motivated and mobilized through a traditional mode of communication and in addition. Gandhian philosophy was mainly based on

traditional and labour oriented technologies. The inspiration and influence which our literatures of all languages have imbibed from him is well noted in the theater, folk activities and literary writings based on his life, preachings, and ideologies and of course his welfare activities nationwide. Such a medium produced an immediate feedback from the audience from all parts of the country, as things got well assimilated into their hearts and minds, and the whole India could respond unitedly at his call. The writers worked in different languages in those days were mostly people who had come either directly under Gandhiji's influence or many who had taken part in the freedom movements, or they were highly influenced by his thinking. Their writings were immensely burdened with Gandhian idealism, lifestyle, his teachings and anti-colonial stands.

Bhabani Bhattacharya specifically sums up the elements that the writers then incorporated from Gandhiji: “In every Indian literature a new thinking emerged. There was to be shift of emphasis from the rich to the poor, from the intellectual to the man of character and inner culture, from the educated to the illiterate and the voiceless, and deep rooted in these revaluations was social reform.”

Gandhiji was so much part and form of any literary genre of that period that he made appearance in many dramas, novels, stories and in poems. Gandhiji's social activities were development oriented and his idealism was democratic, rural and homogeneous in nature. It was not only the literary writers who played

an active role in reflecting the then Gandhi-mania of the entire country but also the nationalist Press, local newspapers and journals which portrayed the bhakti cult of the Mahatma through different anecdotes, feature articles, soft news and of course, snippets, thereby proving the immense popularity of the political figure who was slowly turned into a divine entity, a messiah who was sure to bring a revolution in human history as Buddha or Christ could. Newspapers like the 'Swadesh', 'Aaj', 'Abhyudaya', 'Gyan Shakti' and local dailies, pamphlets etc all contributed accordingly and respectively in portraying the local reactions in favour of Gandhiji and thereby popularizing him. The myth of the Mahatma was a result of the projections of the existing patterns of popular beliefs about the worship of the holy miraculous ages in rural India.

Almost all of the novels of that era represent events which distinctly correspond to the examples of actual incidents and teachings that Gandhiji in real life encoded during his visits at various places.

Writers who wrote Mostly on Gandhian thought in their Novels:

Three novelists that are considered as the pioneers of the Indian Novels in English are Raja Rao, R. K. Narayan and Mulk Raj Anand. These three were highly influenced by Gandhian Ideology that their almost all novels' themes were on it. Here are some of the examples of the novels written by these three in which the plot represents the Gandhian thought that is used so as to improve the society and make new nation as per the thinking of Gandhiji.

❖ REPRESENTATION OF GANDHIAN THOUGHT IN RAJA RAO' NOVELS:

Raja Rao was an Indian writer of English language novels and short story, whose works are deeply rooted in Hinduism. He is novelist and a short story writer, he too is a child of the Gandhian Age, and revels in his work his sensitive awareness of the forces let loose by the Gandhian Revolution as also of the writing or steady pulls of past tradition. His four novellike

- | | | |
|----|-----------------------------------|-------------|
| 1. | "Kanthapura" | 1938 |
| 2. | "The serpent and the Rope" | 1960 |
| 3. | "The Cat and Shakespear" | 1965 |
| 4. | The Cow of the Barricades | 1947 |

"Kanthapura" as representation of Gandhian Novel

Kanthapura is Gandhian novel. We can find Gandhi himself in the novel but his characteristics are also there in the protagonist of the novel, Moorthy. Moorthy was taking part in struggle for freedom. He made efforts to unite people as Gandhi did. Following the footsteps of Gandhi, the government arrested him. Then the leadership of movement was within the hands of women of the village. Dandi March picketing of Boranna's toddy grove were led by Moorthy after he came back from prison. Many satyagrahis were arrested and it became the routine for people.

GANDHI'S THOUGHTS AND ITS IMPACT

Gandhian philosophy is introduced into the novel through Moorthy. He follows him as he goes for preaching and spreading his practice of Ahimsa and speaks the truth. He was also attracted by Gandhi's idea of making cotton yarn on the spinning wheel and to wear cloth spun and woven by their hands. They did not permit the foreign clothes. The villagers were going for Prabhat pheries (morning outings), they were gathering at the temple, practicing

Practicing of singing Bhajans (hymns). The villagers made their own song for Gandhi which describes the influence of Gandhi on them.

Example

Our king, he was born on a wattle-mat,
He's not the king of the velvet-bed,
He's small and he's round and
He 's bright and he is sacred,
O, mahatma, you're our king
And we are your slave (203 from text)

FREEDOM STRUGGLE FOR INDIA

The characters of novel, Moorthy, Achanna, Rachanna etc. are striving for freedom. The picture of Kanthapura is very well depicted by its author as it represents the freedom movement in all ways. The people of village fought against the Britishers non violently.

WHATEVER HAPPENS AT KANTHAPURA WAS HAPPENING EVERYWHERE IN INDIA.

We can find any exaggeration in description of freedom movement as it has repeated what was actually happening while freedom movement in India was going on. The protagonist, Moorthy was sent to jail and villagers were waiting for him. K.R. Rao sums up the situation in these words:

Moorthy release renews the dedication and Enthusiasm of the community. The villagers launch On the 'don't -touch-the government campaign 'UNACCOUNTABILITY

The village has the structure of castes. The small village symbolically, describes the situation of India, during the time of freedom. But it becomes good when it's time to fight against the Britishers. The novel defines if an upper class person goes to pariahs' house, he had to bathe after returning and if he /she goes there, they would be out casted from caste.

Epic Touch Or Mythological Theme

The novel has the quality of epic. Where are in the characters have huge power and go through the journey. Events of the plot one illusory: life is symbolic and women of Kanthapura are part of the continuing Ramayana. Gandhi is an Avatar of Rama sent from heaven to rescue Sita (India) from Britishers (Ravana). But in epics, violence is there but in Kanthapura it is a non violent movement. In this way, Raja Rao has given his story the perspective of Gandhian ideology by placing

Moorthy in the tradition of Rama, Krishna, the Buddha and other great saints who lead the errand of humanity to economic prosperity and spiritual satisfaction. The basic principles of Gandhi are derived from the thought of the ancient Indian scriptures especially from The Gita and The Ramayana which are integral part of Indian myth. Again Gandhi's politics is treated in a mythical manner and reality is explained through the mythical parallels from the Ramayana.

Raja Rao's novel Kanthapura: Moorthy's Character as an Avatar of Gandhi

However as an artist, Raja Rao does not introduce Gandhi directly as a character in the novel, and novelist has used artistically the Indian people's traditional faith in avatars for the

purpose of writing his novel. Thus, the central myth of Kanthapura is analyzed through the mythical analogy of lord Rama and Mahatma Gandhi. Since everybody in India is familiar with the story of Ramayana, the Kanthapurians are supposed to well follow Gandhi's fight with foreign rulers in terms of Rama Ravana opposition. What attracts most is the mythicization of the current situation to the extent that Gandhi is accepted as an avatar in his own life time. Nevertheless, on the surface Kanthapura may appear to be a political novel, but the complex of political events in it follow mythical patterns.

BARBARISM:-

Kanthapura focuses on the barbarism of the British rulers in dealing with non-violence origination of the freedom fighters. The government's response to the non-violent movement of villages is the use of brutal force targeting even women, old men and children. The police who become the immediate face of the Britishers, plunder the village after all men have been arrested and attempts of rape are made.

FOCUSING UPON FEMALE CONDITION:-

In Kanthapura, we find many women, the example is of Rachanna; a widow who refuses to cut her hair, break her bangles, wear only white and remains indoor. She questions the rules of society that requires her to be a widow though she has seen her supposed husband only once and that too at the age of ten. She entertains some romantic hopes in her association with Moorthy. Here the journey is of freedom, not the freedom from Britishers but also the innermost freedom, the freedom of expressing.

Representation of Gandhian thought in R.K Narayans Novels:-

R.K. Narayan full name Rashipuram Krishnaswamy Narayan, belong to the age of Indian Freedom Struggle of 20th century. He was an Indian writer, best known for his works set in the fictional south Indian town of Malgudi. The three bright stars, luminaries of Indian English literature, Mulk Raj Anand, R.K Narayan and Raja Rao started writing their fiction, largely in this period of great ferment and excitement. Some of their early works truly reflect the conditions and the problems that characterize the early decades of the twentieth century India and her people. The emotion of the their age in their fiction directly or indirectly.

Narayan and Gandhian Ideology:

Narayan has incorporated Gandhian ideology and philosophy in many of his novels, namely, *Waiting for the Mahatma*, *The Vendor of Sweets*, *The English Teacher*, *Swami and Friends*, *The Bachelor of Arts*, *The Man Eater of Malgudi*. The In the domestic surroundings of Malgudi., his imaginary town Narayan has artistically interwoven Gandhian ideology in these novels. His works manifest the multifarious facets of Gandhian ideology. His protagonists and characters are rooted and nurtured in the Indian ethics and philosophy are people in quest of truth who embody the greatest virtues of life and they are Gandhian in their own particular manner..

R K Narayans Novels:-

<i>Swami and Friends</i>	1935
<i>The Bachelor of Arts</i>	1937
<i>The Dark Room</i>	1945
<i>The English Teacher</i>	1938
<i>The Waiting for the Mahatma</i>	1955

<i>The Guide</i>	1958
<i>The Man eater of Malgudi.</i>	1961

Through his writings, Narayan tries to highlight the then foremost national issues and these issues are still relevant. He writes in favour of the 'Three Language Formula' as a national language. In the novels of R.K. Narayan we find an agreement with Gandhian thoughts and principles. Throughout his novels one can enjoy the fragrance of Indian ethics, values, and culture and these ideas related to nation and nationalism remained deeply-rooted in him throughout his life. Raja Rao is termed as a novelist of "metaphysical ideas" (Das 8), Narayan is often applauded as a painter of vivid Malgudi. The a microcosm of Indian social milieu. He has always been claimed as a novelist par excellence in matters of social criticism of India. But little has been written on how Narayan incorporates the profoundest ideas of nation and nationalism in his writings.

R.K Narayan's novel Waiting for Mahatma as Gandhian influence:-

R. K. Narayan's *Waiting for the Mahatma* was written in 1955, about seven years after the assassination of Gandhi. In it R. K. Narayan examines the influence of Gandhi on an average Indian. Sriram, the protagonist in the novel is representative of the mediocre, middle class Indians with his foibles and faults. It is his only novel which places Gandhi at the centre of the text.

The Idea of Non-violence:

Narayan depicts Gandhian ideology of non-violence in the novel. There is a reference to Mahatma's arrival. Since Gandhi had mass appeal, a huge gathering of Malgudian citizens are waiting on the bank of Saryu to receive their beloved leader. Volunteers clad in white Khadi guide the people and maintain law and order at the meeting. Despite severe heat, the crowd sat patiently and uncomplainingly on the hot sand. As the Mahatma reaches the venue and delivers his speech, "No good. Not enough. I like to see more vigour in your arms, more rhythm, more spirit. It must be like the drum beat of the non-violent soldiers marching on to cut the chains that bind Mother India.... I want to see unity in it."

Swami and Friend novel's influence of Gandhian thought:-

R.K. Narayan's *Swami and Friends* is a systematized attack on Indian cultural values. Swaminathan is a protagonist of the novel. He was educated in Albert Mission School where Hindu Gods and their rituals were considered as an object of laughter. Swami hates such attitude so he wants to quit from the school in protest. Swaminathan and his friends show aversion towards western culture. They were struggling to protect the Indian culture. Gandhi wrote in *Young India*, "My resistance to Western civilization is really a resistance to its indiscriminate and thoughtless imitation based on the assumption that Asians are fit only to copy everything that comes from the West." (Gandhi 1928). In the novel is the representation of Gandhian ideology and the friendship of Swaminathan with a Muslim boy Akbar Ali "a nice Mohammedan" (Swami 108) is symptomatic of communal harmony.

Conclusion:-

Thus, representation of Indian writing in English, novel illustrates Gandhian ideology of truth, non-violence, renunciation, and karma theory in Hinduism., This is nothing but the benefit of being a follower of Gandhi's principles and also reflects the consequences of not adhering to them. writer is very much influenced by Gandhian thoughts. Many novels are based on Gandhian influence in Indian writing in English .

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The Concept of Culture and Religion in Present Scenario

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DEFINITION “CULTURE”

“Culture is characteristics and knowledge of a particular group of people encompassing language, religion, cuisine, social habits, music and art.”

DEFINITION “RELIGION”

Religion, a set of beliefs concerning the cause, nature and purpose of the universe, especially when considered.

According to the book by “JONATHAN HAIDT”, the righteous mind, most of humanity seems to fall into valuing one of the two tendencies, higher than the other, either tolerance or loyalty and conformance. I suspect those valuing conformance higher than tolerance can be influenced into intolerant behaviours. This book also points out inherent groupish nature of people. These tendencies provide the foundation for the typically divisive political leadership of today.

According to the book by “JARED DIAMOND, GUNS, GERMS AND STEEL (GGS)” religion only surfaces as something important to a community after the group to such an extent that layers of leaders are in place to manage the layer population and its resources. Religion is often a tool of politicians. Religion is a divisive tool for political leaders as it enables one group to be defined and divided from another, just as race has been used. Whenever one political group can unite against an opposing group, persecution and suffering is often the result for that group now isolated from the other.

In our modern times of high rates of literacy across so many different cultures around the world, we should have learned that co-operation is part of our human nature and its practice will be successful in the most of endeavors, when a group of people of diverse skills and backgrounds can succeed and when individuals or a group of uniform skills cannot. Instead the problem is divided and conquer remains the most widespread leadership technique, so only a privileged few will benefit to the detriment of so many others. In the humanities, one sense of “CULTURE” as an attribute of the individual has been the degree to which they have cultivated a particular level of sophistication in the arts, sciences, education or manners. The level of cultural sophistication has also sometimes been seen to distinguish civilizations from less complex societies.

“RELIGION” received its modern shape in the 17th century, despite the fact that ancient sacred texts like the BIBLE, THE QURAN and the other did not have a word or even a concept of religion in the original languages and neither did the people or the cultures in which these sacred text were written.

A “CULTURAL CRITIC” is a critic of a given culture, usually as a whole and typically on a radical basis. There is significant overlap with social and cultural theory, contemporary usage has tended to include all types of criticism directed at culture.

A “RELIGION CRITICISM” of the ideas, the truth, or the practice of religion, including its political and social implications. Every exclusive religion on the earth that promotes exclusive truth claims necessarily denigrates the truth claims of other religions.

Culture and religion are not the same, though they are very close. There are various theories that suggest a model of relationship between them. One of them tries to see religion as the soul of culture. This view doesn't consider the fact that there could also be non-religious cultures. Perhaps, one may quote the piran has as an example of such a culture. The culture elements must not be confused with the religious elements. Thus, people having differing beliefs can still follow one culture and only disagree with regard to religious elements or belief-related elements (such heterogeneity is intense in metropolitan cities); however, there usually is a particular spirit of the age and world view in general. Also, certain cultural traits may be identified as grammatical directives of a particular culture providing the functional rules for interpreting the meaning of symbols. I propose the following table of differences.

CONCEPT OF CULTURE AND RELIGION:

CULTURE (SCIENCE):

"The traditional knowledge of non-european culture is the expression of specific ways of living in the world, of a specific relationship between society and culture and of a specific approach to the acquisition and construction of knowledge."

RELIGION (BELIEFS):

"Religious beliefs, being derived from ideas that are exclusive to religion, often relate to the existence, characteristics and worship of a deity or deities, divine intervention in the universe and human life, or the deontological explanations for the values and practices centered on the teachings of a spiritual leader."

CULTURE (ENTERTAINMENT):

"Art exhibitions are inspired by over a thousand year of heritage, and events such as the venice biennale with its design and contemporary art focus, are flanked and contemporary art focus, are flanked and alternate with theatre and ballet performances. Italy is an ensemble of art culture natural landscapers, traditions, magic in a world, diversity."

RELIGION (WORSHIP):

In modern society and sociology some writers have commented on the ways that people no longer simply worship recognized deities, but also worship consumer brands, sports teams, and other people. Sociology there for extends, this argument to suggest that religion and worship is a process where by society worship it self, as a form of self- valorization and self preservation.

CULTURE (TABOO):

"Taboo definition a descriptive term for words, objects, actions, or people that are forbidden by a group or culture. The expression comes from the religion of islanders of the south pacific."

RELIGION (SIN):

"In a religious context, sin is the act of violating God's will by transgressing his commandments. Sin can also be viewed as any thought or action that endangers the ideal relationship between an individual and their god; or as any diversion from the perceived ideal order for human living."

CULTURE (SOCIETY):

“Culture consists of the beliefs, behaviours, objects and the other characteristic common to the members of a particular groups or society. Through culture people and group define themselves, conform to society’s shared values, and contribute to society.

RELIGION (COMMUNITY):

A religious community is community(group of people) first, religion provides spiritual, social, psychological and often material support for individuals and families since religion deals in “ULTIMATE” matters, it helps people make sense of their lives, as well as their role in their families and communities.

CULTURE (PROGRESS):

Cultural progress depends on the development of the society and development of science and technology. And it would develop in peoples mind set of the people.

RELIGION (SALVATION):

The concept of religion always believed that whatever we do throughout our life would decide on whether we would achieved salvation all not but it is false believe based on the concept myth.

CULTURE (SHAME):

“In culture anthropology, a shame society also called shame culture or honour-shame culture, is a society in which the primary device for gaining central over children and maintaining social order is the inculcation of shame and the complementary threat of ostracism.”

CULTURE (GUILT):

“The authors found no evidence of catholic guilt in this population, nothing that Catholicism both caused and relieved less guilt than other religious traditions, the authors did not find that more observant catholics feel guiltier than less observant catholics.”

CULTURE (AESTHETICS):

More broadly, scholars in the field define aesthetics as “CRITICAL REFLECTION ON ART, CULTURE AND NATURE.” In modern English, the term aesthetic can also refer to a set of principles underlying the works of a particular art movement or theory: one speaks, for example, of the cubist aesthetic.

RELIGION (ETHICS):

“A central aspect of ethics is symbolized by the plurality of its culture. India has one of the world’s largest collections of songs, music, dance, theater, folk traditions performing arts, rites and rituals, paintings and writings that are known as the “INTANGIBLE CULTURAL HERITAGE (ICU) of humanity.”

RELIGION (MORALS):

“Morality and religion is the relationship between religious views and morals many religions have value frameworks regarding personal behavior meant to guide adherents in deteming between right and wrong”.

CUTURE (RELATIVES):

“Culture relativism is the idea that a person’s beliefs, values and practices should be understood based on that person’s own culture, rather than judged against the criteria of another.”

RELIGION (ABSOLUTES):

“In philosophy, metaphysics, religion, spirituality, and other contexts, the absolute is a term for the most real being. The absolute is conceived as being itself or perhaps the being that transcends and comprehends all other beings.”

CULTURE (COMMUNICATION):

“Understanding cross- cultural communication is important for any company that has a diverse workforce of plans on conducting global business. This type of communication involves an understanding of how people from different cultures speak, communicate and perceive the world around them.”

RELIGION (PRAYER):

“The purpose of prayer in a modern world. A popular conception of prayer is that if we have faith in God, pray diligently and if we cause we are praying for is a right one then God will intervene in a supernatural way to make our wish come true.”

CULTURE (LIFE-STYLE):

“Definition of culture for English language learners the beliefs customs, arts, etc; of a particular society group, place, or time a particular society that has its own beliefs ways of life art etc. a way of thinking, behaving or working that exists in a place or organization.”

RELIGION (LIFE-VALUES):

Value of religion in human life “my religion is very simple. My religion is kindness. Essentially, religion is the relation between the individual and the supernatural which is based on the belief that there exist some supernatural entities which created and govern the world.

CULTURE (DYNAMICS):

Culture dynamics publishes research which focuses on the inequalities of the contemporary world and ways people negotiate these conditions. The journal is interdisciplinary and covers areas such as anthropology, sociology and history and any other area which may cover culture, power and politics.

RELIGION (FUNDAMENTAL):

Religion fundamentalism refers to the belief on an individual or group of individuals in the absolute authority of a sacred religious text or teachings and a particular religious leader prophet and or God.

CONCLUSION :

By looking into culture and society as sides of the same coin, we can reach towards a better and a more rational society.

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INDIAN LANGUAGES IN THE WORKS OF INDO-FIJIAN DIASPORA

Dr Rakesh Rao / Dr Mahesh Jani

The present paper is intended to deal with the use of Indian languages in the writings of Indo-Fijian Diaspora. Language is like a river, ever flowing, nourishing and vitalizing force for the mankind on earth. The growth and development of the humans depends on the growth of a language which they adopt. Language has nurtured many civilizations, formed traditions and bridged different continents with each other. Indian Diaspora in Fiji is one of the most active and strong diaspora communities. Indians came to Fiji as Girmitiyas and by their hard work and toil, carved niche of their own. With the help of Hindi, and other Indian regional languages; they not only survived in the most traumatic conditions but also created their own body of literature. Thus it gave birth to Fiji-Hindi variation. Indian Sanskrit scriptures gave these Indians a source of inspiration and imagination. The books, which they brought with them, paved the way for their future life in an alien land of Fiji. These Indian books became a base for the young writers, who expressed their own troubles and trauma in Indo-Fijian literature. Dr. Vijay Mishra, Dr. Satendra Nandan, Subramani, Dr. Brij.V. Lal, Ahemad Ali, Vijay Naidu, Sudesh Mishra and Raymond Pillai are the best known and established writers of Fiji.

[**Key words:** Languages, Indian Diaspora, Satendra Nandan, Exile, diasporic consciousness]

Indians came to Fiji as indenture labourers. During 1879 and 1916, around 60,965 girmitiyas¹ came to Fiji. They had to live in squalid hovels called Coolie lines. The living conditions under this system were appalling and pathetic. So many Indians identified it as 'narak' meaning 'hell'. In 19th century, a journey by a ship between Fiji and India took several days, so they have to suffer untidy and unhealthy surroundings, tropical weather and as a result, during their voyage to distant destinations some of them died in the course of their first voyage. The majority of indentured labourers were illiterate or semi-literate. The affinity between them as co-passengers developed the feeling of *jahaji bhai* among them. Many of them stayed after their expiration of agreement, some of them leased plot of land from local Fijians and started their own farms, sugar cane fields, or small business. Violence, diseases, brutality of the Overseers, exploitation of women; were the major issues that tortured and shattered the lives of the girmit generation. Tragedy, for the Indo-Fijians continues even after the end of indenture labour system. After hard toil and suffering over the decades, they made Fiji a paradisaal land. They changed the country's face, forgetting their own and made Fijian, an agrarian economy.

Life was full of hardships, trauma and suffering. But they endure their pain and pathos with help of their Indian roots. From India they had brought with them a copy of *Ramcharitamanas* which not only provided them the imagination of India but also helped to endure their struggle. The impact and effect of this Fiji Hindi language was so powerful that the other groups of indentured labourers from different linguistic groups such as Telugu, Tamil, Gujarati, Punjabi, Malayalam and Bengali, also adopted it. The vernacular version of *Ramayana* also became great source of inspiration for them. *Ramacharitamanas* of Tulsidas which was written in Awadhi-Hindi, only holy text which they had brought with them from India became their only ray of hope. The saga of Prince Rama, his exile, his conquest on Ravana and his return to Ayodhya; his motherland after fourteen years gave inspiration to these girmitiyas. In Fiji, majority Indians (about 380,000 Indo-Fijians) were using Hindi as their first language. Because these girmitiyas came here from the various parts of India, many Fijian writers of Indian origin used Hindi and other regional languages in their prominent

works. They slowly developed a language which was a variant of standard Hindi and Bhojpuri. It gradually became popular medium of communication among the Indo-Fijians regardless of their place of birth. Their works reveals a glimpse of Indian subcontinent and their forefathers. Writers like Satendra Nandan, Sudesh Mishra, Vijay Mishra, and Raymond Pillai used Fiji Hindi and English in their works.

Satendra Nandan makes an ample use of Indian Hindi words and phrases in his fiction and poems to give an Indian identity to his English prose and verse. These words and idioms possess the rhythm and patterns of the native Indian language which is the special quality of Nandan's prose and poems. These words and phrases represent Indian sensibility and antiquity which creates a distinct idea and image of India through his writings. These words and expressions are spoken by the Indo-Fijian characters during their daily life which creates an excellent picture of India. Here, we can have a quick look on the Hindi words and phrases used by Nandan in his different works.

The Wounded Sea: Oum, shlokas, Ram Ram Bhai, Ramsuroop, kallu , Pandavas, pujari, gurukul , Mause, gita bhajans , Baba, tikka, arti, khatai, dhal, baigans, lathi, Achha , maatha (skimmed milk), narak, swarg, baitarini, ghasita, rotis , kaliyug, Pundit, girmitt, jehajibhai, coolumber, memsahib, salaam Sahib; salaam Memiaji, Namaste, mantras, dhoti, ghee, ghose, katha, shlokas, becaroo, jungle, Oum Soaha, rotis, choorayal, Puja, kurta-lahanga, Hanumanji, parsad, bhauji, curry, bhaji, gudgudi, bhajan mandali, Chor! Chor!, izzat!, dharma, danda, mama, nautanki, gopis, maharaj, panchayat, yaar, beta, beti, munua, sindoor, Gita, jungle, Vasudaiva Kutumbakam, daldal, panchatantra, goonda, lassi, bahu, murgichors, zhunka, tulsi, lingam, holi, pujari, Brindavan, Gujarati, kerosene, topi, kasava, kumala, gurudwaras, Ayodhya.

Requiem for a Rainbow: A Fijian Indian Story: Thela, pothas, dakshina, satya mev jayate, teen murti, tamsa ma Jyotirgamaya, tapsya, jungle mircha, pehalwaan, zool, bhabhi, goonghat, kaazal, mohras, moohdekhao, pyala of pani, telwaan, bhatwaan, shadi, baraat, neota, shudh, baatchee, dholak, dantaal, alaap, mausi, jamuna, these words are related with the traditional Indian marriage ceremony which suggests the preservation of Indian tradition and rituals by the Indo-Fijians.

juari, tiggi, ghasit, kothri, aangan, muthi, kai, kali, pakki, dholak, zaanj, gulgulas, lila, khoonta, gulabjamun, jalebi, laddu, halva, diyas, diwali, laxmi puja, dhalbhari rotis, puris, lathi, khansi, arth, Ramayanchaupais, dhebri, chitrakar, jasoosi kahanis, chatai, ramlila, prana, banarsena, gada(mace), ashok batika, mandalis, paani ke kiriwa, jagriti, maya, swamiji, ashram, Gita, sangam, namaskaram, loongi.

Loneliness of Islands: A number of Indian words from Indian scriptures and mythology describe the influence of these texts on the psyche of Indo-Fijians. Names from *The Mahabharata* and Indian mythology used to depict the theme of Indenture, exile and the existing racism in Fiji.

Mata, mali, nananani, Ajiaajwa, unda, Brahman, chulha, Vedas, sati, savitri, anusuiya, rajput, draupadi, Hookah, Krishna, Bhisma, Nala damyanti, vishnu, Himalaya, Kunti, arjuna, karna, dharamraj, Gandhari, Duruyodhana, Dhritirashtra, Kurukshetra, Sanjaya, Chakravhyu, Mount Mandara, vasuki, nilkantha, manthan, ratnas, rambha, laxmi, uchchaisrava, airavata, kaustava, parijata, surabhi, dhanvantri, mohini, chor chor, aum shantih shantih, maan sarovar, banarsena, bulbul, khaki, moh, maya, kam, krodh, kailash, Shiva's jata, Nandin, Shawl, vanvas, Ajodhya, Pandavas, parvati, chameli, kaliyanaag, gullidanda, sandals, minaret, taj, Mathura, Janmabhoomi, Chappenchori, mongoose, Hanuman chalisa, Pundit-cum-ojha.

Fiji: Paradise in Pieces: Some of the words suggest the daily habits of Indian, their beliefs, food, superstition, dress and thoughts which helps to create an Indian background. These words make the appearance of the characters natural and life-like. He uses words like; Saafa, adharma, shantih, sadhu, fakir, raga, satyagraha, Birbal ki khicharee, gathari, nana, tut gai mala, bikhar gaye moti dil ke..., karmayogi.

(II) Hindi words of abuse, swear words and sentences:

In his novel, Satendra Nandan depicts the words, terms of abuse, expletives, swears words and dialogues from Indian and Native Fijian languages in their distorted form. Some of the illiterate and unsophisticated characters abundantly uses this kind of words in their routine languages.

The Wounded Sea: Arre chodou, Arre buddhu, Rakshasas, launda.

Requiem for a Rainbow: Chamartoliya, “Arre chodou, everybody sllepin?”, “Arre buddhu, go to sleep. Food’s in the kitchen.”, “and Bisnath shouting” Mause, bachao, sala killing us!”, “Accha, chdoh, where’s the tin-cutter? He would enquire”, “Me burning my own cane? Ye sala madharchod magistrate is mad or what?”

(III) Transliterated dialogues from Hindi:

Nandan transliterates many Hindi clauses and expressions to make dialogues appear natural, authentic and appropriate. He reaches in the depth of characters’ hearts and expresses their innermost thoughts in their language. Most of the characters are Fiji born Indians, so they cannot speak native Fijian language completely. No doubt, there are certain words from Fijian language but most of the dialogues and conversation takes place in Fiji Hindi, which is a mixed language of Hindi and Fiji words. Their dialogues include distorted English and Hindi words.

Fiji: Paradise in Pieces:

“Arre, yaar, salo behanchod tiffin box bairo leine ayo”

The Wounded Sea: There are abundant examples of dialogues spoken in distorted English words from vernacular. In his novel *The Wounded Sea* there are many such dialogues which show the Indianess of the characters. We come across a series of dialogues between the father and the son. Nandan records the common habit of speaking between the characters. When the boy mistakenly sits on the cow’s back, his father explains his evil deed in sitting on the cow and the popular Indian taboo according to which to seat on a cow is a punishable sin which suggests that the cow possesses a sacred place in Indian society. It also shows their reverence for the Indian beliefs and its practice among them. He explains his son:

Riding a holy cow is paap (sin), betu; never do that. Otherwise when your Baba dies, Lali’s children won’t give their tails to your Baba to help him swim across the Baitarani – the river dividing narak (hell) from swarg (heaven).²

When the protagonist’s father, Baba comments on the local politics, showing his anger, he speaks in Fiji Hindi:

“Naam baria, karam garia”, he would comment to himself- big name, bullshit work”

Baba replied, calmly; “Arre, chodou, what do you know? They’ve chopped Mother India’s arms, her breasts. She fed all of us. We came in

the same ship – jehajibhais – now they want to separate seats in this tin-drum island.³

One Fijian makes fun of Birbal, the village pundit using few Hindi words: “Paanditum thookum poochum moochum!”⁴ Satendra Nandan also employs songs from the popular Hindi movies which show the strong influence of Indian films on Indians in Fiji. These songs from classic Hindi films depict the longing for motherland, India and their exile from India. A character named, Jaddu sings different film songs;

Dil deke dekho

Dil deke dekho...

Ek ghar banaunga

Tere ghar ke samne...⁵

Nandan's use of a song; “O’ Musafir jayega kahan,/ Yianh kawn hai tera.”⁶ from a famous Hindi film, reveals the uncertainty in life of the Indo-Fijians. Vijay Mishra remarks on Nandan's brilliant use of old Hindi movie songs:

This Cinema projects a homogeneous India which is very much like the Fiji Indian fragments in that it is not fractured by linguistic, religious, or caste divisions. The duplicities, the illusions of Bombay Cinema, reconstruct, for the Fiji Indians, a naïve confirmation precisely of their own historical memory: Sita actress Nirupa Roy, the ‘Filmi song’ ek ghar banaunga, tere ghar ke samne’.⁷

In the novel, Indian villagers sing popular bhajans which is also depicted in simple words: “Dhum dhama ghum dhum, Dhol bajai hum, Dhum dhamodhum dhum!”, “Jai Bajrangbali ki”, “Raghupati Raghau Raja Ram”, etc.

Requiem for a Rainbow: A Fijian Indian Story:

In the description of Gandhiji's struggle for Independence, he makes ample use of Hindi words:

“Gandhi walking the rocky and rugged ‘pagdandi’, path of Noakhali, where neighbours were butchering one another and his agonizing cry was, ‘mein kiya karoon! Maie kiya karoon!’”⁸

An illiterate villager, who makes sudden outburst of his feelings in Hindi;

“I had the barely said a few lines of stilted dialogue when a villager shouted rather loudly: Arre beta jor se bolo to sunai – O, son speak loudly so that we can hear you!”⁹

The old Hindi film song provides rhythm and also reveals the pathos of exile and betrayal: Ankhia milake, jia bharmake, chale nahin jana Oh, oh, chale nahin jana... The conversation between two villagers also depicted with accurate mannerism and speech-habit; This went on for quite a while until Bro, wiping his grog wet moustache, shouted, ‘Arre bhai, kuch gaio ki raat bhar, bas bhe, bhe kario!’ There are many examples of Hindi songs, sayings, phrases and expressions in his autobiography; *Requiem for a Rainbow: A Fijian Indian Story*. They are as under;

a). “Sabarmati ke sant tune kar diya kamala

De di azaadi hame bina talwar aur dhal.”¹⁰

- b). “Pikar madak maddachi ek
Chela kahin ko lathi tek...”¹¹
- c). “Eating, drinking and sleeping – kana, pina, sona!- (and farting)
became his Fiji way of life”.¹²
- d). “Ye zindagi ke mele kabhi kum na honge
Afsos hum na honge...”¹³
- e). “Jahan saam, wahin savera – where evening, there morning.”¹⁴
- f). “Aa laut ke aja mere meet
Tuje mere reet bulate hain
Mera suna para hai sansar...
(O my beloved come back to me,
My songs beacon you,
My world is silent, empty without you...)”¹⁵

Loneliness of Islands:

- a). “Aam ki achhaar, limbo ki chatani.”¹⁶
- b). “Pinjare ke panchi re, tera dard na jane koi.”¹⁷
- c). “dane dane pe likha haii khane wale ka naam.”¹⁸
- d). “Arbang than thooni, Das gor teen nooni.”¹⁹
- e). “Suraj lal ki gheri badriya,
Jaise Lanka ghare Hanuman”²⁰
- f). The tales of the arrivals on the Fijian shores is described using Hindi words in a very rhythmic way; “Bhaiya rowat-gawat,heelat-dolatadat padathum sub aain!”²¹

Fiji: Paradise in Pieces:

Using the Urdu gazal, he brilliantly explores the trauma and pathos of the Indian Indenture labourers;

“Sine mein jalan, ankhon mein tufaan sa kyun hai?
Ish shahar mein har shakhsh pareshaan sa kyun hai?”²²

He also describes certain passages and some bad words where local Fijians and Indians were talking to each other, either in their good mood or in harsh manner. He also uses these words with the beautiful blending of Indian and Fiji words making a new combination called Fiji-Hindi. The conversation of his brother and his Fijian friend, Lesu is depicted in Fijian and Hindi words of abuses:

And as Bro scrabbled on to the dry bank, his Fijian friend, Lesu, had hissed under his breath, “Kaisi, Kaiindia! Sa Lasu! Lia lia.” (Stupid Indian, telling lies!) “Barchod, chutia, kaiviti,” (Bloody silly Fijian) pissed Bro with a grin.²³

These Indians, tortured and tormented by the cruel colonial powers are soothed and pacified by the traditional Indian *bhajans*/religious songs, and philosophical sayings, mostly in Hindi.

Though trapped in the chaotic conditions of Fiji, still they have their faith in God's existence as revealed in Indian religions.

Raymond Pillai was Fiji's most well-known and prominent writers. He can be considered the pioneer artist not only in Fiji but also in the literary field of South Pacific. He becomes a major voice with a sheer talent of telling stories with realism. His finest masterpiece, *Adhura Sapna* became the first literary work written in Fiji Hindi, which exquisitely describes the age-old relations of Indians and Fijians.

Subramani (1943) another prominent writer of Fiji, wrote his masterpiece, *Dauka Puran* in Fiji Hindi. His proficiency and skill lies in the fact that he has written works both in English and in Fiji Hindi. *Dauka Puran*, published in 2001 is an epic novel and magnum opus of Subramani. The novel written in Fiji Hindi, is a sheer achievement, established him as an innovator and intellectual writer of Fiji. It is the first systematic novel by an Indian in Fiji. His *Dauka Puran* is a remarkable achievement for the Fiji-Hindi, a language which is a complete mixture of Bhojpuri and Awadhi languages. The novel is minutely written in vernacular which the author heard during his childhood days.

Sudesh Mishra is poet, playwright, and short fiction writer. He gained universal recognition when he received Harri Jones Memorial Prize for poetry in 1988 for his first book of poems, *Rahu* (1987).

Fiji Hindi also became an important language for the expression of the indenture past. Many Indian writers of Fiji wrote their best works in Fiji Hindi. Many linguists also contributed in the Indo-Fijian literature. Rodney Moag analyzed Fiji Hindi grammar in his book *Fiji Hindi: A Basic Course and References* : (1977). Another writer Jeff Siegel, in his book *Plantation languages in Fiji* (1985) recorded the development of Fiji Hindi. Urmila Prasad translated the Gospels of *Bible* in Fiji Hindi.²⁴ Ahmed Ali, another prominent Indo-Fijian writer and Muslim activist also used Urdu as his language of expression, and thus connected Muslim community of Fiji. To sum up, I would like to quote Brij V. Lal, the most celebrated historian of Fiji;

Hindi has remained with me all these years. Some of the fluency has gone with the passage of time and long stretches spent away from home, but I am grateful for what remains, especially when I think of the sadness that the absence of the language has caused our Indo-Caribbean cousins. Their sense of loss, of rootlessness and alienation, is deep and painful. Hindi is the language of my emotion and prayer. I use it to connect with my past and my people, my cultural roots, my inner self.²⁵

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Post Colonialism and Hindi movies

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As per Oxford Dictionary, it is a theoretical approach in various disciplines that is concerned with the lasting impact of colonization in former colonies. 'Post colonialism continues to unite historians and literary scholar'. (htt1) Post colonial studies is very vast field and this term is the subject of an ongoing debate, because it is connected with the decline of colonialism and colonial identity. Through this study we can identify the effects of colonialism on culture and society, especially on "Third world" countries by a European nation. Postcolonial identity is connected and depended on '**Hybridity**'. They struggle a lot for their rights. Under this theory many theorists gave their views regarding this, for example- **Edward Said, Homibhabha, Gayatri Spivak, Salman Rushdie**, etc. These aspects are represented in Hindi Film in a good way. The study focuses on these films - **Lagaan , Rang De Basanti, English Vinglish, Queen**. Through the help of this 'lens' we can find that how movies worked on this kind of subject and portraying which is very well interwoven with cultural, political and literary perspective. Through these movie we can identify that how human subconscious mind works toward the black and white people, because our minds are conditioning. That's why the Postcolonial studies are already outdated but still even more necessary, because still when we look from the margin, we find that '**Whole World is postcolonial**'.

Key words – Post colonialism, Lagaan, Rang de basanti, English Vinglish, Queen.

The word Colonialism, according to the Oxford English Dictionary, comes from the Roman 'Colonia' which meant 'farm' or 'settlement', and referred to Roman who settled in other lands but still retained their citizenship (Loomba). Colonialism involves unequal relationships between the colonial power and the colony and often between the colonists and the indigenous peoples. Timing of the colonial period was 16th to mid 20th century, during this time European powers came on rule and they established their colonies in Asia, Africa and America through mercantilism. (www.wikipedia.com)

To understand the colonial effects in more deeper way the term 'Post colonialism' is very worth to know. Post means after colonialism, so from 1970s the term has been used by literary critics to discuss the various cultural effects of colonization on cultures and societies (Bill ashcroft). Because post colonialism theory is a tool, through this we can find out the loose point and we can study it very well.

Postcolonial theory is outdated but now has an even more necessary role to play in making these links visible in the contemporary time. Because our mindset are still colonial and that's why one or another way we continuously sing a song of white person or the white world and we feel privileged. Here is a study of Hindi movies in which postcolonial themes and concepts are presented well.

Generally, shooting of the most of the movies is done in the foreign country of white people rather than African country. For example, most of the bollywood movies shoot in the foreign country of whites than Africans which may misinterpret the image of India to the people who don't know anything about India.

(1) **Queen** : - Queen is 2014 Indian comedy – drama film directed by Vikas Bahl. Kangana Ranaut (Rani) played a lead role and Rajkumar Rao (Vijay) is playing supporting role. (www.wikipedia.com) Rani, an under confident Punjabi girl from Rajouri, Delhi, her fiancé

denies to marry her, before two days of marriage, because she is very simple girl. On the other side she had dream that she will go to Paris and Amsterdam for her honeymoon. But after breaking her marriage she decided to go Paris for honeymoon by herself. She went for Banker and said that,

रानी - जब मैं १७ साल की थी ना तबसे मेरा ड्रीम है की मैं अपनी फेवरेट जगा जाऊ हनीमून के लिए .

बैंकर - गोवा

रानी - नई, फॉरेन कंट्री , पेरिस, पेरिस मेरी फेवरेट जगा है . और उनकी एम्स्टर्डम . (Kangana Ranaut)

So, we all have a dream to visit foreign countries, not any African country, it shows our inner desire for the white world.

When she reaches, Paris, she meets one girl named Vijaylaxmi.

Vijaylaxmi : Where are you from?

Pakistani?

Rani : No I am from Rajouri, India. (Kangana Ranaut)

It shows our fear when we think about Pakistani or Muslims. It is called '**Islamophobia**'. Muslims are regarded as people who can never successfully assimilate into Western societies, or who are culturally conditioned to be violent. Recently China declared that don't use anti-Muslims words on social media. (Loomba)

Vijaylaxmi introduces herself that –I am a mix Hindi, French, Spanish. Mother French Spanish, father Hindi. (Kangana Ranaut)

The character of Vijaylaxmi is represented as a **Mulatto**. Mulatto is a term specifically of one white and one black parent and those child born are known as Mulatto identity. Vijaylaxmi also had one white baby boy named Riky, he came from her boyfriend not from her husband and she is a single parent. So it symbolically represents the crave for white life partner.

दादी : वहा कोई गोरा मुंडा सुंडा ही मिल जाये. (Kangana Ranaut)

It has pointed out our deep desire to choose a white groom. This point **Frantz Fanon** also said in his work '**Black Skin White Mask**'.

When Rani is roaming around the Eiffel tower at that time she is frightened from the black person, because this black man's identity is portrayed in a very frightful way. He sells little Eiffel towers. Time and again this frame, works in a different way. In hotel, she sleeps outside and one black man came to just inform her that sleep inside and at that time she is frightened and shouting , at that time other two persons came to protect her. So it is "**Xenophobia**", means fear of the unfamiliar, but here, not from the white persons but fear only from the black man. Rani also permits this Oleksander (white man) to stay with her in room and not the other two named Taka from Japan and Jerry from French. So it's shows that she had trust only of that white man and not any other. During the cooking competition this black man tries to help her but she is frightened and hides herself behind the white man. So it shows **Racial discrimination**. This black man, portrayed as beggar, he played piano, sings a song and earns money, so it is the misinterpretation of African identities. So here one question arises that, "**Are human being essentially the same or different?**"

And all the problems of Rani are solved in the Paris and Amsterdam not in India, movie portrays their culture so good, even the characters like Rukshar and Vijaylaxmi.

(2) **Rang De Basanti** : Rang De Basanti is a 2006 Indian Drama film written, produced and directed by Rakeysh Omprakash Mehra. The literal meaning of the title can be translated as 'Paint me with the colors of the spring'. The story is about British documentary filmmaker who is determined to make a film on Indian freedom fighters, based on a diary entries by her grandfather, former officer in Indian Imperial police. It's like a play within a play narration, and a framed narrative, artistically edited in black and white sequences of history and present situation. They don't take it seriously but after experiencing that emotion and feeling of patriotism by living in rural Punjab, acting became more effective and lively. Rang De Basanti celebrated violent path and the Gandhian path breakers like Azad Bhagat Singh, Bismil Khan and Durgadevi. (Shahedapuri)

The film is rich for both colonial as well as post colonial critics to unearth the meanings. Somehow, it seems that the colonial hangover is more powerfully captured than post colonial awareness. When we look at this film as postcolonial way we find some interesting things but for that we have to open our eyes and think critically, then and then we can observe at micro level. In the movie, when British female protagonist came on Indian airport, at that time how Indian people gathered to meet her with excitement, it shows Indian mindset and the impact of white person on our mind. There are two point of views to look this movie Outsider and Insider. When outsider sees the act of bribe, it's illegal for them, but in India, it becomes normal for us. This scene is very well shown in movie and how Sue reacts on it, camera also focused that well.

Sue : इन लोगो ने जान दी थी आज़ादी के लिए तुम्हारे देश कि. (Mehra)

This dialogue represents that these Indian characters don't know anything or they don't focus on their own country, she comes and she tries to awaken them for freedom and patriotism. Without her they can't.

Sue : अपनी ट्रेडिशन का सम्मान करना ही चाहिए. (Mehra)

This is outsider's view towards the India. When Dj and Pande fight, at that time, Sue tries to solve it, patch up them so Postcolonial theory said that why white people are required for patch up?

(3) **English Vinglish** : English Vinglish is a 2012 Indian comedy – drama film, written and directed by Gauri shinde. (www.wikipedia.com) The central character of this film is Shashi Godbole, she is a house wife and she makes laddoo and sells than. But she don't know English, that's why her own husband and children make fun of her time and again. Then she went to New York to attend marriage of her sister Manu's daughter. At that time, their excitement visit New York, represents inner desire to visit white world, not African countries. When Shashi travels in aero plane, at that time Amitabh is besides her and very satirical, he speaks that "only one channel is Hindi, fifty's are English". Then she joins English class to learn English, at that time many other persons also came to learn English from Pakistan, Madras, Paris etc. So in this class, one black man is also there but from starting point he present well through camera work and very silent.

This black man sits alone always in class in one corner, that's how he is portrayed . All the students talked to each other or introduced also, at that time he don't speak. But his silence speaks a lot more than words.

Ramamurthy : Khadoos fellow (devi)

People use this kind of label for black man. Another black person is portrayed as a watchman on station, so how this Black identity is used in movies, that is the big question specially in European world. Once, all the classmates seat in a circle and talked about their sir and that time camera focuses on this black man behind the circle, and this frame is symbolically represented. This black man is portrayed as a gay. At the end he speaks about himself at that time all are surprised and **Rama said: He talks also!** (devi)

Racism is there. In ‘ **Imaginary Homelands**’ **Salman Rushdie also wrote on racist discrimination in his essay “ The Empire within Britain” that “ I want to suggest that racism is not a side-issue in contemporary Britain; that it’s not a peripheral minority affair. I believe that Britain is undergoing a critical phase of its post- colonial period, and this crisis is not simply economic or political. It’s crisis of the whole culture, of the society’s entire sense of itself. And racism is only the most clearly visible part of this crisis, the tip of the kind of iceberg that sinks ships”.** (Rushdie)

(4) **Lagaan** : Lagaan is a 2001 Indian epic sports drama film, written and directed by Ashutosh Gowariker. (www.wikipedia.com).When we look at post colonial perspective, at that time we find that why people gave much importance only to Cricket game, not any other, specially in India, and why we need white man for ‘patch up’ still today. In this movie also, various identities are represented, how shouring how white man ruled over Indian people.

So, through these movies we can conclude that now we are free, but still our minds are colonized. White men not only ruled physically, but they still rule on us mentally. These all are movies made by Indian directors, though they put black identity or colonial people in margin. And they concentrate on this scene twice or thirice. Their cultures present well not only Asian or African country they used, these movies present the “**Sandwich identity**”.

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LITERATURE AS SOCIAL DISCOURSE

Kankrecha Ruchita Arvindbhai

It is a branch of literary study that examines the relationship between literary works and their social contexts, including pattern of society. The first question is that what is literature? So in simple language we can say that "literature means conveying thoughts and feelings." or literature is the next level of image. Second question is that what is society? So, simply we can say that "society means a large group of people who live together." All the people in a country or in several similar countries can be known as a society. In this society people are divided into two class. First is rich class that is powerful or fashionable people. And other one is lower class that is uneducated or may be unhealthy. And last question is that what is discourse? Foucault presents possibly the best definition of discourse. He says that "It is a systems of thoughts composed of ideas, attitude and course of action, beliefs and practices that systematically construct the subjects and the worlds of which they speak." So, I need to expose the general framework of this research into social discourse and restricting myself to a display of general assumptions. This research paper is based on focus of the social discourse. My points are to try to immerse discursive fields that are traditionally investigated separately such as a literature, philosophy or scientific writings.

- WHAT IS SOCIAL DISCOURSE ?

Social discourse is a new approach to literature. In most theories of the relationship of literature and society; reflection, influence, and social control are implied. Literature is interpreted as reflecting norm and values, and the processes of class struggle and certain types of social "facts", "influence" means "reflection". So literature reflects the society. And our society is a dynamic society. Without appreciating good literature no one will really understand the nature of society and literary critical analysis can be applied to certain social phenomena. Literature effects culture and culture effects society. It is still not easy to define exactly in what ways literature illuminates society. The use of literature is a documentary illustration. Literature provides with its own right, a form of new and distinctive knowledge about society. Literature can serve a purpose which is reflected on society. Literature can give us knowledge about political science, philosophy, history, etc. They have to depend on two things, first, on their intrinsic power and second, their power as works of literature.

In simple language, social discourse means everything that is said or written in a given state, society, everything that is printed or talked about and represented today though electronic media. Simply we can say that everything that narrates or argues, is called social discourse. Social discourse cannot be approached as empirical but as a constructed social discourse made out of a set of ideologies in tension with each other. Ideology is main part of social discourse. Ideology is everywhere. All language is ideological. All discourse and language are ideological. The fundamental function of social discourse is that, at any given movement in a given society, it is the compulsory medium of communication.

The galloping expansion of novel form of journalism, is the sphere of public opinion and current news. The division of discursive labour may also be approached in the logic of market and commodities. Discourse circulate their value, which is regulated by supply and demand. They are marked and exchanged. When we talk about social discourse analysis, we don't imply that one should take into consideration only collective phenomena, anonymous theme and slogan's common denominations, and public opinions. Social discourse includes the social production of individualities, originality, competence, telnet specialization. Social discourse is the social production of so-called literary creation "-.

ASPECTS OF SOCIAL DISCOURSE:

Discourse is a significant element that shows and constructs the characteristics of the sociocultural context and its analysis may show that languages are used within a particular group, organization, culture, or society. Discourse plays a very important role in society since it is the medium used to convey ideologies in a persuasive manner. The author explains that discourse, ideologies and society group represents a cycle. Discourse is considered to be a tool that has the power to influence people without them being completely aware of its potential consequence. The author mentions that there is an important responsibility related to discourse. Discourse can be classified into four main categories. First is an exposition which definition and comparative analysis of different ideas and beliefs. Second is narration, third is description and last one is argument. Argument is based on valid logic, though correct reasoning tries to motivate the audience.

SOCIAL DISCOURSE IN THE HAIRY APE:

The title of literary work should be suggestive of its main theme, or it can be titled after the protagonist's name. In the play, the hairy ape, the theme of Yank's regeneration in the process of his quest for his identity, into an ape-like being has been dealt with. In the drama, he is obsessed with the word hairy ape with which people address him. The play ends with Yank's being placed in the cage of gorilla. Yank is the protagonist of the play. Yank, however, is identified with the machine or machine age, he 'belongs' to the age of steam, power and speed. The play "*Hairy Ape*" displays oppression of the industrial working class. The capitalist system persecutes the working people. The main theme of this play is alienation, isolation and social conflicts. Themes are related with Yank, who is alone and finding his identity in society. The main point is class conflict. Yank's sense of belonging is soon shattered when Mildred remarks, after seeing him, "the filthy beasts". Yank feels insulated against the very heart of his pride when he is later told, she looked at him as if he was a *hairy ape*". She is belonging to upper class. So, here we can see the social discourse or social conflicts.

HAIRY APE AS SOCIAL DISCOURSE:

O'Neill has criticized the contemporary society in his drama "*Hairy Ape*". The drama "*Hairy Ape*" is satire on society. So we can say that the *Hairy Ape* as social discourse or satire". A satire has been defined by Abrams in the following term

"Satire is the art of dishing subject by making it ridiculous and evoking toward it attitudes to amusement contempt, indigestion, or scorn." Abrams distinguished between two types of satire: first is direct or formal satire and second is indirect satire. The problem arises because we do not find any correspondence between the type of drama *The Hairy Ape*. A satire is usually in the form of a comedy, but *The Hairy Ape* is not in the form of comedy.

It is in the form of tragedy. The satire here is largely indirect, but there are some direct satirical remarks about the rich class people, through the mouths of some of its characters. Satire in *The Hairy Ape* is not of form, but of matter, not direct, but largely indirect. In his play he shows that's the social environment is soulless and mechanical. So the drama is satire on rich or poor, industrialization, revolution, rejection of human rights, value and attack on social system. In the drama, man is searching for peace, a mere animal instinct and finding that he cannot throw off his manhood. *The Hairy Ape* presents a profoundly pessimistic social philosophy which rejects entirely the status questions, but seems no answer for man in better society, and no hope for destroying the existing society. There might be a negative attitude, still, as winter stresses, it serves to focus attention and make the problem real. The play provokes thoughts, dramatizes a problem, stresses its evil, promotes understanding, and this in itself constitutes a step toward its solution. The play presents an extremely negative view of life of the mechanized America. The machine age is crushing man's soul as well. The *Hairy Ape* is

dramatization of the tortured and anguished soul of Yank. The truly vicious effects of the capitalist state are not physical, but spiritual. The Hairy Ape presents a profoundly pessimistic criticism of life of the American society, or of all societies resembling the American, which most scientists are at the moment. O'Neill also regarded the social environment as an important factor in man's tragic fate. Yank is alone as far as any family connections are concerned. It is not work that Yank is seeking, what Yank wants is to know that where he "belongs". He wants to find out what it is that has happened to world which separates him from the realization that what he is doing is a necessary and a fitting part of the life of world. The play is not a protest against low wages and unemployment, but it is a condemnation of the whole structure of machine civilization, a civilization which succeeds only when it destroys the psychological well-being of those who make it possible. It is this which gives the play universality and enlists the sympathy and understanding of the audience. In short, The Hairy Ape dramatizes an important aspect of the human predicament in the machine age. Man does not live by bread alone, spiritual health and well-being are also necessary. Man can be lonely even in a crowd. The tragedy of Yank is the tragedy of millions in the modern age.

CONCLUSION:

It can be said that sociology is supposed to be an integral part of literature. Furthermore discourse analysis of "The Hairy Ape" consulting the fact that any form of literature is a form of literature is an outcome of the society that I have lived in.

Therefore this paper is an attempt to highlight the fact that, literature always reflects the society that we lived in, respective of the age that it belongs to.

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A Representation of Revolutionary Voice: A Study of Gujarati Dalit Novel 'Aganjal' (2007)

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In Post-Colonial period, the Dalit literature came into existence in written form through the exclusive contributions of untouchables and marginalized groups of India. The writing of Dalits shows that the societies and communities bedeviled by the problems of inequality and therefore injustice. They have faced the physical and psychological atrocities in the name of traditional caste system or caste-hierarchy. As a result of this unequal things, there is a need to change the societal age-old norms and traditions. For that movements have arisen to highlight the problems and challenges of voiceless and marginalized groups. Gujarati Dalit writing is a product of this socio-political movements which not only highlights the issues but also awakens the consciousness of Dalits. By introducing all literary forms of Dalit writing, novel becomes very important medium to set fire among Dalit people through literary revolution. The present paper is an attempt to examine and to explore the role of a novel to awake, to resist and to lead the Dalits of Gujarat in contemporary time. It also makes an attempt to analyze how the people of lower caste raise their voice against injustice and how they work for making their condition better on micro level. This paper also charts out the way how the old and new generation handles their problems and issues with different attitudes and views.

Keywords: Resistance, Representation, Voice, Language, Dalit Experiences.

A Journey of Eternal Fire: From Hirabha to Viru

The word 'Voice' has a basic quality to form language through which one can speak and present one's emotions, thoughts and views. With the tool of language, one can resist if something wrong is happening and at the same time, can appreciate which is positive in itself. But what if, one section or a group of society do not have this basic right to speak or to voice their opinion. Moreover, how is the feeling when their views and opinions never matter.

The basic question this paper arouse is that do the Dalit people or marginalized people have their 'voice'? It also sheds light on how gradually this group gets their basic right to speak or to raise their voice in order to get justice and ultimately, how they put down their opinions or point of views on the paper for the sake of change in society.

Through your literary creation cleanse the prescribed values of life and culture.

Do not limit your objectives. Remove the darkness in village by the light of your pen. Do not forget that in our country the world of Dalits and ignored classes is vast. Get to know intimately their pain and sorrow, and try through your literature to bring progress to their lives. True humanity resides there(qtd in Brueck 79).

-Dr. B. R. Ambedakar

This is the call of Dr. B. R. Ambedakar to Dalit writers, to use literature as a tool to eradicate the injustice and bring revolutionary change in the life of downtrodden people. Dalit literature is outcome of this protest and resistance in which Dalit writers play havoc role to expose various aspects of 'truth' of Dalit life.

'Aganjal' is an autobiographical novel which comes out to lit up the consciousness of Dalit people and to raise their voice against exploitation and oppression. The author presents a very

mature and subtle differences of language, content, imagery and narrative structure in his novel (Parmar 82). It enlightens the social, economical and cultural complexity of Hindu society. The author portrays his characters in not very exaggerated way but with a touch of harsh reality in which every character makes an effort to come out of the critical condition of society. Among them, Hirabha, a protagonist of the novel stands out by his brave, fearless, confident and friendly nature.

The legacy or heritage which Dalit society has, they use it to fight against the exploitation, oppression and injustice of upper caste people. It is noticeable that the time when Dalit people have no courage to speak, Hirabha roars against the unequal and wrongs things. He carries this legacy which also inherits in Viru, who is an enlarged picture of him. Hirabha has eleven children and all are capable to earn and to feed the family. But instead of being dependent on their children, he sticks to his profession, weaving. He is a very dignified person who is not only economically independent but also has courage to speak against the injustice.

The voice of revolution starts to unfold when the handloom are closed due to emergence of textile industries. In the beginning of the novel, the author depicts the psychological complexity of Hirabha's mind, as on the one hand, handlooms are closed and on the other hand he concerns about his daughter, Alakhi's unhappy married life. Amidst of this situation, he never loses his patience, but he always tries to find the answer of any critical condition whether the matter is regarding his daughter or his Dalit society. He strongly rebels against social system and denies to exercise any kind of hypocrisy under the name of religious activity. His rebellious nature against God and superstition is visualized through the conversation of his wife, Manchhima. He says, "God goes to the hell! If he really exist than the things which is happening now with him and his community will never happen" (my trans. 26). The circumstances which he has gone through early in his life makes him believe that there is nothing like God. He gets disturbed by seeing the silent suffering of his people who are victimized by the social system without any fault. The denial of the very existence of God is reasonable and so he does not believe in spirit and superstitions. He always inspires other to keep faith in self by doing hard work without leaving things on destiny.

Moreover, he denies to do labor work on the field of the so called upper caste people. By depicting this the author tries to show the importance of self respect and hard work. He believes that the condition of Dalits will never change if they will continue to do labor work in field of upper caste people. He says:

It's true, but this caste! Don't you know about it? They make Dalit people do laboring work three times more than regular work, but do not want to give daily wages on time. They pay less and make us work more. We get our payment when we plead so many times for it. They never free us on time from the work and moreover they scold us without any reason. They never allow you to speak and they believe whatever they speak is true (my trans. 15).

Here the author tries to depict the forms of social and economical exploitation of Dalit people. Moreover a there is denial of superiority and authority of upper caste people when he does not want to surrender himself by doing laboring work on the farm. The voice of bravery and self confidence is heard when he converses with Pitambar Mukhi, a farmer. He says, "Welcome Pitambar Mukhi! As you know from our house, there is no one who goes for labor work. We only do our weaving work" (my trans. 20). It can be visible that Hirabha is very

proud of his weaving profession, when he uses that word 'our weaving work' which is a part of their heritage.

He also shows the mirror of reality to upper caste people when he says, ".....threads of weaving is not one or two. My fingers get wear away due to this work and you just need to convulse or wrench the tail of bullock to plough your farm. You just need to see the whole process of plough by standing on one side....get bored sometimes but these bullocks never realize this" (my trans. 03). This seems a simple conversation between Hirabha and Mukhi but there is a deep meaning in it. On one side Hirabha shows the skill of his work and their hard work, on the other side, there is a narration of exploitation and violence which is seen by the word 'wrench the tail'. By these dialogues, the author tries to show the mentality of upper caste people who not only exploit Dalit people but also dumb animals. Hirabha expresses his outrage by the weapon of words.

He tells to Pitambar Mukhi to remove the thresher as he coughs all the time by the dust of that tobacco crumbs and finds it difficult to concentrate on the work. He says, "Just remove this thresher, it is not bearable to cough continuously" (my trans 33). These words show the fearless nature of Hirabha who never gets scared even at the time when the upper caste society is very rigid about its power and position. It is very difficult to speak a single word against upper caste people, but Hirabha uses this kind of bold words without having a single line of fear on his face.

By showing this kind of positive attitude, he sows the seeds of revolution and provides base for his young generation to raise their voice against injustice. He is ideal for so many people including his son, Viru. Viru minutely notices his father, hears him well and experiences his positive energy against all odd circumstances. The fire to resist against the injustice is ignited when he sees some lower caste people ask for some money from moneylender. He also goes there with his father to borrow money, and the spark of fire touches the mind and heart of Viru. He makes himself prepared to fight against this age old exploitation and slavery by getting education.

One incident of Independence- Day in school is very important for Viru. His teacher T. B. Patel comes close to Viru to tell something as it can not be audible in the hubbub of slogan, 'Bharat Mata Ki Jay' and 'Vande Mataram'. He says, "Listen! some 'Paniharis'(woman who has pot on his head full with water) come from the opposite direction so do not touch them as they get polluted. Like he warns Viru by looking into his eyes. Viru gets shock and his head bursts out of anger. His body starts shivering like some electric current goes through his body. A cry is settle down within which has capacity to break the dark stone...the echo 'Viru be careful! Do not touch those 'paniharis' is roaming in his mind. He looks into sky. The birds fly over in line" (my trans. 154-155).

It is that moment when Viru suddenly realizes his real position in the social order just like that 'touch scene' in *Untouchable*, which brings home to Bakha and it is a moment of self-realization for him (Anand 56). Furthermore, it shows that the institution like school where students are prepared for the betterment of society, it becomes medium to break the confidence of Dalit students to torture them mentally and physically. Dalits feel inferior and low by the behavior of upper caste people. They are exploited by the 'teachers' and 'friends' in the schools. The upper caste people think if Dalits get educated than who will do labor work on their farm. If few Dalit students dare to go to school, they make Dalit students sit separately in last row. Deliberately, Dalit students get bitten, so that they leave school. They keep bitterness in their minds and think Dalits are inferior to them. Their behavior towards Dalits is inhuman. They never give respect and they keep themselves away even from the

shadow of Dalits. The upper caste teachers punish Dalit students by throwing stick, so that they will not get polluted by the touch of Dalit students. The level of torture is so much that not a single Dalit student can continue his study (my trans. 16-17).

But Viru continues his study in order to give his community a respectful status in Hindu society. He wants to make his Dalit people free from the chains of the rigid caste system. The act of looking into the sky and seeing those free birds symbolizes that he also wants freedom to go where he wants, to move, to sit, to touch whomever he meets and fly in the open sky where there is only pure air of equality and harmony. There are two different ways to resist against the injustice and exploitation. The revolution which Hirabha has started, is carried forward by his son, Viru. By the time Viru becomes revolutionary, he raises his voice whenever one tries to suppress the Dalits. He becomes a part of 'Reservation movement' and also involves other Dalit youngsters to join this ideological movement.

To conclude, it can be said that through the characters of Hirabha and Viru, the authors try to show the capability and strength of Dalit people. It is a documentation of the suffering and pains of Dalit and downtrodden people which is never heard by the history. The narration and use of local dialects of Dalit people shows rich culture of their community. It is a counter history of those who are weighed down by the poverty, untouchability, oppression, inequality, injustice and exploitation. But in the middle of all this, Hirabha and Viru come out as eternal fire, which always enlightens the life of Dalit people. Hirabha believes in himself and he is proud of being Dalit and his profession which is weaving. He is an example for others as, how to live their life respectfully with hard work and skills. With this mantra, he also nurtures his children and inflames the son like Viru, an another revolutionary. Moreover, the novel becomes an evidence, as it presents counter narrative of marginalized people and it shows that the marginalized people can centralize their revolutionary voice to be heard.

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Reviewing ‘Loss and Gain’ in English Translation of *Angaliyat*

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Introduction:

During the British Colonial period, many of the English literary and non-literary texts were translated into the languages of the colonized countries for various socio-political reasons. The trend continued after independence of the colonized countries. India is not an exception in this context. In fact, this trend of translation of the English texts into regional languages of India also continued; not only English but also the other Asian and European literary and non-literary texts too were translated into most of the regional languages of India. Now there can be seen a reverse trend where the regional Indian texts are translated into English. Gujarati literature has also echoed the trend, and therefore one can see canonical Gujarati novels such as *Manvini Bhavai*, *Karan Ghelo*, *Malela Jiv*, *Agaliyaat*, *Akoopar*, to name a few, being translated and showcased along with main stream Indian writing in English. There has been a rise in the applications of doctoral thesis for translating Gujarati literary works into English. However, there is a dearth of research pertaining to the evaluative aspects of the translated texts keeping in mind the best practices of translation.

Angaliyat by Joseph Macwan is a landmark in the Dalit literature not only of Gujarati language but also of the national literature. The novel depicts the plight of the Dalits of the Charotar region of Gujarat. The language used by the author is that of the Charotari dialect of Gujarat in general and of the Dalits in particular. A translation of one language system from another language system in itself is quite a complex endeavor. And when dialectical features of one regional language are to be translated into other, it becomes even more complex endeavor as a dialect is a regionally or socially distinctive variety of a language, it is identified by a particular set of words and phonological features. This complex endeavor of transiting was undertaken by Rita Kothari in the year 2004. The translation of the original novel appeared as *The Stepchild - Angaliyat*. The present paper aims at reviewing the translation of the novel with reference to the losses and gains in the process exploring the creative solutions found by the translator. These creative solutions can be resourceful for a researcher of the translation studies in general and dialectology in particular. This qualitative review of translation also becomes of pivotal importance from the point of view of historiography of translation studies.

Significance of the Paper:

The ‘cultural shift’ in translation studies is leaning more towards the politics of translations, however, it is also required to revisit the process based discourse of translation. When one takes a close look at how a language in general and its dialect in particular demands a fresh strategy in translation, one realizes that in order to politicize *what to translate* and *what not to translate*, *how to translate* has been by passed. A rise can be seen in the translation of Indian novels into English, in recent times. As a result, a thorough review of the translation process is awaiting critical inquiry. There are plenty of books on translation theories proposing translation strategies for translating from one language into another. However, there is a dearth of studies in the field of translating dialectical features into English language. One of

the aims of this paper is to provide a glossary of dialectical features with their English equivalents which can be a useful tool for other translators. The research also aims at identifying the strategies of translating Gujarati dialectical features into English which also can be useful to the translators. The research findings can be useful for translating the English fictions with dialectical features into their counterparts in Gujarati language.

The Author:

Joseph Macwan is a renowned name in Gujarati language novelist from Gujarat, India. He won Sahitya Akademi Award for Gujarati in the year 1989 for his novel *Angaliyat* (1986). He was also a recipient of Dhanji Kanji Gandhi Suvarna Chandrak of the year 1990. He has remained a prolific writer throughout his literary career. His significant works includes *Vyathana Vitak* (Agony of Suffering; 1985), *Angaliyat* (The Step Child; 1986) and *Mari Paranetar* (1988). Most all of his literary works, be it novels or short stories, were autobiographical in nature and dealt with plight and struggles of his community that he lived and witnessed at the same time. He was a teacher at St. Xavier's High School, Anand. He died on 28 March 2010 in Nadiad, Gujarat.

The Translator:

Rita Kothari is a Professor at Ashoka University, Haryana. She has been a Professor of Humanities at the Indian Institute of Technology, Gandhinagar for over a decade. She is well-known for her translations of many canonical Gujarati novels into English. She is equally known for her research work on translation and language politics in Sindhi and Gujarati. *Angaliyat*, the landmark novel in the Dalit literature by Joseph Macwan was translated by Rita Kothari in the year 2004. As the novel depicted the plight of the Dalits of the Charotar region of Gujarat, the translation too attempted to carry forward the same plight of the Dalits into English. However the translator has not specified any readership of her translated work i.e. 'for whom the translation was made'. The translation seems to be 'Source Text and Language' oriented rather than the 'Target Text or Language' oriented which is apparent from the translator's confession: "*It was through the translation of Angaliyat (The Stepchild) that I establish my relationship with Dalitness.*" (Rita: X, 2012) Thus, the approach of translator appears to be more of exploring, identifying and eulogizing the source language and text by the means of the translation process. The translator has been successful in her approach to a great extent. However, the end result of this process i.e. the translated text needs to be studied in isolation, as an independent text to gauge the relevance, if not success of the endeavor. In the following sections, the 'loss and gain' for this process will be assessed.

Loss in Translation:

Ever since the discussion of translation has been started, the role of a translator has been recognised under various contradictory categories included but not limited to that of a 'traitor' or even 'predator' or 'cannibal' to that of a 'transformer', 'bridge' or 'deliverer'. Apart from the recent development in the last and the first decades of 20th and 21st century respectively, translators were never given their due credit and credential they deserve. It was mainly due to the belief of sacredness of the source text or language (SL) and the 'loss' of that 'sacredness' during the process of translation.

In case of *Angaliyat* this 'sacredness' lies in the 'rawness' of the language and expression. This 'rawness' is the first 'loss' in the process of translation of this novel. The first paragraph of the first chapter have words such as '*uthatavent*' (as soon as he/she wakes up), '*bhadbhankhadu*' (early morning) and '*adaaraa ni zampali*' (fence-like gate made of barb –

wires for the open foreground) are typical dialectical expressions which seem to be lost in translation. (Macwan 1) The translation of these words do not echo the dialectical tone of the original. The translated novel is full of such losses that is beyond repair. Further, idioms and proverbs are bound to be lost while translating. The original novel is full of regional and dialectical features reflected in idiomatic expression and proverbs. While translating these dialectical expressions, the translator has either resorted to 'word to word' translation or has omitted the expressions all together. For instance, the proverbial expressions such as, "*Patel, the paado (he-buffalo) and pardhi (hunter) are never to be trusted.*" (Rita 23); "*Thus spoke the saint after a silence of twelve years.*" or "*Chicken of the house...as good as daal – jaggery of the house...as good as mud.*" (Rita 14 - 15) are translated word to word or given translation into brackets. Nevertheless, it needs to be kept in mind that the translation process is complex in many ways. That is to say those who are good at translating between two languages are the ones who do not need translation and those who need translation, those who are not familiar with the source language will have to depend on the translation. Hence, these kinds of losses are bound to happen. It has to be kept in mind that whatever reaches to the other end of the targeted text and language is gain in itself.

Gain in Translation:

Any process of translation and transition involves gains and losses. As, "no two languages are ever sufficiently similar to be considered as representing the same social reality. The worlds in which different societies live are distinct worlds, not merely the same world with different labels attached." (Sapir 69). *Angaliyat* had received the National Sahitya Akademi award in 1988, however, the translation was not available in any Indian language up to 2004. In terms of making this text available to the rest of the world, the translation is certainly a gain. The author of the book, Joseph Macwan, acknowledges this fact that the translation has opened the doors of the world for this work. Merit of a translated literary text lies in the fact that whether or not the translated text stands on its own. On reading the translation one can certainly feel that it does stand on its own. It does give a sense of suffering, want, pain, exploitation, social injustice by which the marginalized Dalit community is continuously victimized of. The translator has taken creative liberty while translating in order to give it an English touch and flavor. For example the opening lines of the 2nd chapter, "I have never seen anyone in my life take this route for business and so early in the morning"; appears in the fourth paragraph in the original text. By putting this line as an opening expression, the translator shows her dab hand in authorship as well. A glossary of more than a hundred words (104 words to be precise) can be termed as a gain of this translation.

Further, the acid test of any literary text is whether or not the translated text stands as an individual art of work on its own. As English translation of *Gitanjali* by Tagore, of *Gora* by Ketaki Khusari Dyzon stand as independent literary text. The expression such as: "What on earth are you doing, jamadar" (Rita 87), "I am all ears" (119) or "Keeping her tumult at bay, Kanku made an overture." (134) are some of the remarkable translations that may help the translated text to stand as an independent work of art. However, these expressions may appear more as a patchwork rather than a rich tapestry of seamlessly interwoven flow of narration. There can be seen many loose threads that hamper the independence of the translated text.

Nevertheless, the English translation of the novel cannot be judged in isolation. As the original text also deals more with the documentation of the plight of the downtrodden community, and less about the aesthetic expression of a work of art, so is the translated text. The purpose of original text is more to do with the inculcation of the awareness of the Dalit movements in many regions of India and their literary expression in the form of work of arts. Further, translations of these regional novels into other regional novels pave the way for

developing and inculcating Dalit consciousness among the inter-regions in general, and dormant states as Gujarat in particular, “...it was through translation that the world of Marathi Dalit writing opened up to Dalits in Gujarat.” (Kothari x) As mentioned earlier, it was through translation that the translator of the present novel sought to establish her ‘relationship with Dalitness’. In this context the translation of *Angaliyat* is a gain at an individual level and at the level of a nation-wide Dalit movement. The original text as well as the translated text has text, thus has been the bench marks of the Dalit movement in India.

Conclusion:

On the bases of the close review of the source and target texts and languages, it can be said that it has been a win-win situation for both the ends. It is through the translation that *Angaliyat* has become accessible to pan-India and it is by translating a benchmark Dalit novel into English, the translator has received an acclaim at national level as a translator. The paper can best be concluded with the observation of Susan Bassnett about the dilemma of ‘loss and gain in the process of translation:

“Once the principle is accepted that sameness cannot exist between two languages, it becomes possible to approach the question of *loss and gain* in the translation process. It is again an indication of the low status of translation that so much time should have been spent on discussing what is lost in the transfer of a text from SL to TL whilst ignoring what can also be gained, for the translator can at times enrich or clarify the SL text as a direct result of the translation process.” (Bassnett 38)

Thus, what is usually seen as ‘lost’ from the original context may be ‘found’ replaced in the target language and textual context as gain. Which, broadly speaking is the case in *Angaliyat* as *Angaliyat - The Step Child*.

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An Overview of Optical Character Recognition for Gujarati Typed and Handwritten Characters

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Optical Character Recognition (OCR) plays an essential role in today's fast-growing technical world. In the present scenario, OCR for the diversity of languages is gaining significant attention. Abundant work has been already carried out for numerous Indian regional scripts, like Bangla, Devanagari, Gurumukhi, Kannada, Malayalam, Oriya, Tamil, Telugu, etc. Adequate research work has been found for Gujarati OCR but still, an immense amount of research work can be accomplished for the improvement of Gujarati language character's recognition.

The paper enlightens overview of various aspects of Optical Character Recognition of Gujarati typed and handwritten characters.

Gujarati is one of the popular Indian languages and Gujarati script is inherited from Devanagari script. OCR results of Gujarati script is still not as much good as other International and regional languages.

In this paper, we have reviewed utmost written research papers and articles relevant to this topic and have also interpreted the various techniques to perform OCR operations on Gujarati typed and handwritten characters.

We also discussed different approaches which are used to perform OCR operations on Gujarati script for ongoing and future research works based upon analyzed papers.

Keywords— OCR, Optical Character Recognition, Gujarati OCR, printed Gujarati characters OCR, Gujarati typed and handwritten characters OCR

Introduction :

Optical character recognition (OCR) is an approach to identify digitally typed or handwritten text characters, which enables to transform the variety of documents, like digitally scanned images or images captured by a camera, Portable Document Format (PDF) into text data which can be used to edit or search after the OCR operation completion.

The Gujarati language is a popular regional language among 22 official languages of India [1]. Gujarati OCR is an extremely difficult task either it's for digitally typed printed characters or handwritten letters because of the complexity of script.

Plenty of research works are going on continuously to make- OCR quality much better than the existing for many languages and Gujarati is one of them. Although many researchers are working to give much better solution for effective OCR, still Gujarati OCR isn't that good while it comes to quality of results.

Digits અંકો				
૦	૧	૨	૩	૪
૫	૬	૭	૮	૯

Fig. 1 Gujarati Digits

I. Understanding Gujarati Script

Gujarat is a developed state India in almost every aspect where the Gujarati language is widely used. Gujarati script is evolved from Devanagari to transcribe the Gujarati language. The notable dissimilarity between Devanagari and Gujarati script is the disappearance of “Shirokekha” in Gujarati Script.

Shirokekha is the top horizontal stroke which connects characters with each other in Devanagari Script. Apart from that, both the scripts are identical to each other. Gujarati script is consisting of mainly 60 characters which are bifurcated into following:

- Digits – 10
- Vowels – 13
- Consonants – 37

Vowels સ્વર						
અ	આ	ઇ	ઈ	ઉ	ઊ	ઋ
એ	ઐ	ઓ	ઔ	અં	અઃ	

Fig. 2 Gujarati Vowels

Consonants અક્ષર				
ક	ખ	ગ	ઘ	ઙ
ચ	છ	જ	ઝ	ઞ
ટ	ઠ	ડ	ઢ	ણ
ત	થ	દ	ધ	ન
પ	ફ	બ	ભ	મ
ય	ર	લ	લ્	શ
ષ	સ	હ	ળ	ક્ષ
ઞ	જ્ઞ			

Fig. 3 Gujarati

Consonants

Fig.1, 2 and 3 representing Gujarati Digits, Vowels, and Consonants respectively. These are the building blocks of the Gujarati script. Further comes Diacritics and Conjuncts which are used to make new meaningful words.

Independent	અ	આ	ઇ	ઈ	ઉ	ઊ	એ	ઐ	ઓ	ઔ	અં	અઃ	ઋ
Diacritic		ા	િ	ી	ુ	ૂ	ે	ૈ	ો	ૌ	ં	ઃ	ૃ
Diacritic with ક	ક	કા	કિ	કી	કુ	કૂ	કે	કૈ	કો	કૌ	કં	કઃ	કૃ

Fig. 4 Main Gujarati Diacritics with Example

[illegible]

Fig.5 Gujarati Conjunctions

Fig.4, and 5 showing Gujarati Diacritics and Conjuncts which makes Gujarati script more effective in writing as well as in speaking while using for communication.

After this, all comes a special character “Virama” which can be used with almost every consonant to make it half-conjoined. These all above are a useful part of Gujarati script which makes it different and unique from other similar scripts.

II. LITERATURE REVIEW

As compared to previous two decades we have witnessed some polished research work in the area of Gujarati OCR, but still, it can be explored efficiently to enhance the existing position of Gujarati OCR based system. We reviewed many of research reports, articles and conference preceding and after that, we found that some of the research is the foundation stone of Gujarati OCR.

In our review, we analyzed that, Gujarati script is still far behind than the other regional languages like Bangla, Devanagari, Kannada, Tamil, Telugu etc when it comes to the comparative ratio of OCR success rates.

Mitul Modi, Fedrik Macwan, and Ravindra Prajapati did an in-depth survey for the identification of Gujarati characters in which they enlightened the whole process of character identification [2].

Chhaya Patel and Apurva Desai worked on handwritten Gujarati character's recognition with the use of a hybrid method based on Binary Tree classifier and kNN and achieved overall 63.1% of accuracy [3].

Shailesh A. Chaudhari and Ravi M. Gulati addressed the solution for the difficulty of script identification in bilingual documents images in which they identified mixed Gujarati and English digits using kNN Classifier with 99.23% of overall accuracy [4].

Prachi Solanki and Malay Bhatt experimented using Hopfield neural network to perform OCR operation on printed Gujarati script and gained 93.25% accuracy overall [5].

Sameer Antani and Lalita Agnihotri achieved 63% of accuracy with the uses of Euclidean Minimum Distance and kNN classifier along with Hamming Distance classifier for binary space calculation for Gujarati OCR [6].

Jitendra Dholakia, Atul Negi, and S. Rama Mohan emphasized on zone-based identification technique for printed Gujarati characters [13].

Swital J. Macwan and Archana N. Vyas represented a systematic classification of handwritten offline Gujarati characters OCR [14].

These all above-mentioned approaches required some manual work to be done on almost every step which can be automated up to some extent with the use of the existing OCR engines which are really effective when it comes to OCR operations.

Tesseract act is one of them which is used by many researchers worldwide to perform OCR operations on different national and international language's scripts because that can be trained as similar as we train any core neural network based mechanism as it's already a part of it in many OCR engines. To train Tesseract OCR engine one can gain the information on the official repositories which are managed by Google Inc. [7-8, 12].

Md. A. Hasnat, Muttakinur R. Chowdhury and Mumit Khan presented a systematic way and integrated Bangla script with the use of Tesseract OCR engine to perform OCR operation using Tesseract on Bangla script [9].

We found that some Indian researchers tried using Tesseract in their research as well. Nitin Mishra, C. Patvardhan, C. Vasantha Lakshmi and Sarika Singh integrated Shirorekha Chopping into Tesseract OCR engine for better OCR operations for Hindi [10].

Chirag Patel, Atul Patel, and Dharmendra Patel also used Tesseract OCR for the general detailed case study on OCR using Tesseract and found it quite useful to perform OCR

operations [11]. After this deep analysis of literature in Gujarati and general OCR field, we found that traditional as well as current latest OCR engines are also capable of performing effective OCR operation and can be improved too for feature enhancement.

Apart from this all we came to know about some very challenging aspects of Gujarati handwritten OCR which are having various segmentation problems and affect the results of OCR's accuracy and that is so well covered by Rakesh R. Savant and Preeti P. Bhatt [15].

III. Basic Steps of Gujarati Character Recognition

After the literature review, we explored that each OCR research operation may have the following common steps which may differ in implementation but all the steps are necessary to carry out the basic OCR on any language's character recognition. The major steps which are as followed: Input of Image/ Document (know as Image Acquisition or Digitization too), Pre-Processing, Segmentation, Feature Extraction, Classification, Recognition, Post-Processing, Output as shown in the below fig. 6.

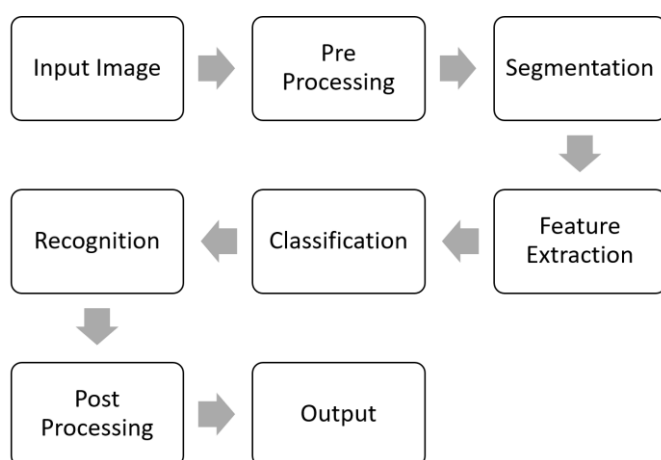


Fig. 6 Basic Steps of OCR

Fig. 6 representing the basic steps of OCR needed to be performed OCR operation for any language's script recognition. Further, these steps are majorly categorized in there of the most important parts of the process as shown in following fig. 7.

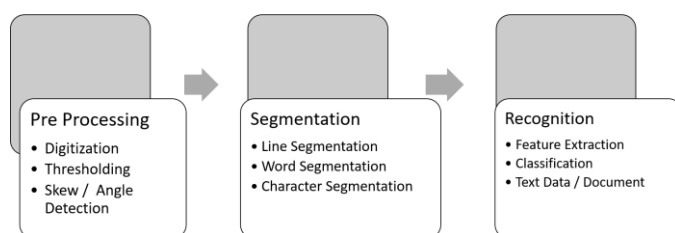


Fig. 7 Major Steps and Sub steps to perform OCR Operation

Fig. 7 Showing major steps and their substeps to perform OCR operations in a systematic approach.

A. Pre-Processing

Pre-processing is the initial stage of any OCR in which pre-processing work is performed to acquire images using cameras or scanners and after that, some more processing has been carried out to make those images appropriate for further operations. Basically pre-processing step is divided into following sub-steps:

I. Digitization

This is the very first phase of pre-processing step in which the physical or digital document is transformed into images/files using scanners, high-quality cameras or other techniques to make it capable to be processed by a computer system. This process is also called an image acquisition.

II. Thresholding

After the digitization now it comes to thresholding where the image is processed and gets converted into a binary image which consists of two values (0) or (1) respectively for each pixel value. Thresholding can be done by two methods namely global thresholding and adaptive thresholding [2].

III. Skew / Angle Detection

Skew detection or angle detection is performed to recognize skewed images. If any of the images wasn't taken or scanned properly, to make it correct there are several skew correction algorithms that can be applied.

Apart from these basic steps of pre-processing there can be some more steps which can be added as per the need of research.

B. Segmentation

Segmentation is the most adaptive method acquired by almost every OCR as it splits the image into different levels respectively like line, word and characters segments so it makes easier to recognize the characters. As pre-processing, segmentation is also having separate steps as following:

I. Line Segmentation

Line segmentation is performed on the image or document on page level in which the image or document is segmented into line by line using appropriate algorithms.

II. Word Segmentation

Word segmentation is as similar to the line segmentation but it works on the segmented lines which are further segmented into individual words.

III. Character Segmentation

Character segmentation takes place on segmented words which chop each of the characters from the already segmented word.

There are several algorithms and approaches available for various levels of segmentation which can be studied and applied as per the requirement. Like: Region-growing algorithm and much more.

C. Recognition

Recognition is considered as the most important phase as in this step we perform various methods and techniques to recognize the script's characters.

I. Feature Extraction

Feature extraction is a process which is carried out in the various phases of segmentation. In feature extraction, each of the characters is processed through the specific technique used for feature extraction to train and test further. Some of the well-known feature extraction techniques are Template Matching, Zoning, Transformations etc.

II. Classification

After the feature extraction classification and recognition take place in which already extracted features are used along with the various methods and classifiers to classify and recognize each character. Some popular methods and classifiers are Nearest Neighbor (NN), Euclidean Distance, Neural Network, Support Vector Machine (SVM), etc.

III. Text Data / Document

This step can be considered as the last step where we retrieve our classified data in direct text format or in a document file. Along with this step various post-processing step like error identification, correction and grouping can be performed as well for better and quality results.

Challenges in Gujarati OCR

Gujarati script's complexity is higher as compared to the other regional languages so it's quite more challenging to perform the Gujarati OCR and get a more effective result.

Some of the challenges which often affects the accuracy and decrease the resulting quality are as follows :

- Similar characters
- Font face, size, and style
- Diacritics and conjuncts
- Skewed characters
- Combination of complex half and full characters
- Broken characters
- Line spacing, zig-zag line/word or letters.

These are some of the issues which makes Gujarati OCR much more difficult.

Conclusion

The paper covers all the aspects to understand the OCR operation's procedure step by step by involving all the leading conventional work carried out on the typed and handwritten Gujarati characters OCR.

Gujarati script's different part has been included as well to understand it better from the scratch which will help the upcoming and currently working researchers in this area.

Moreover, this paper also contains the generalized process to perform Gujarati OCR which includes all the phases required to conduct OCR operations. Still, some efforts are required in addition to existing research works to strengthened capabilities and to resolve existing challenges of Gujarati OCR

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Gandhian Economics to beyond Hind and its Swaraj

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भोगेन भुक्ता वयमेव भुक्ता I

तृष्णा न जीर्णा वयमेव जिर्णा II

- भर्तृहरि

The present shlok presents the entire concept of Indian Economics in which Gandhiji firmly believed.

“The Economics that stands as a barrier to the national or individual welfare and allows for robbery is immoral and sinful.”

These Gandhian words show that Indian Economics is deeply rooted in Philosophy and Ethics. The welfare of the people and the nation is the central idea of Indian Economy. Indian Economics is not as clinical as Western Economics. Nobel prize achiever Dr. Amartya Sen also believes in the similar theory of public welfare. The father of Economics Adam Smith emphasizes upon the concept of unlimited needs, but Gandhiji gives an idea of limited needs means to welcome unlimited problems.

The period from 1920 to 1948 was greatly shadowed by Gandhian awe that it widely came to be known as ‘Gandhian Era’. His cogitation based on politics, economics and society is known as ‘Gandhi-ism’, rather than ‘Gandhiji’s view point on Economical thoughts’. In fact, Gandhiji didn’t prefer the word ‘Gandhi-ism’.

Gandhiji was not an Economist, yet has given a practical programme for economical growth. In his views human values carry greater importance and higher place than property.

If we say in his words,

“The real asset of the nation is not gorgeous buildings and factories, but in honest, well cultured and selfless people.”

Its not to misinterpret that he is against of international business relationship and modernization but only that he shows indigenous strain.

He emphasized upon simple living and hard work. According to him, decentralization is a foundation of economic and political democracy. The economy of the country ought to be based keeping in views on the common man of the country. He was never against higher standards of living. In fact, he wanted such an economy that may improve the standard of living of a common man. His doctrine of Trusteeship is an alternative of socialism and capitalism. In his concept we can hear the echo of the Bible and Tolstoy’s principle of ‘Bread-labour’.

Ultimately, all the above principles and titles revolve around welfare of the people and the best example, by Gandhiji is ‘Hind Swaraj’ where human values carry greater importance and higher place than the material asset. Tolstoy and Romain Rolland, Nehru and Rajaji read commented upon. It is the seed from which the tree of Gandhian thought has grown to its full strature. No wonder that it has been called ‘a very basic document for the study of Gandhi’s thought’ (M. Chatterjee 1983,89), his ‘confession of faith’ (Nanda 1974,

66), 'a rather incendiary manifesto' (Erikson 1969,217), 'a proclamation of ideological independence' (Dalton 1993, 16), and 'the nearest he came to producing a sustained work of political theory, (Brown 1989, 65).

The paper endeavors to discuss three major crisis widely dicussed in the text.

1) **Global Economical Recession:**

"He forgets, in the urgency of his vision", says Middleton Murry," "that the very spinning wheel he loves it should be abolished". "This" says Prof. Delisle Burns, "is a fundamental philosophical error. It implies that we are to regard as morally evil, any instrument which may be misused. But even the spinning wheel is a machine; and spectacles on the nose are mere mechanisms for 'bodily' eyesight. The plough is a machine; and the very earliest mechanisms for drawing water are themselves only the later survivals of perhaps ten thousand years of human effort to improve the lives of men.... Any mechanism may be misused; but if it is, the moral evil is in the man who misuses it, not in the mechanism." It must be confessed that in "the urgency of his vision" Gandhiji has used rather crude language about machinery, which if he were revising the book he would himself alter. For I am sure Gandhiji would accept all the statements I have quoted here, and he has never attributed to mechanisms moral qualities which belong to the men who use them. Thus in 1924 he used language which is reminiscent of the two writers. I have just quoted. I shall produce a dialogue that took place in Delhi. Replying to a question whether he was against all machinery, Gandhiji said:

"How can I be when I know that even this body is a most delicate piece of machinery ? The spinning wheel is a machine; a little toothpick is a machine. What I object to is the craze for machinery, not machinery as such."

The craze is for what they call labour saving machinery. Men go on saving labour till thousands are without work and thrown on the open streets to die of starvation. He wants to save time and labour not for a fraction of mankind but for all. He wants the concentration of wealth, not in the hands of a few, but in the hands of all. Today machinery merely helps a few to ride on the backs of millions.

From the political dimension of the project Enlightenment in the West and Western nation of 'notion' that sees other cultures and societies as the 'other' led Great Britain to subjugate India. In order to counter subtle and multifaceted colonialism, Gandhi first aimed at social and economic emancipation of the masses. Human and natural resources were exploited through trade and administration by British, which proved the Indian mass economically most vulnerable. Hence when Gandhi thought of the economic aspect of swaraj, he had primary in his mind removal of the misery of these millions.

Gandhi shows this task to be much pronged. The task was not just to eliminate the exploiters whose exploitation was the root of the misery but to provide basic facilities and opportunities to the poor and unprivileged. Gandhiji had rightly perceived that mere elimination of British political rule would not suffice to the condition because they have spread their roots very deeply in Indian Economic System. So even without the direct pressure of the exploiters, exploitation would take place covertly.

He rightly said,

"It is machinery that has impoverished India. It is difficult to measure the harm that Manchester has done to us. It is due to Manchester that Indian handicraft has all but disappeared."

The important thing in Gandhi's model of Swaraj is that every individual is to have an opportunity to fulfill one's basic needs. Gandhiji emphasises upon the use of Swadeshi. He says that Swadeshi would be the foundation stone of Swaraj. According to him, swadeshi is that spirit within us which restricts us to the use of our immediate surroundings to the exclusion of the more remote. Method, means, environment of productions; consumption of that production and man's role in this process is vital to any self-reliant society. If a man is reduced just to a consumer, then his social institutions become paracitic. Self denigration,abhorrence for everything native, cult worship for everything foreign, fetish for culture and intellectual servility are a few effects of economics exploitation that 'swadeshi' fights against. Swadeshi, even today, is not just an economic concept but a strategy to counter unwholesome hegemony of colonial and neo-colonial forces.

Being a propagator of an agrarian society, Gandhi opposed mechanization. In modern times, following Gandhian ideology, we should also support the agrarian activities and small scale industries, because through mechanization of agriculture, there is '**Rape of the Earth**' degrading the soil to quench our inordinate lust for wealth and power. So Gandhi rightly remarks, "Machinery is not a chief symbol of modern civilization; it represent a great sin." Such drastic fall has come due to the policies of credit and debit cards and shopping in mortgages. People are born with debits and that has resulted into sub-prime emergency.

Such facilities don't facilitate as in real sense, but gives space to greed in our minds. Every day we get up and come to know about suicides and loot due to such economical crisis.

The impetus behind it all is not the philanthropy to save labour, but greed.

"It is against this constitution of things that I am fighting with all my might... The supreme consideration is man."
- Mahatma Gandhi.

The machine should not tend to atrophy the limbs of man. For instance, I would make intelligent exceptions. Take the case of the Singer's Sewing Machine. It is one of the few useful things ever invented and there is a romance about the device itself. Now the question arises for the factory for making these sewing machines. Gandhiji replies calling himself socialist enough to say that such factories should be nationalized, State controlled.... The saving of the labour of the individual should be the object, and not human greed the motive. Therefore replace greed by love and everything will be all right.

What did India do before these articles like matches, pins and glassware were introduced? Precisely the same should be done today. As long as we cannot make pins without machinery or long will we do without them. The tinsel splendour of glassware we will have nothing to do with, and we will make wicks, as of all with home grown cotton and we handmade earthen saucers for lamps. So doing, we shall save our eyes and money and support Swadeshi and so shall we attain Swaraj.

Thus, Gandhiji blamed ergonomics to be the cause of such problems.

2) Global warming and Global terrorism : Industry is the place where the goods are made worth using and to satisfy human need. But today need has been culminated into greed and that greed compelled us to exploit our natural resources and environmental degradation.

After independence we have achieved a great industrial development and that has increased the use of natural resources upto a higher level. This has caused exploitation of some very important resources like coal, petroleum, and all other minerals. In these industries

and in modern and luxurious life style the use of water has been also increased up to a higher level. Some other natural resources have been also exploited due to industrial development and revolution in related fields. (As per 1991 New Industrial Policy). With globalization the industries were developed so much that has resulted into exploitation of natural resources.

Most of the industries release smoke in the air. Some other industrial wastes cause water and land pollution. Industries also play major role in noise pollution. Due to all this, quality of environment has been decreased. The excess portion of Carbon monoxide has damaged the Ozone layer surrounded to earth and that has caused global warming and so many irregularities in weather and seasons.

We made industrial development but at the cost of environment so the very existence of human beings and all the creatures on earth is in danger. This is not a sustainable development. We need development but not at the cost of environment and our existence. It is none fact that the reduced quality of environment can't be regained ever.

Industry is like a snake-hole which may contain one to a hundred snakes. Where there is Industry there are large numbers of machines.

As it expires, the machinery, as it were, says to us: "Beware and avoid me. You will derive no benefits from me and the benefit that may accrue from printing will avail only those who are infected with the machinery craze.

To Gandhiji, it is necessary to realize that machines are bad. We shall then be gradually able to do away with it. Nature has not provided any way whereby we may reach a desired goal of a sudden. If, instead of welcoming Industries as a boon, we should look upon it as an evil it would ultimately go.

3) Decolonization of the mind :

The first and foremost root or reason of our degrading condition is the blind following of the West. We have thrown out the tiger but even after more than 60 years we are not able to get rid of the nature of the tiger. The great need of our times is to get our mind decolonized, to come out from the awe of the western culture. "He was one of the earliest to realize that Colonization was something to be overcome to our own consciousness first." And he is the first person who recognized this problem and gave the just solution for it in his manifesto: Hind Swaraj where he presents us with an idealized version of Indian culture that is completely contrapuntal to the modern West. Gandhi critiqued the West in three of its pursuits, namely:

1. Colonial imperialism
2. Industrial capitalism and
3. Rationalist materialism

Through this work, Gandhi wanted the reader to realize the diverse reality of Indian and Western cultures and ways of life. This entire endeavour can be seen as the process of decolonizing the mind of the reader. This book broke down the myth of the advantages gained by colonialism especially about the notion of so called 'civilization' and English education. Gandhi writes:

"There are snakes that by their very appearance paralyse victims. They do not need to make demonstration of their power. Even so, I am sorry to say, has the British power worked upon us in India."

Britain civilizing mission in India is “the record success in history in the hypnosis of the nation.” For Gandhi civilization was by definition a moral enterprise: “civilization is that mode of conduct which points out a man on the path of duty.” Hence it is the very basic ethos of this modern West that Gandhi sets himself against. For he finds two unacceptable and unethical principles at its very core: “Might is Right” and “The survival of the fittest.”

In short, Gandhi, in the book *Hind Swaraj*, is trying to show us how we under the awe of the English people have acted foolishly at the time when we were colonized and even after so many years of independence we are of the same attitude. If the real goal of ‘Swaraj’ is to be achieved this colonized bent of mind would have to be changed. And this is the thing done by Gandhi as Editor to the Reader in the book. In the first place it was not easy to accept all the things told by Gandhi for the Reader but slowly he comes out of that mind set and begins to accept the things. Same would the procedure with all readers but one who is conscious reader would definitely come out of the colonial hangover after the reading and understanding of *Hind Swaraj*.

In short, *Hind Swaraj*, besides being a dialogue on swaraj, is also an intensely ‘spiritual’ and intensely ‘practical’ book, one that teaches that there is a link between inner life and outer achievement that individual regeneration and national regeneration constitute on continuum. To Aurobindo, “Swaraj is life, it is nectar and salvation. Swaraj in a nation is a breath of life. Without breath of life a man is dead. So also without Swaraj a nation is dead. Swaraj being the life of life of a nation it is essential for it.” Gandhi, going back, to *nishkam karma* (performance of duty without attachment) *dharma* (righteous conduct), even Amartya Sen has drawn upon Indian Philosophy and its concepts of *neeti* and *nyaay* (justice).

Hind Swaraj deals with most of Gandhi’s central concepts and concerns like *satya*, *satyagraha*, *swaraj*, *swadeshi* and *sarvodaya*, and it problematizes the then notions of development, modernization, education, civilization in particular, and proposing that alternatives it disturbs intoxicated proponents of modernization in India and abroad even now, as it did, since its publication when it critiqued them.

4) **Beyond Hind and Its Swaraj:**

Hind swaraj is a problematic yet prophetic text. It problematizes the then institutions and notions that were familiar and fundamental to human existence towards the end of the first decade of 20th century. Its ability to problematize fascinates us beyond measure. With its sweeping generalizations against railways, doctors and lawyers, it disturbs and shakes us. In the process, if examined closely it allows us to peep into Gandhi, the strategist or the tactician. Gandhi’s main issue was colonization of India by British. For this, he examined the strengths and weaknesses of the colonizers and the colonized. He rejected the myth of political and civilizational superiority of the British and their institutions like parliaments or press/newspaper. He exposed the true English character as greedy, called them timid, traders and shopkeepers with no real interest in the welfare of India but their own, as they drained Indian resources for their own prosperity. He did not accept the validity of the enlightenment or teaching mission of the colonizers, at least in case of India, for it had nothing to learn from colonizers. In this sense the text is like a mirror to see and recognize ourselves. And for everything rejected, he proposed his own model with his own terms and tools. For instance, decolonization and independence are possible only through *Swaraj* that, for him, stands for ‘Rule Thyself (to Rule Others).’ Moreover it can be sustained only through *swadeshi* and *satyagraha*. *Satyagraha* emerged as the means of freedom from colonization and the sustenance of freedom from colonization would depend on *swaraj* and *swadeshi*.

Lloyd Rudolf, in his article, “Postmodern Gandhi” poses the question, “Hind Swaraj: A text for its Time or for our Time?” and after discussing it concludes with the title of the book “Hind Swaraj’s post modernism can be found in its ability to reject and go beyond modernity.” The question, however, is: what makes Hind swaraj a text for ‘our’ time and even beyond and Gandhi, an experimenter and thinker? The answer lies in its/his ability to give a new direction and purpose to humanity in crisis, in India in particular and the world in general. The ultimate purpose of human life in Vedic and Upanishadic terms was realization of Brahman, the Ultimate and Infinite through meditation and penance which in the course of time was taken over by ritualism.

By this, Hind Swaraj is a liberating text. It does not complex those who wish to receive or follow it. It liberates them from the bondage of self and other. It indirectly asks its readers to see the reader and editor both in him/herself, and critique the contemporary situation. It equips its readers with a positive attitude to see the things in a new perspective and methodology. Beyond it, there is much in it that is dated and situation specific. At that level, Hind swaraj happens in all of us, as the dialogue between the reader and the editor is not just between a skeptic and Gandhi, between an extremist and a liberal, but between an intellect and soul or differentiating and non-differentiating intellect. The bhed buddhi (differentiating intellect) operates through binary opposites, as it understands and sees different phenomena in terms and other. The binaries, however, collapse, and get merged into abhedbuddhi (non-differentiating intellect) which is the infinite Soul. In this, even the British or any instrument of exploitation or suffering is not the other but the part of the oceanic self or Soul. Here, Gandhi’s Hind swaraj transcends ‘Hind’ and it’s ‘Swaraj’, and aims at adhyatmik swaraj (spiritual regeneration) of all that would allow everyone to realize one’s potentialities by not being dependant on others or by not encroaching upon others.

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**Padma Desai's Autobiography "*Breaking Out: An Indian Woman's American Journey*" :
As a Social Discourse****Viral Upadhyay**

Literature primarily focuses on man's quest for self and at the same time also serves as a mirror to the society. Different genres of literature, from time immemorial, have reflected and revealed before the readers such un-trodden territories of the societies and peoples they may never come across during their life-span. In complex societies having a multi-layered structure like that of India, autobiographies, a highly-popular and research-worthy literary genre, help in identifying the interrelationships of various stakeholders of a society and also pin-point the social dogmas and general outlook of the people and institutions. They portray the journey of the writers focusing on the way they have negotiated the challenging and at times foreboding social situations. This process of negotiating the helpful as well as hostile societal forces leading to an understanding of the self has been expressed aptly in an observation made by Gupta and Nanda: "For most literary writers creating the self within the page becomes a negotiation between the I and Thou, the self and the other, the individual and the community" (2). Thus, an autobiography as a literary genre serves effectively as a social discourse on the society in which the writer has lived and breathed.

Discourse, as defined by French social theorist Michel Foucault, refers to:

"...ways of constituting knowledge, together with the social practices, forms of subjectivity and power relations which inhere in such knowledge and relations between them. Discourses are more than ways of thinking and producing meaning. They constitute the 'nature' of the body, unconscious and conscious mind and emotional life of the subjects they seek to govern." (108 as quoted in Weedon).

Sociologists are of the opinion that a discourse emerges out of relations of power, because those in control of institutions control their formation. In this sense, power, knowledge and discourse are strongly connected and work together to create hierarchies. In simpler terms, a discourse refers to how we think and communicate about people, things, the social organization of society, and the relationships among and between all three. Discourse typically emerges out of social institutions. Padma Desai's autobiography, due to an informal and first-hand comparative analysis of the two societies of India and the US as its central concern, surfaces as an effectual illustration of a social discourse.

Padma Desai, born in 1931, was brought up under such conditioning that was meant and designed to prepare her to play the role of an ideal daughter-in-law in future. Her father, though a crusader against the hateful traditions of dowry and bride burning prevalent in their community to a great extent, was not modern enough to permit his daughter to bloom and grow according to her wish. As a result, Padma, who had dreams of excelling academically and reaching out to stars, as she puts it, saw no alternative but "to fight silently and stubbornly each step of the way...." (x).

The writer has witnessed and experienced the two very different worlds of India and America from very close quarters and is therefore, able to present the problems, the maze of relationships, the cumbersome traditions and norms or lack of them, the freedom and opportunities, equality or bias to gender identity underlying the two societies very convincingly and authentically. The knowledge of the two societies has assisted her in looking at her own life, decisions and relationships in a neutral and factual manner. Her life-writing,

depicting a highly inspirational journey of an Indian woman, as a piece of literature, confirms the opinion expressed by Arnold and Blackburn: “life stories are exemplary stories and, whatever the exact manner of their presentation, are perceived to have an inner core of social, moral or spiritual veracity” (16-17).

At the very outset of the book, in the preface itself, the writer makes it very clear to the readers that this book is the story of her ‘transformation’. This transformation, here, implies that of a young girl coming from an uncertain, fearful and orthodox environment of India into a freer, relaxed and contributing individual of society as an American woman. The preface of the book serves as a kind of introduction to her life and a comparative study between two different sets of cultures, norms, traditions and practices followed in Indian and American societies.

The highly conducive atmosphere of America that is known for its unflinching support to intelligent aspirants and its power to attract a pool of talents proves to be a liberating influence on Padma. It turns out to be the world of her imaginings and aspirations offering her abundant opportunities to grow. Her academic ambitions bloom enabling her to accomplish herself as a connoisseur in the field of Russian economy.

Padma’s journey that had begun from a town of India where the parents prided over giving good dowry to marry off their daughters; takes her through a progression of events and experiences that prove to be a new rung of the ladder that she must climb to reach to the top. Her marginalization in Mumbai as ‘a girl from Surat’, her disillusioning encounters with the male-dominated Indian society at Delhi University and the court of justice, her stay at Harvard and finally her interaction with the inspiring environment of the US- all prove to be a new kind of learning experience in her life and mould her into an established individual.

It is very important for an individual to develop the kind of maturity with which he/she can take right decisions about critical issues of their lives. Such maturity cannot come on its own, it has to be developed through frank and honest interactions and opinions shared among family members and group of peers that act as guiding light for the person whenever one finds oneself in a similar situation. Such a relationship between a child and parents was unimaginable in the first half of 20th century. Even today, in majority of Indian families girls are married off in a hurry as if the family is looking forward to getting rid of her before anything untowardly happens in her life. This passive role of a family is voiced by the writer in elaborate and apt terms: “....the distinction between sexual permissiveness and prohibition, between promiscuity and prudery, between coquetry and shyness was not part of my upbringing” (78).

When living in India, the writer was stuck between the clutches of the age-old customs of the society that had moulded a mind-set that considered following customs laid for a duty-bound daughter and the world of freedom, desires and passions that she had come face to face in Mumbai. On one hand, the traditions, laid down centuries ago, expected her to enter into a sexual relationship only after the relationship had been approved by families through the sacred matrimonial ceremony; while on the other hand, her intelligent and logical mind, and the emotions that she had been engulfed by left her no choice but to follow her heart. Tormented and torn by such contradicting emotions, the first experience of sexual intimacy for her with RB, felt like “a hideous convulsion expelling me defaced and deflowered into a world of guilt and shame, despoiled of innocence, of faith, of bliss” (81).

It was as if once she had violated the norms of the society, a woman could not be further trusted with taking any other decision related to her life. If looked at from a different angle of a literary critic, the situation resembles that of a Shakespearean or Marlowean tragedy, where

even a minor weakness would prove to be destructive and potent enough to lead the protagonist to his/her doom. When Padma was married off soon after her final exam, there was no usual show of the mother's eyes welling with tears or the mood of joy or festivity that such occasions in Indian surroundings inspire. What she had done was already embarrassing enough for the family, now there was no scope for her on giving a second thought to her life ahead. She comments: "It did not matter if I was given away in matrimony or got rid off. There was no turning back" (82).

The readers get to know a different point of view of a modern day young woman when the writer juxtaposes her own opinion of an unwanted pregnancy that she and her husband had decided to abort decades ago. Her daughter, born and brought up in a free and modern society of America comes up with complicating issues like whether the writer felt in any way that she had been raped by her husband and if the decision to abort the child was all her own or she had acted under some pressure. This reference to an altogether different view by an American young woman poses two angles to be given some serious consideration: One, it brings out on one hand the difference in the thinking patterns of two distinct societies where one is still led by age-old customs and traditions whereas the other approaches every issue with an intellectual, independent and logical mind. Two, it also makes us aware of the simplicity with which Indians tackle critical problems related to their lives without unnecessarily complicating them with fringe issues like exploitation, independence and freedom of an individual. Indian society in general and Indians as individuals, tend to look at the issues in their wholeness and not in fragments. This, at times, could prove to be a strength as it did in the writer's life at the time of her abortion.

Introducing the one family member to whom the writer feels very close to and indebted, though there was actually no blood relation between the two, is her Kaki, the paternal aunt. The writer feels that if she were to charge God with a case as Virginia Woolf referred to in the case of Christina Rossetti, she would make her Kaki a witness. It is interesting to note the comparison between the two different sets of individuals belonging to altogether different worlds, times and cultures, but passing through a gamut of experiences that are remarkably similar. Christina Rossetti, the sister of Dante Gabriel, had been raised under an environment of strict moral code and became a victim of emotional repression, social constraints, nervous breakdowns and wrote sad poetry.

Kaki, as embodied in the words of the writer, represents the plight of widows in India of the 50s. The conditions after that have not improved much. The urban India can now boast of equal footing and rights to women, be it wives or widows, but in rural areas, the widows, having no base of any sort-education, finance, social independence- still continue to have the same fate and lead a life conditioned by the age-old norms set by the male dominated society. The writer, in very effective words, brings to fore the situation prevalent in India of the time, "More than three-quarters of a century ago, everyone was a prisoner of ironclad practices that were laid down several centuries before" (49).

The writer's exposure to the West had supplied her with a new-found lens through which she could view the reality of Kaki's purposeless existence that had been forced by the age-old customs of the society and could not reconcile with it and accept it. This is evident from her outburst when she returned to India for the first time after Kaki's death and confronts her father with questions like how he, who had experienced free societies like England, could allow Kaki to lead a dreadful life. Widows were and are still in many parts of India pushed to and kept at the fringe of social life and are not considered even worthy of participating in many religious and social rituals. The society has created specific norms as to the kind of clothes they are to wear, the kind of life they are to lead controlling and restricting every

move of these ill-destined individuals. This sort of marginalization is highly culture-specific as is pointed out by Singh:

The question of margin i.e. margin/al/ized/ation is related to identity and self. Identity, self and individual have been major concerns of individualistic societies like the West, and not India where annihilation or the surrender of the self has been the ideal to achieve. (Singh 11)

The writer's exposure to American life puzzles the writer as to why in India we cannot follow the American practice of remarrying. She agrees that these are the matters that transcend cross-cultural boundaries. The writer while pondering what she would do if left alone in later life, also focuses on the dark side of living in an American society. She clearly understands and accepts the facts that unlike India, social life in America is very formal and structured around couples. As a result, a widow or a single woman remains at a disadvantage as the writer points out, "risks being left at the margin of social interaction" (54).

There is even a greater generational divide between parents and children in American families and such exclusionary practices make every single person, either male or female, looking for a partner in life. Her exposure to American society and life has endowed the writer with a greater understanding of the beliefs and practices that the two societies have followed for decades. A very apt observation by her showing the contrast in the attitudes of the two societies is:

...the robust American notion of 'moving on', allowing people to keep memories intact or shed them, has an edge over the Indian alternative of 'life goes on' that is hitched to the past. The former involves a choice whereas the latter inhibits it. (54)

The Indian family system may have its own virtues, but it is not perfect as no system can be. The hierarchical family norms teach the children in Indian families to obey and follow the tradition and they try to attend to the needs of their old parents, but there are numerous examples where the children may choose to differ from the norms and do not want any involvement or interference of their parents in their lives. In America, the writer has come across many such examples where women look after their elderly widowed parents.

The writer, having witnessed two different cultures and life styles, has been able to look at some of the wrong practices of Indian society from a neutral point of view. An extreme example of female suppression was right in front of her eyes in the form of her Kaki, whose widowhood had snatched away all the normalcy of life she used to live. These experiences have made her value the freedom American society gives to its citizens, especially women. That could be the reason she has preferred to call her autobiography 'Breaking out' - a breaking out of the old bondages, customs, and chains.

The term 'breaking out' used in the title symbolises breaking the chains of age-old customs and orthodox norms of Indian society prevalent at the time; many of which still have a stronghold on the lives of the young girls and women living here. In the preface of the book itself, writer declares the autobiography as the story of her transformation. This transformation, here, involves the conversion of a young Indian girl hailing from a provincial town of just-independent India brought up in a conventional, fearful and exacting environment into an independent, self-sufficient and noteworthy member of society as an American academician. Her journey not only gives the readers a peep into her emotional and academic progression but also serves as a comparative analysis of two totally different worlds exhibiting a diverse set of practices and customs.

Padma's sincere and straightforward account of her life has highlighted the ills still pervading the Indian society as far as the issues related to women are concerned who are treated as 'second class' citizens only. The life-stories of this kind that present not only a truthful picture of our society but also give us a glimpse of other societies like those of the West, provide a comparative outlook with which the position of women in our culture can be viewed from a neutral platform and measures to be taken can be contemplated on. In this regard, it would be interesting to study Ranjana Harish's remarks pointing out the distinction between the autobiographies penned down by men and women. Using the allegory of footprints for autobiographical writings of women, the well-known academician recognises:

Agreed that the sands available to these women are that of periphery. Agreed that the feet which leave the prints on them are those of females and so the impressions on the sands are different, different from the ones found on the sands around the centre. (Harish xiii)

When a woman, who has a first-hand experience of the marginal treatment of a tradition-bound society like India, decides to depict her life journey, the outcome is definitely a true-to-life picture of the surroundings and the situations as can be seen in Padma Desai's story of her life.

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DEMONSTRATION OF SRINGAR RASA IN ODISSI DANCE THROUGH SANSKRIT LITERATURE

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The universal but unique phenomenon known as dance springs from man's innermost creative impulses, religious urges, emotions and sensibilities. The aesthetic foundations of this Indian art form are laid on the rock foundations of spiritual *sadhana* or rigorous discipline leading to *moksha* or liberation. Aesthetics as a branch of philosophy enquires into the ultimate cause and source of dance and its emotional content and significance as a thing of beauty and joy forever. Dance manifested through rhythmic movements is sensuous, but the experience of *ananda*(bliss) in it is transcendental and spiritual. In Indian aesthetic *rasa* (mood) or flavor, as the cause of *ananda* (bliss), is central and fundamental. It is also the essence of beauty and harmony. The ultimate Reality, or Brahman, both in its impersonal aspects, is *Sachidanda* (sat, chit, ananda) that is Existence Consciousness - Bliss absolute. *Ananda* (bliss) and *Rasa*(sentiment) are two aspects of the same Reality. Therefore God is *Rasa* as well Dance is a composite art, enfolding in its range several other fine arts as well, of course music goes with dance, dance has also in it the elements of sculpture, poetry and drama. It is also known as dance is poetry in motion In one sense it may be said to be a complete art, a comprehensive art. Dance represents a beautiful synthesis of many other art forms. Different arts, independent in their own way, actually have a common ground of the same blissful aesthetic experience. This aesthetic thread of *Rasa* or bliss is the basic concept, which runs through and combines all art forms into one manifestation.

Thus they play the dual role of beneficiary and benefactor to one another and in the process enriches others and themselves. The dancer and the spectator share this common bliss and ecstatic experience. Indian classical dance pre-supposes a dancer and an audience both well oriented, initiated and cultivated so as to be possessed of the same aesthetic sensibilities forming an emotional bridge, an aesthetic rapport between the two. It is a kind of participation in an inner spiritual vision and enlightenment. This common sharing transforms a dance recital into a holy recital, a spiritual interaction or communication.

The *rasa* realized and experienced both by the performer and the viewer remains the same impersonal and objective entity. It is an art concealing art, totally impersonal, objective, traditional, deliberate, and elaborate in technique and appeal. It breaks a new ground of perception, opens entirely a new vision of Reality. We all as human beings desire deeply to be released from the prison of our ego, to experience that state of being which is blissful, the condition of oneness and togetherness with the universal spirit. Dance recitals help us to regain that lost heaven of unity and oneness. The constituent elements of the state of *rasa* or bliss are *vibhava* (cause of emotion), *anubhava* (effect of emotion) and *sanchari* or *vyabhichari bhava* (subordinate emotions). These in proper combination transform the *sthai bhava* (primary emotion) into *rasa* or bliss. *Sthai bhava* are corresponding to the nine *rasas* or sentiments - *sringar* (love), *vira* (heroism), *bibhatsa*(disgust), *raudra* (anger), *hasya* (mirth), *bhayanaka* (terror), *karuna* (pity), *adbhuta* (wonder), *shanta* (tranquility). In regard to the evocation of *rasa* in the context of dancing, Nandikeswar wrote,

“Jato hasta stato drusti jato drusti stato mana:

jato mana: stato bhavo jato bhava stato rasa:”

It means ‘For wherever the hand moves, there the glances follow, where the glances go, the mind follows, where the mind goes, the mood follows, where the mood goes, there is the flavor (rasa).’

The enjoyment of *rasa*, in its universalized state with the help of dance, liberates a person however temporarily from the bonds of I-ness and My-ness. This state signifies release from the slavery of the senses and mind, a state of bliss and peace and liberation from the limitations of the phenomenal world.

From all the nine *rasas*, *sringar rasa* is the main *rasa*. It is written in Upanishad and also in general we can see that pure love is very much essential in human's life. This *sringar rasa* also originates from the enjoyment of pure love.

According to Dhananjaya, the writer of Dasarupaka, *sringar rasa* is of three types.

1. Ayoga sringar:-

In this type of *sringar* the lovers have a deep attraction towards each other but they cannot unite due to some obstruction - it may be due to their parents or some heavenly reasons. For example in Kalidas's “*Malavika Agnimitra*” the love between Malavika & Agnimitra is *ayoga sringar* because Malavika is merely a dancer in the king Agnimitra's kingdom.

2. Bipra Prayog Sringar: -

This is the stage of the lovers after they have met each other once. It is again of two types,

Pravasrupa Viyog

Manarupa Viyog

In *pravasrupa viyog*, the hero is not home, he has gone outside the country due to some reason. So the heroine is in the state of viraha, she is waiting for her hero to come back very anxiously. Like the wife of Yakhya in Kalidas's ‘*Meghadoot*’.

In *manarupa Viyog*, the heroine is angry with her hero because he has been attracted to another woman. Her anger is due to jealousy. It is described in the Jaydev's Geeta-Govinda “*Yahee Madhava Yahee Kesava ma bada kaitava bada*”. It means Radha was angry with Shrikrishna and told him to go away from her place. This is due to jealousy since Krishna had spent the night with Chandravali before he came to meet Radha.

3. Sambhog Sringar: -

Here the lovers are involved in making love with each other, like in Jaydev's Geeta-Govinda, the *sambhog sringar* between Shrikrishna and Radha. The description is “*Sakhihe kesimathan Mudaram*”. Radha is narrating to her *sakhi* how she has enjoyed the *sringar* with Shrikrishna.

From world history, we can also see that the story of Laila-Majnu, Hir-Ranja, Shakespeare's drama Romeo - Juliet, all are based on the union or separation of lovers, the pure love which are all based on *sringar rasa*. Here I have tried to establish the *sringar rasa* in Odissi dance through Sanskrit text like Jaydev's Geeta Govinda, Kalidas's Meghdoot, Malavika - Agnimitra, Bhartuhari's Sringar Satak etc.

On stage with the famous *lasya bhangi* of Odissi, we can establish the *sringar rasa*. We can perform solo as well as dance dramas in accordance with these Sanskrit texts. In this way we can popularize this Sanskrit literature because, man all around the world, by nature, is attracted by *Sringar Rasa*. So it is the best method to popularize our ancient literature through

the display of *sringar rasa* in the dance drama form or the solo dance form by using Sanskrit literature, so more people will get involved in this. Odissi is also a very soft dance and there is vast scope of *abhinayas* in this dance form where a dancer can express oneself and explain to the audience the concept of *sringar rasa*.

Since Sanskrit is the most ancient language of India, here I would like to take some Sanskrit literature as follows to explain above concept.

(1) Jayadev's Shri Geeta Govinda: -

*“Ratisukhasare gatamabhisare madan manohara besam,
na kuru nitambini gaman bilambini manusarat hridayesam (1)
Dhirasamire yamunatire basati bane banamali,*

Pinapayodhara parisaramardana chanchala karayugasali (2)

Here, the *sakhi* is narrating to Radha that Shrikrishna is in a hilarious mood sitting on the bank of the river Jamuna waiting for her. His heart is full of love for Radha. So the *sakhi* is requesting Radha to go to Krishna without any delay, decorating herself as *abhisarika nayika*.

(2) Kalidas's Meghadootam: -

I will briefly describe here regarding Meghdoot of the great poet Kalidas. In Meghdoot, he describes the sorrowful condition of Yakhaya who lives in Ramgiri Mountain separated from his wife who is in Alkapuri. He was the servant of Kuber in Alkapuri and due to some mistake committed by him, Kuber cursed him and sent him to Ramagiri. He passed eight months there and when the rainy season set in, he was totally upset. He was thinking about his wife when he saw the cloud in the sky. He was so blind and so immersed with his love that he assumed the cloud as a person and tried to send the message to his lover who was in Alkapuri through the cloud.

Tanwi shyama shikharadasana pakwabimbadharosthi

*Madhye khyama chakitahariniprekhyana nimnanabhi:
Shronibharadalasagamana stokanamra stanabhyam*

Ya tatra syadubatibishaye srustiraye ba dhatu:(1)

Here in this *shloka* describes her beauty. There you will behold a lady with tapering teeth and lips like the ripe bimba fruit, with eyes like those of a frightened dear, with a deep navel, moving with a gati slowed down by the weight of her hips, with bending breasts, the first creation, as it were of the creator.

Aloke te nipatati pura sa balibyakula ba

*Matsyadrusyam virahatanu ba bhavagamyam likhanti
Pruchanti ba madhurabachanam sarikaam panjarastham*

Kachidbhartu: smarasi rasike twam hi tasya priyeti (2)

Yakhaya was narrating to the cloud how she was feeling without him. In the condition of separation i.e. *viraha*. You will see her offering prayers or painting my likeness, through fancy, thinned by separation or asking the caged sweet voice Sarika, “O romantic one, do you remember your maste for you were his favourite cynosure?”.

Utsange ba malinabasane somya nikhipta veena

Madrotranka birachitapadam geyamudratukama

Tantrimadra nayanasalileye: sarayetwa kathancheet
Bhuyo bhuya: swayamapi krutam murchanam bismaranti

O gentle one, you will see her keeping the Vina on the dirty garment of her lap contain my name and having with difficulty tuned the strings moist with tears from eyes. She off and on forgets the melody though composed by herself.

So all these descriptions establish *viraha vinod*. *Sringar rasa* can be communicated to the audience very well with condition of separation i.e. Viraha than the condition of union. The eagerness to meet his *priya* has compelled Yakhaya to compare nature with her beauty and also send the message to her through the cloud. So onstage we can establish *sringar rasa* with the help of *anubhavas* and *sancharibhavas* in Odissi dance form.

(3) Bhartuhari's Sringar Satak: -

Smitena bhabena cha lajjaya bhiya

Parangmukheyerardhakatkhyabikhyaneye:

Bachomirirsyarkalahaen lilaya

Samastabhabeye: khalu bandhanam striya: (1)

Smiling, to shy, to fear, to distract the face, to see in slant eye, speaking sweet words, jealous, quarreling, to show different gestures. All these are to attract the man towards a woman, there is no doubt in it.

Bhruchaturyatkunchhitakhya: katakhyas:

Snigdha bacho lajjaitantaswa hasa:
Leelamandam prasthitam cha sthitam cha

Strinametabhusanam chayudham cha (2)

Cunningly raising the eyebrow, to see in slant eye (Katakhyas), telling sweet words like honey, smiling, walking slowly and atop. All these are the ornaments and weapons of a woman.

Kimkandarpa saram kdarthayasi re kodandatanakaritam

Re re kokila komalam kalaraba kim ba brutha

jalpasi

Mugdhe snigdhavidagdharumadhureyeloleye: katakhyeralam

Chetashumbitachandrachudacharanadhyanamrutam bartate

(3)

Kim gaten yadi sa na Jivati

Praneti priyatama tathapi kim

Ityadikhya nabameghamalikam

Na pryati pathika: swamandiram (4)

From Bhartuhari's Sringar Satak I have taken the stanza where there is a description of the features of a woman, which she uses as her weapon as well as her ornament to attract her male counter part. In the next stanza there is description of *vairagya* where the poet describes about Madan, Kokila and with this *sancharibhava* establishes *sringar rasa*. In the last stanza the man who is living alone in a distant place without his wife does not return home thinking that if she really loves him, she cannot live without him. Is she does live, then she cannot be his true lover. So this is *vairagya*, the ultimate realization of *sringar rasa*. We can also show

this through *abhinaya* in Odissi dance.

(4) Kalidas's Malvika Agnimitra: -

Dirghakhyam saradindukanti badanam bahu natabasayo:

Sankhiptam nibidonnatastanasura: parswe pramruste iba

Madhya: Panimito nitaashi jaghanam padorbarilanguli

Chhando nartituryatheiba manasi slistam tathasya bapu:

(1)

Her face has long eyes and the lusture of the autumnal moon, her arms are bent at the shoulders, her chest is compact and has close touching and raised up breasts, her sides are as if well refined, her waist can be measure by a (Single) hand, her hips are expansive, her feet have slanting toes. Thus her form is fashioned as to suit the ideal in the mind of the Teacher of Dancing.

Durlabha: priyo me tasmin bhaba hrudaya udaya nirasam

Aho apangako me prasphurati kimapi bamaka:

Esa sa chiradrusta: kathamupanetabyo

Natha mam paradhinam twai ganaya

Satrusnam.(2)

It is difficult for me to obtain the dear one, oh my heart remain on him without any hope for him, oh throbs forth the corner of my left eye for some unknown reason. Here he is seen after a long time, (But) how is he to be approached? My lord, know me to be depending on and longing for you.

In this I have taken some *shlokas* from Kalidas's drama Malavika Agnimitra. Here Agnimitra was the king and Malavika was just a dancer but the king shows his love towards her and the king's two queens Dharini and Iravati stood as obstruction between their love. This is how story goes. Here is the description of '*Ayog Bipralambha Sringar*'. For Malavika who is a mere dancer it is just impossible to get the love of the king. Here I have taken first *shlokas* where there is description of Malavika's beauty and in second *shlokas*, Malavika singing and dancing in the king's *darbar* showing her love towards the king and also mentioning that it is impossible to get the love of the king using the word '*Durlabha Priya*'

Conclusion:

In this 21st century at the advent of globalization the whole world is becoming one crossing all national barriers. So to know each other's culture is very much essential at this age. Literature is a very powerful media through which one can express the cultural heritage of the country and here I have chosen the *sringar rasa*, which means pure love as my mode of expression. Since love is immortal and the inner need of human beings we can see its presence in any literature like in Greece, Egypt, Rome and all around the world. In my view it is an event to establish our ancient Sanskrit literature as an International literature so we can universalize this through the concept of *Sringar rasa* by choreographing the literature in dance forms. So in this process we all can bind in this one platform of literature, dance and feel united.

“A TRUE साधकः – ACCORDING TO VEDANTA”

SHRADDHA M MODI

INTRODUCTION

If we turn the pages of history, it cites the contributions of many leaders who led the world or mass of the people towards Divinity. For Ex. Mahatma Gandhi, Swami Vivekanand, Dr Abdul Kalam. This world has always been craving for a leader and the roots of leadership lies in साधना. The person who is a true साधकः [seeker] can become a true लोकनायकः [leader]. He who is pained by a particular plight seeks the knowledge to overcome that misery and does साधना to attain that peaceful state of elevation, thus he is a seeker साधकः. But this research paper defines a seeker in a different way by adding upon him the onus of the upliftment of other people, society, his surroundings and not only self-liberation. This paper cites examples of some साधकः and also why and how one can reach at that level.

WHO IS A साधकः SEEKER?

The word साधकः is made by साध्य (goal) and ध्यास (intense aspiration), thus a person who is driven by ध्यास for साध्य is called a साधकः seeker.^[1] The goal of a seeker is spiritual by following a principled life, as साधना relates to “yearning”, quest for the true knowledge of the Divine, so as to perish the miseries of the worldly attachments.

"दुःखत्रयाभिघाताज्जिज्ञासा हेतौ तदभिघातके ।

दृष्टे सापार्था चेन्नैकान्तात्यन्ततोऽभावात् ॥"^[2]

A seeker is a person who has come to know that in order to be free from the bondages and sorrows the proximity with the Divine, understanding the Divinity, experiencing the Divinity is the only condition. Thus as per the maxim, “सा विद्या या विमुक्तये” by studying the sacred lore he transcends from ordinary to extra ordinary. But today there is a need of a seeker who walks a mile extra for layman and helps them also to transcend. The goal of a seeker is साधना, as it is said, "ध्येयेन विना मन्दोऽपि न प्रवर्तते ।" “Even a fool does not become active without a goal”. The साधना which is practised by saadhak helps him to attain the Divinity and he is the true साधकः that helps the other souls to liberate along with him. Seeker is not unhappy soul; he always wants himself to see a step above from his current level. Seeker believes in **charaiveti charaiveti** . Seeker is a state of mind. Seeker helps others to liberate by making them capable. Seeker has the clarity of thoughts what he wants to do? Why he wish to do that? And how can he achieve his goal? He should be ready to change himself and he should be a person who is learning continuously.

Examples of Seeker:

Specifically if we speak about India, it was worshipped as a विश्वगुरु: in ancient time. The feeling of दुर्लभं भारते जन्म still continue to exist in Indians, it has a reason why India was a विश्वगुरु: in past and “भारतमाता” – Mother, in present. Spices, goldmines, resources were not only the reason why India was a विश्वगुरु: Here it is important to know the correct meaning of गुरु: as it is described:

"गुशब्दस्त्वन्धकारः स्यात् रुशब्दस्तन्निरोधकः ।

अन्धकारनिरोधित्वात् गुरुरित्यभिधीयते ॥"^[3]

“गु “means darkness, “रु “ means he who dispels the darkness, thus गुरु: means the one who dispels the darkness”

यस्य देवे परा भक्तिः यथा देवे तथा गुरौ

तस्यैते कथिता ह्यर्थाः प्रकाशन्ते महात्मनः^[4]

“He who has the highest devotion, just like God, to him these teachings will be illuminating”

Thus a Guru is the one who dispels the darkness and has the highest devotion. India was a विश्वगुरु: as it showed the world the path to perish the darkness, our **rushis** sages were all true seekers we all are descendants of them.^[5]

SWAMI VIVEKANAND:

He gave us the quote, “Arise, awake and stop not till the goal is achieved” as a true seeker he wanted machinery which will bring the noblest ideas to the door steps of even the poorest and the meanest”. In his Raja Yoga he said, “Take up one idea, and make that one idea your life. Thus in all his speech, actions, or thoughts the only thing reflected is upliftment and betterment of the people, the nation – as he himself was an uplifted soul, he went out of his way to uplift other souls^[6]

DR ABDUL KALAM:

Modern day seeker can be seen in Dr APJ Abdul Kalam, he had all the characteristics of a true seeker. His book “Transcendence: My Spiritual experiences with Pramukh Swamiji” speaks about his in depth beliefs for attaining the Divinity. He believed, “For great man religion is a way of making friends”. He studied Sanskrit and read Bhagwadgita. BJP leader L.K. Advani concurred that, “Kalam was the best exemplar of the Idea of India, the one who embodies the best of all culture and spiritual traditions” Kalam’s dream is to let every student to light up the sky with victory using their latent fire in the heart. He believed “We will be remembered only if we give to our younger generations a prosperous and safe India, resulting out of economic prosperity coupled with civilized heritage.”^[7] By his speech, his thoughts his deeds he inspired many young minds. He explained the true meaning of what it means “To Live”. A distinct characteristic of a seeker

NACHIKETA

Nachiketa is one such character about whom Swami Vivekanand said, “If I get 10 Nachiketas, I can turn the thoughts and pursuits of this country”. Nachiketa is a character

from कठोपनिषद् who asks for 3 boons from *Yama* as being sent to him by his father. The basic characteristic of a seeker is curiosity, and as a true seeker Nachiketa expressed his desire for learning about mystery after death, sacred fire, sacrifice and peace for his father. Despite of many efforts by *Yama* to tempt Nachiketa, he failed. Nachiketa stood still on his desires. His thirst for knowledge was quenched by *Yama*. Here what makes Nachiketa as a true seeker is being greedy for knowledge and clarity of thoughts as to what he wants and what he needs to discard in to achieve his goal.^[8]

Arjuna

Arjuna was the first person who was directly benefitted by the nectar of Bhagvadgita. God chose him as the first fortunate soul for elevation; this itself certifies him as a seeker. when he sees his own family members on the other side of the battlefield he becomes nervous and says सिदन्ति मम गात्राणि...^[9] not because he is weak but because he knows his calibre and he knows that he is too strong, competent enough to kill all of them at one go, this is also another characteristic of a seeker that he is aware about his own capabilities. When Lord Krishna showed his *Vishwaroop* to Arjuna after that also Arjuna was not satisfied and he was ready with more questions to be asked, a true seeker always craves to shift a level above from where he is. Arjuna is the representative of whole human race he fetches the solutions of all the troubles of mankind from Lord Krishna, thus unintentionally also Arjuna is a true seeker, after attaining the knowledge his words were, करीष्वे वचनं तव^[10] and becomes ready to fight.

Many such other seekers took place like, Lokamnya Tilak, Mahatma Gandhi, Ramakrishna Paramhans, etc who had a burning flame in them which pushed them for betterment of other people

Why is there a need to become a seeker:

It is one of the basic needs of each human to be happy and live a peaceful life without sorrows, and in order to be a sorrow-less person, he has to do साधना, like Nachiketa, studying the lore and elevating his soul towards peace.

श्रद्धावान् लभते ज्ञानं तत्परः संयतेन्द्रियः

ज्ञानं लब्ध्वा शान्तिमचिरेणधिगच्छन्ति ॥^[11]

“Only after obtaining knowledge and controlling senses one can move towards peace quickly”

By studying the lore our sorrows are not going to dispel, but our outlook, our perception, our way of looking towards a particular broadens, after all “Sorrow is only a different perception of yours than others”. Hence firstly for oneself it is important to become a seeker.

Just like our basic need, it is our psychological need to be remembered,

चलं चितं चलं वितं चलं जीवितयौवने

चलाचलं इदं सर्वम् जगते कीर्तिरेव हि जिवति^[11]

“In this transitory world everything is transitory, money, mind, youthhood only fame stays forever.”

As Dr. APJ Abdul Kalam said, we will be remembered only if we give...to our coming generations – a true साधकः, always walks a mile extra for the benefit of the society. There is a need to become साधकः so as to be able to help other people to attain the liberation and take them also towards peace. All great souls, Swami Vivekanand, Mahatma Gandhi, Dr Kalam lived for others. They truly practically exhibit “Service to man is the service to God” this is the doctrine a साधकः believes and follows.

Thus there is a need to become a seeker for 1. Our ownself, self-elevation towards Divinity and 2. Helping people to bring them nearer to the Divinity. The world will always need a leader, people will always follow a true seeker. By becoming a साधकः he will not only help himself but also to all the coming generations just like our ऋषि sages, whose knowledge and deeds are till date benefitting the entire world.

How can one become a Seeker:

As mentioned above seekers share some common virtues like idealism, determined, having valour, devotion, curiosity, punctuality, faith on lore, sacrifice, tolerance, truth, rationality, enthusiasm, discipline, manners, piousness, patriotism, patience, decision making, stability of mind, pain for the sufferings of all, penance etc.^[12] in order to become a true seeker there should be a pain inside him, a burning flame, which should never let a person sleep. Hence the first step is develop the curiosity अथातो ब्रह्मजिज्ञासा^[13] then by learning lore one should experience the divinity and then developing the feeling of

"राष्ट्राय स्वाहा इदं न मम"

स्वस्मै स्वल्पम् समाजाय सर्वम्

He should be of a mentality that follows चरैवेति चरैवेति... the continuous desire to move ahead and he is not unhappy. Becoming a seeker is an *Avastha* a situation, a mental state of mind where he continuously craves to make people capable enough to help themselves

Conclusion:

The lifespan of 100 years is not important to live 100 years, a person can be alive for 100 years, immortal in the actions, thoughts hearts of the generations to come by the walking an extra mile for them and helping them by making them competent enough so that they can raise their standard of living. All the great souls are not known for acquiring knowledge but they are known for what they gave to people, the way of living, thinking, by way of introspection, and self-analysis. As Gandhiji says, My life is My message, this is seeker who is an example to other people. Either by his actions or thoughts, he continues to build the generations

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LITERATURE AND GANDHIAN THOUGHT

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Internationally acclaimed and followed Indian leader Mahatma Gandhi was an epoch in the history of India. The time when people were divided and separated in conservative narrow social evils, Gandhiji's thought and philosophy influenced people to come together and fight against British rule. The bagpiper of Political India who led Indian people to fight against British together and attain independence through non violence has not only influenced Indian ideology but also International thought. He was a great source of inspiration to former American President Barack Obama. Nelson Mandela adopted his teaching for South Africa freedom. Aung San Suri Kyi, the Burmese leader found solace from Gandhi philosophy at the time of house arrest. His philosophy has been a great light for Tibetan leader Dalai Lama.

Gandhi followed the ideals of Satya and Non-Violence. These ideals were not propounded by Gandhi. The principles of Satya and Non-Violence had been part of Indian philosophy as Gandhiji himself puts it. "I have nothing new to teach the world. Truth and Non-violence are as old as hills." But to imbibe and instigate these principles among people, the credit goes to Mahatma Gandhi. He had a magical spell on people, and they followed him. His words were like nectar which people drank and adopted in their lives. Truly said it was a Gandhian era. His presence was felt everywhere. His influence was not only felt in political area but also in sociological and cultural part, so how could literature remain untouched by it. Literature finds its source from the society which was strongly influenced by Mahatma Gandhi and so his thoughts and philosophy is visible in the pioneers of fiction. They have evolved characters which give us a true picture of those times of influence of Gandhi. Mulk Raj Anand, R.K. Narayan and Raja Rao have based their novels on Gandhi. Gandhian thought gave power and force to Anglo Indian novels. Gandhi was their literary model and also the motivating force. Through Gandhiji's thoughts writers got intellectual and moral passion and also a new mode of thinking. This paper is an attempt to study Gandhiji's effect on literature in novels.

Key Words: Gandhian, Bagpiper, Nectar, Untouched, Pioneer, Influenced.

The Indo-Anglian novels started like a toddling child. English was introduced introduction in India in 1835 there was a spurt of translations and a number of English classics were soon translated into the various Indian languages. But Indian writers who, tried to express themselves in English were under the spell of early Victorian models. Their work was largely imitative of British Models. The Indo Anglian novels did not dwell much on social awareness and had no view of man as a social being. These novels were highly romantic and did not reflect the realities of the times. Before Gandhi the writers were removed from their social and political reality. They wrote historical romances such as S.M. Mitra's *Hindupore* (1909), Sirdar Jogendra Singh's *Nur Jehan* (1909), A. Madhaviiah's *Clarinda* (1915). A.S.P. Ayyar's *Historical Romance of Ancient India* and Dwijendra Nath Neogi's *Sacred Tales of India* (1916). It is only with the Gandhian struggle for freedom that the Indo-Anglian novel really came to its own.

The dawn of the 20th century witnessed the rise of a great national awakening in India. The First World War had stirred the conscience of the world. Indian writers were doubly affected by the war because, the national consciousness was awakened and they realised liberty and independence were prizes worth fighting and dying for. This idea became more and more marked as the freedom movement led by Mahatma Gandhi gradually spread in

India. The clay out of which the Indo Anglian novelists of thirties and forties had created their novels was Gandhian thought. He was a mine of themes for writers. Gandhiji gave new strength and confidence to Indian languages that had suffered contempt, neglect, indifference, and disgrace for a long time. Gandhi was their literary model and also the motivating moral force.

Mahatma Gandhi's influence on Indian literature of pre- independence period has been twofold. First, as a writer he evolved chaste, lucid and simple style which influenced contemporary writing. Secondly, he influenced the thematic content. K.R.S. Iyengar remarks: "Besides, whatever the language medium chosen, the stress has been more on simplicity and clarity and immediate effectiveness than on ornateness or profundity or laborious artistry and this has been as marked in English writing as in writing in the regional languages. As regards the choice of themes and the portrayal of character, the Gandhian influence has been no less marked."

Gandhiji insisted on high thinking and simple living which was reflected and highlighted by the literary English authors of the time. Almost all of their novels represent events, which distinctly correspond to the examples of actual incidents, and teachings that Gandhiji in real life encoded during his visits at various places. Their writings depicted Gandhian idealism, lifestyle, his teachings, and anti-colonial stands. Gandhiji was so much part and form of any literary genre of that period that he made appearance in many dramas, novels, stories and in poems. In most of the cases, they made Bapu an important guest character or they made a local Gandhi replica and presented him in the light of Mahatma. Not only did the Indians turn Gandhiji into a veritable cult but also a flesh and blood god like Rama or Krishna who could change the society by his single finger touch. P. Rama Moorthy in *Gandhi's letters to the West*, quotes: "For me there were only two God and Bapu, and now they have become one." He has been the only Indian after the Buddha to attain worldwide fame.

The basic principles of Gandhian thought were: "Ahimsa (Non-Violence), Satya (Truth), Asteya, (Non-stealing), Brahmcharya (Chastity), Asangraha (Non-Possession), Sharirashrama (Physical labour), Aswada (Control of the pallet), Sarvatra bhyavarjana (Fearlessness), Sarvadharmasamatva (Equality of all religions), Swadeshi, removal of untouchability and caste system". Gandhi blended all these Hindu ideals with the concept of nationhood. He found in Indian philosophic thought the right metaphoric base for the dignity and freedom of the human individual. He drew upon the traditions and ideas deep within the soil and soul of India, integrating them into an unforgettable life.

Mahatma Gandhi in Indian English Fiction :

Mahatma Gandhi is introduced into the Indian English fiction in various ways. He appears as a character in Mulk Raj Anand's *Untouchable* (1935), *The Sword and the Sickle* (1942) and *Little Plays of Mahatma Gandhi* (1991), K.A. Abbas's *Inqilab* (1955), R.K. Narayan's *Waiting for the Mahatma* (1955) and Nagarajan's *Chronicles of Kedaram* (1961). Though he does not appear as a character in K.S. Venkataramani's *Murugan, the Tiller* (1927) and *Kandan, the Patriot* (1932) or Raja Rao's *Kanthapura* (1938), Gandhi is the driving force and is represented by idealized characters. Gandhi's followers appear in Bhabani Bhattacharya's *So Many Hungers* (1947), Mrs. Sahgal's *A Time to be Happy* (1957) and R.K. Narayan's *The Vendor of Sweets* (1967).

Gandhiji's movement against Untouchability inspired Anand's first novel *Untouchable* (1935). It brings to light the sorrows and sufferings that caste Hindus inflicted on the

untouchables. The novel breathes a strong protest against social injustice meted out to untouchables. It was a new and revolutionary theme in novel. Anand was inspired by Mahatma Gandhi's nationwide movement against untouchability. He introduces Gandhi as a character in *Untouchable*. He makes the innocent victim, Bakha, listen to every word of Gandhi in rapt attention, with the hope that his misery and humiliation would come to an end.

Kanthapura (1938) by Raja Rao is the story of a typical village in the province of Kara in Mysore. The story has no particular hero or heroine. All the people of the village play their part in the story; the main character in the novel is *Kanthapura*. Moorthy is the Gandhi man of the village. He advises people about Swarajya, Khadder etc. The Harikatha of Jaya-Ramchar was also about Swarajya and Gandhi movement. K. R. S. Iyengar says, "The sad and simple story of *Kanthapura* which becomes by the alchemic touch of Raja Rao not merely a Gandhi-Purana but an historically authentic saga of the Indian nationalism, invested with the solemn dignity and religiosity of a piece of ancient mythology."⁽¹³⁾

In *The Cow of the Barricades* (1947) also, Raja Rao deals with the fight for India's freedom and Gandhi's impact on people. Gandhi, as in *Kanthapura*, is in the background. On the advice of the Master, the apostle of peace, people stop buying foreign cloth, stop serving the red-men's government and refuse to pay taxes.

Bhabani Bhattacharya in his novel *So Many Hungers* presents the impact of Gandhi on people through the idealized character, Devesh Basu: A truly Gandhian character—in precept as well as practice. Devesh Basu represents love, truth, and non-violence. He is called Devata by the villagers. He runs a school for the villagers. Devata is non-violent both in thought and action. His love embraces all. He dislikes the British rule in India but not the British.

In *Inqilab*, K.A. Abbas presents Gandhi as a votary of Hindu-Muslim unity with his unflinching faith in the oneness of religion and as an apostle of non-violence. The protagonist, the young Anwar baptism into Gandhism takes place at the highly impressionable age of eight. Every day, Anwar sits besides his father and listens to the elders talking about Rowlatt Bills, Martial Law, Hartal, Congress, Muslim League, Gandhi's Satyagraha and Ahimsa.

In *Waiting for the Mahatma*, Narayan's Gandhi loves truth and children, enforces discipline, lives with the untouchables, preaches non-violence, stays where people are suffering and inspires people to take part in the freedom movement. He sees an untouchable boy on the premises of the Municipal Chairman's spruced up bungalow. He immediately goes to stay in the colony of untouchables. Gandhi once again comes alive when he refuses to attend the Independence Day celebrations. Instead, he goes to Calcutta where fresh riots break out because his "place was where people were suffering and not where they were celebrating." Followed by Bharati and others, Gandhi visits villages affected by communal riots. He consoles the victims of riots. He forbids everyone to refer to anyone in terms of religion as Muslims, Hindus or Sikhs. He pities the perpetrators of the crimes. He asks Bharati to take care of the children who have lost their parents in the riots. The children are given the names of flowers and birds and no one knows whether they are Muslim children or Hindu. Thus Narayan presents an exemplary image of Gandhi.

In *The Vendor of Sweets*, Jagan becomes a follower of Gandhi because he ardently desires to be revered as a follower of Gandhi. Gandhi's speech at Malgudi explaining the real significance of human action and service inspires Jagan. As a

result Jagan joined the movement for freeing India from foreign rule and gave up his studies, home and normal life and violated the British laws of the time. The beatings of police and prison life does not affect him as in his heart he was determined that he was performing service. He goes on chanting the name of Bapu day in and day out and always tells others that every action of his is influenced by Gandhian principles. He spins every day for an hour and wears hand-spun cloth. He wears only "ahimsak chappals"—sandals made from the hide of animals that died a natural death.

Nagarajan also presents an exemplary image of Gandhi in his *Chronicles of Kedaram*. Nirmala adores Gandhi and adopts his teachings. Gandhi appears in just two scenes. He accepts the invitation of Vanchinatha Sastri, the president of the local Congress Committee and visits Kedaram. Then, he addresses the people and resolves the long-standing dispute between the two Iyengar sects. Nirmala, under the impact of Gandhi, begins to work for Harijan welfare. Later, she gives away all her assets to be used for the upliftment of Harijans and joins Gandhi in Sabarmati.

A study of the pre-Independence Indian English fiction reveals each of these novelists seeks to present Gandhi in his own characteristic way. Meenakshi Mukherjee writes : “The most potent force behind the whole movement, the Mahatma is a recurring presence in these novels, and he is used in different ways to suit the design of each writer. He has been treated variously as an idea, a myth a symbol, a tangible reality, and a benevolent human being. In a few novels he appears in person, in most others his is an invisible presence.”

The novels of this period show a remarkable advance over the novels before 1920 in respect of the rise of realism and humanism. There has been a major shift in the selection of themes. The major problems confronting the nation were depicted by the novelist. Gandhian thought helped the Indo-Anglian novelists to examine the present against the past and to link it with the future. Gandhian consciousness helped them to connect with the contemporary society, the people and their problems and they presented it in novels. Gandhi blended all these Hindu ideas with the notion of nationhood. Indo-Anglian novelists got not only a purpose and direction but also a sense of identity from this exposure to the Gandhian philosophy and his precepts. “The style of the authors shows better polish and grace. The renaissance in Indo-Anglian literature has achieved its flowering. The tottering Indo-Anglian novel, in spite of the handicaps, has by now learnt to stand firmly on its own legs.”⁽¹⁴⁾

GANDHIJI'S INFLUENCE ABROAD

Mahatma Gandhi not only inspired India but also ignited revolution with his principle of non-violence in many countries. Gandhi's deep commitment and disciplined belief in non-violent civil disobedience has inspired many subsequent political figures, including Martin Luther King Jr. of the United States, Julius Nyerere of Tanzania, Nelson Mandela and Steve Biko of South Africa, Lech Wałęsa of Poland and Aung San Suu Kyi of Myanmar.

Gandhi's early life work in South Africa between the years 1910 and 1915 inspired the later work of the African National Congress (ANC). From the 1950s, the ANC organized non-violent civil disobedience under the inspiration of Gandhi. ANC activists braved the harsh tactics of the police to protest against the oppressive South African government. Many, especially Mandela, languished for decades in jail, while the world outside was united in its effort to remove apartheid. Martin Luther King Jr., a young Christian minister and a leader of the Civil Rights Movement seeking the emancipation of African Americans from racial segregation in the American South, precipitated the 1964 Civil Rights Act.

The non-violent Solidarity movement of Lech Wałęsa of Poland overthrew a Soviet-backed communist government after two decades of peaceful resistance and strikes in 1989, precipitating the downfall of the Soviet Union.

Myanmar's Aung San Suu Kyi was put under house arrest, and her National League for Democracy suppressed in their non-violent quest for democracy and freedom in military-controlled Myanmar. She was released in November 2010.

John Haynes Holmes addressed Gandhi as "The Christ of Today" In another sermon he called him "Who is the Greatest Man in the World Today". In this book *My Gandhi*, Holmes described his meetings and interactions with Gandhi. Gandhi's autobiography was first published in America in the magazine *Unity* of which Holmes was the editor. There were others books like *The Power of Nonviolence* by Richard B. Gregg and Krishnalal Shridharani's *War without Violence*, Joan Bondurant's *Conquest of Violence* subtitled *The Gandhian Philosophy of Conflict*; sections of Edmond Taylor's *Richer by Asia*; Vincent Sheean's *Lead Kindly Light*; Paul Power's *Gandhi on World Affairs*; and Louis Fischer's *Gandhi and Stalin* were a valuable exposition of the methods of nonviolent direct action.

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Unheard Agony: Portrayal of Dalit voices in *A Fine Balance* by Rohinton Mistry**Mahesh Bhatt¹ and Sameer Solanki^{2*}****¹ Department of English, Gujarat Arts & Science College, Ahmedabad.380006****² A. S. & H. Department, Sardar Vallabhbhai Patel Institute of Technology, Vasad.388306**

Since long, literature has been given platform to various prevailing problems of society and therefore thus it has been proved in real sense, 'a voice of voiceless'. One of the social diseases which have been making our society hollow from inside is caste system. In modern times too, it's orthodox and so called traditional norms and customs have been making the unity of the people of the Indian Society fragile and frail. This paper represents the ironic condition as well as issues like a forced mass-sterilization campaign, violation of the fundamental rights of the people (Vote) and forced exile and imprisonment of the groups living below the poverty line as a result of Government's "beautification" program. These people are human, still not identified as a human by the society or surroundings, but merely dirt, not belong to this world or land and nomad. This study incorporates the account of pathetic life and hardship of two characters from a village who found themselves in middle of the epicentre- turmoil of Emergency era 1975 to 77. This paper excavates meaning of misery of marginalized voices by portraying and depicting the wretched life of Dukhi Mochi.

KEYWORDS: Dalits, Emergency, Jinx, Hapless, Unheard

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Introduction:

Literature is always concerned with the humanity and mankind above anything else; a form of art which desires to transform the existing state of things for the better; a piece of writing which has an progressive thought process; a platform which provides voice to the misery of the weaker section of people; and above all a work of art which wishes to create a society, a better place to live in. In fact, a social reformer literature is a work of art which desires to serve the cause of humanity in astonishing ways. India English Literature is very rich and fortunate to have, in its long history, much extraordinary work of literature which has done amazing efforts for the betterment of the society and for the uplifting of the downtrodden.

Literature Reforming Society:

We can say that whether it was a pre-independent time or the twenty-first century in both eras India has been really in need of good reformation literature which portrays the issues of the society in exact reality so that the people who are suffering from the same can have the stage to showcase their misery. Since long literature in regional language, as well as English, plays a vital role in reforming the society of India. Raja Rammohan Roy started a movement against the inhuman custom of Sati and is the pioneer of Indian Journalism, had written a number of articles on reforming society. Ishwar Chandra Vidyasagar along with Swami Vivekananda raised voice age-old custom of caste. Vidyasagar favored to modernizing India by admitting non-Brahmin students to the Sanskrit College whereas Swamiji condemned the caste- system. Swami Dayanand denounced the caste system by publishing his religious commentaries in Hindi. Jyotirao Govindrao Phule was one of the most radical reformers who has greatly influenced the movement of giving equal status to the poor and Dalit/Untouchables. The Indian writing both in regional and English language has played a radical and striking role in the uplifting of such backward class of the society.

Portrayal of Dalit Voices in “A Fine Balance”

This novel is a reasonable proof of the dreadful condition of the ‘Chamaar Community’ known as ‘Mochi’ (Dalit or Untouchables depicted through the characters like Narayan, Dukhi, Roopa, Ishwar, and Omprakash), mainly found in the remote villages of India, who are being humiliated and tortured by the upper caste people (through the character Thakur Dharmasi) under a false and orthodox menace of caste system. This paper is an account of the misery and irony of Dalit community and how they are being offended, mistreated, manipulated, disrespected and tyrannized in the name of so-called conventional customs. Rohinton Mistry’s *A Fine Balance* has been written totally in focus to the Dalits atrocities, centred by different subaltern characters both of Men and Women. As the typical Dalit literature, it showcases the Dalit psyche, Dalit struggles and resistance in form of remonstrance to change their social ‘liberty’ from ‘marginalise’ to ‘autonomy’, the cruel customs to follow foisted on them (Dalit) by the upper caste people.

Dukhi Mochi: The novel depicts an account of the life of Dukhi Mochi and his successors, suffocating for the free air during pre and post independence era. This was the era of transformation, an era of new hope and change but not in the case of Dalit such as dukhi who is forbidden to misery and irony. The chapter ‘IN A VILLAGE BY A RIVER’ depicts the life of Chamaars, who are being forced to live at periphery as a result of so called customs. The village has been own and under the influence of the Brahmins and the landowners (Zamindars). They marginalised with no rights to live even, forbidden to live a life without using any of the natural resources without the permission of the upper caste people, prohibited to get education, no right to room anywhere when the upper caste are there on road: *‘Like the filth of dead animals which covered him and his father as they worked the ethos of the caste system was smeared everywhere. And if that was not enough, the talk of adults, the conversation between his mother and father filled the gaps in his knowledge of the world’*. (AFB, 96)

Dukhi at the age of 18 married to Roopa a chamaar girl. After giving birth to three daughters who died soon within few months, Roopa delivered son-Ishvar. That was the first ever time Dukhi rejoiced with happy heart. Dukhi tries everything to give a healthy childhood to his son but his occupation doesn’t allow him to do so as there are very few chances of getting wages in the village. Even when his wife Roopa who tries to steal oranges for Ishvar and being raped by the man who was hired to look after the grove of oranges, Dukhi didn’t able to console her or raise his voice as he knew his status: *‘Dukhi pretended to be asleep as she entered the hut. He heard her muffled sobs several times during the night, and knew, from her smell, what had happened to her while she was gone. He felt the urge to go to her, speak to her, comfort her. But he did not know what words to use, and he also felt afraid of learning too much. He wept silently, venting his shame, anger, humiliation in tears; he wished he would die that night’*. (AFB, 99) Even the birth of Narayan brings a new type of offence on Dukhi’s head as: *‘Perhaps the Chamaar had journeyed afar and kidnapped a Brahmin’s newborns—this would explain everything’*. (AFB, 100)

At the house of Thakur Premji who called Dukhi for a work of making a powder out of red chillies, Dukhi again became a victim of hapless and powerlessness. Dukhi was being instructed to finish the given task before sunset so it was a great opportunity for him to get something for his family after few idle days. Thus in enthusiasm of completing task before sunset, the mortar being pated for the whole day, split cleanly in two and collapsed crushing Dukhi’s left foot. It is very clear that Dukhi haven’t done anything in this matter but he was offended by the wife of Thakur: *‘The Thakur’s wife was watching from the kitchen window. “Oiee, my husband! Come quick!” she screamed. “The Chamaar donkey has destroyed our*

mortar!’’. (AFB, 104) Thakur in arrives in rage, threading Dukhi for his did. Dukhi tried to defence him a lot but Thakur doesn't want listen a single word from him as he said: The Thakur lashed out wildly. *“Listen, you stinking dog! You have destroyed my property, yet I am letting you off! If I wasn't such a softhearted fool, I would hand you to the police for your crime. Now get out!”* He continued to swing the stick'. (AFB, 105)

This incident has jolted Dukhi from inside and so he decided not to go for any such daily wage work at upper caste home. After his foot get healed, he went to town, commuting daily from village early in the morning and back at evening. Thus going into new profession Dukhi took all his tools metal last, awl, hammer, nails, cleats, and leather patches and chose a corner after surveying that there is no other cobbler and started repairing the torn and rough footwear of town dwellers. Dukhi found his inability at immense when his both son was tortured and punished by the upper caste person. The matter was that Narayan and Ishwar entered and touches the schoolhouse properties. Thus out of anger the school master caught both of them by their ears and dragged them outside: *“You Chamaar rascals! Very brave you are getting, daring to enter the school!”*. (AFB, 110) The schoolmaster was not satisfies and he asked for the cane to teach a lesson to both of the chamaar boys: *“Get the cane from the cupboard,”* he ordered a girl. *“And you two remove your pants. After I am through, not one of you achhoot boys will ever dream of fooling with things you are not supposed to touch.”* (AFB, 111) When Dukhi came to listen about what happen today with his sons, he decided to meet Pandit Lullaram, who possesses the status of a Chit-Pavan Brahmin—descended from the purest among the pure, for justice. He confronted the Pandit about what happened with him at Thakur Premji's home and then he convey his inability to ask for justice for him but this time it is the matter of his sons: *“How much he slapped my sons—you should see their swollen faces, Panditji,”* said Dukhi. *“And their backsides look like an angry tiger raked them with his claws.”* (AFB, 112)

At last that ironic day arrives when Narayan asked for ballot instead of giving thumbprint guided by one of the person at election booth. This disapproval of Narayan brought Thakur Dharamsi into action who: *‘raised his hand as though in farewell and left the booth. The men seized Narayan and the other two. They forced their thumbs to the ink pad and completed the registration. Thakur Dharamsi whispered to his assistant to take the three to his farm’*. (AFB, 145) And then the fury starts which swallows the entire family of Dukhi: *‘THROUGHOUT the day, at intervals, they were flogged as they hung naked by their ankles from the branches of a banyan tree. Drifting in and out of consciousness, their screams grew faint.’* (AFB, 146) The beating continues almost throughout the day as: *‘In the distance, in the far field, his men urinated on the three inverted faces. Semiconscious, the parched mouths were grateful for the moisture, licking the trickle with feeble urgency.’* (AFB, 146) After Thakur Dharamsi took away the ballot boxes into his safe custody: *‘burning coals were held to the three men's genitals, then stuffed into their mouths. Their screams were heard through the village until their lips and tongues melted away. The still, silent bodies were taken down from the tree. When they began to stir, the ropes were transferred from their ankles to their necks, and the three were hanged. The bodies were displayed in the village square.’* (AFB, 146) Soon Thakur along with his goondas arrives at Dukhi's hut, with two dead bodies, one of Narayan. He ordered his followers stating: *‘And the father is more to blame than the son. His arrogance went against everything we hold sacred.’* What the ages had put together, Dukhi had dared to break asunder; he had turned cobblers into tailors, distorting society's timeless balance. *Crossing the line of caste had to be punished with the utmost severity, said the Thakur’*. (AFB, 147) And finally all six were being caught, Roopa, Radha, Dukhi and grand three daughters of Dukhi, and *‘A long howl broke from Radha. But the sound of grief soon mingled with the family's death agony; the house was set alight. The first flames licked at the*

bound flesh. The dry winds, furiously fanning the fire, showed the only spark of mercy during this night. The blaze swiftly enfolded all six of them.’ (AFB, 147)

Conclusion:

In the chapter IN A VILLAGE BY A RIVER, Dukhi is only person who every time finds him in the centre of the turmoil of Casteism. For his entire life he has been suffered, oppressed, subjugated, tortured and menaced in the name of caste system. Not only this, whenever he asked for help, no one came forward to hold his hand. He along with his family gets rough treatment sometimes in the name of untouchable and sometimes without any reason. But the main reason behind their every suffering is of course, their belongingness to the lowest caste. Dalit were usually prohibited from full involvement in Indian social life. According to manmade customs, these people do not have any right to live, even no right on any things or objects in God created world. Dalit or untouchable could not enter a holy place or a schoolhouse and were lived a life of forced outcaste. High class people have much love and affection for their pets, Cow or any other creature but they do not have any kind of mercy for human being if they are Dalits. During sacred days they feed Cow as gesture of getting blessings from the god, they feed Dog when they are in need of blessings from their dead ancestors, they feed ants, fish even a crow during Sradhh, but they don’t have anything to offer to a person belong to Untouchable community. The same we find in this novel, the cruel treatment towards Dalits. And so as a showcase of unheard agony, this novel gives a platform to the dalit voice like Dukhi to convey his grief and inhumanity done to him in most radical way. In short, it is one of the best narrations of Dalit life which bring the dark side in form of worst treatment along with underprivileged education, social, political, economic and personal development.

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Preservation & Security of Historical & Cultural Heritage in Libraries and Museums

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It is very vital to preserve and maintain the history and culture safeguarded in libraries and museums and also make them accessible to the public. Libraries and museums protect, preserve, manage and maintain the historical & cultural heritage for future generation. Libraries and museums are the mirrors to the past that has witnessed glories, victories, defeats, calamities, revolutions, movements and all kinds of socio-political upheavals that have many times threatened the ruling kings or governments. It would not be wrong to say that libraries and museums help us to create a link between the past, present and the future. These storehouses, rich in collection, provide sources for research activities and reference purposes. It is very unfortunate that sometimes the moral responsibility is ignored and the libraries and museums are found in damaged conditions. The National Museum of Natural History in New Delhi, a famous spot for school visit, was damaged and its entire collection was destroyed due to fire in 2016. This was just an accident but some examples of intentional destructions of libraries and museums are also registered.

In this light, the present study highlights the importance of preservation and security of cultural collection in libraries and museums.

Keywords: Libraries, preservation, Cultural & Historical collection, Digitization

Introduction:

India is a vast country with a rich cultural heritage. Arts and cultural heritage institutions libraries have a unique role to play in the overall development of the country. Culture is represented by values, society, ethics, thinking, arts, games, songs, music, dance etc...Heritage is the record of the living style of people of past and present generations. Culture heritage is the materials found in libraries and museums having evidence of living manners of past generations. Preservation of cultural heritage is also greatly affected with the help of Information and Communication Technology. A great number of people and organizations see cultural resources as critical to the nation's economic development through tourism. Cultural heritage is based on the aspects of our past that we cherish, want to keep and pass on to future generations and outside world. Libraries and Museum security is a difficult matter and it has to be taken up right from the planning stage of the building onwards. Henceforth security does not only mean safety about collection but also theft and mutilation of heritage. If we are thinking about security for collection we can never ignore visitors from fire, natural disasters and attack by terrorists.

Destruction of Libraries: A Historical Perspective

The University of Vallabhi established by the Maitraka Kings during the year 475- 775 A.D. had a library with many eastern literatures. The University and its Libraries entirely destroyed by Arab Attackers. Mohammad Bakhtiyar Khilji destroyed Odantapuri University with its library which was founded by king Gopala in 660 -705 A.D. Very rich in Brahmanical and Buddhist work were also destroyed from library. University of Nalanda was known by

Dharmaganja, which was damaged and destroyed by Mohammad Bakhtiyar Khilji in 606-648 A.D. After the downfall of the Mughals, the literary wealth of the Indian Libraries was looted in 1857, after the sepoy munity, thousands of books were destroyed and thousands of important and rare books were carried away to England.

All major libraries in the downstream area in Assam were completely flooded and damaged in 2014. A Major Earthquake in 2001 damaged numbers of libraries in kutch Dist. of Gujarat. Because of sudden released of Dam Waters in Surat city of Gujarat many libraries destroyed in 2006. Recently the National Museum of Natural History in New Delhi functions under the Ministry of Environment and Forests. This museum was established in 1972 and opened in 1978. The mission of the museum was to promote environmental education in regional museum of Natural History in the country, to provide resources, coordinate natural history projects with other agencies. The fire broke out in the museum around the 1.45 am on 26 April, 2016. The fire began from the top floor of the building and spread to four floor below. The causes of the fire are still unknown though the fire spread because of museum specimens and the wood work holding them. However the fire fighter were reached and controlled after few hours but museum building and its entire collection was damaged. It was a very big loss of Cultural and Historical heritage.

Importance to preserve Cultural and Heritage Collection:

Libraries and Museums are meant to inspire lifelong learning, advance knowledge, and strengthen our communities. First and foremost, if do not document cultural heritage it will be lost and this means the national identity is lost. Libraries are to preserve culture in order to show support for the cultural identity of the community. As libraries collect and document cultural artifacts they are helping their communities to archive their past to be used in the future. Libraries must document cultural heritage so that researchers may access it as they conduct their studies. These studies are mostly imperative because they can be read by the future generation. Bolt (2014) Just like archival centers, libraries keep societal participation in them because they come to access their cultural sources. On the other hand if libraries are store houses for cultural materials they will at the same time be attracting their communities to the library; this will mean that cultural sources in the library will call for usage by all including the elderly.

Digital Preservation:

According to UNESCO charter for the preservation of digital heritage (2003) digital heritage has been defined as “unique resources of human knowledge and expression. It embraces cultural, educational, scientific and administrative resources as well as technological, legal, medical and other kinds of information created digitally or converted into digital form, from existing analogue resources.”

Many countries have accepted digitization for preservation of heritage collection like National Digital Library of China was launched in 2009, to provide access to about 120 million Chinese cultural heritage in digital form. The heritage resources include ancient documents, newspapers, rare books, journals etc. In Japan, PORTA portal was launched in 2007, to provide access to cultural materials in digital form (Lee, 2010). National Library of New Zealand developed National Digital Heritage Archive for the purpose of collecting and preserving digital content of New Zealand’s cultural heritage (Public Act, 2003).

In India Ministry of Culture, under its various establishments, programs and missions work for the preservation of the various heritage of the country. There are various missions like Gandhi heritage sites mission, National mission on libraries, National mission on manuscripts

etc. Some non-government organizations are also working voluntarily like Indian National Trust for Arts and Cultural Heritage (INTACH), Indian Trust for Rural Heritage and Development (ITRHD). Singh (2012) discussed the initiatives taken by government for the preservation of manuscripts and other heritage resources and found that the major initiatives taken by Ministry of culture and the initiatives by IGNCA. The National Mission for Manuscripts (NMM) was established in February 2003, by the Ministry of Tourism and Culture. The Indira Gandhi National Centre for the Arts (IGNCA) was established in 1987. Vyas, Bhawna and Joshi, Indu (2013)

Barriers in Digital Preservation:

Budget and infrastructure are the main constraints for digital preservation. Conversion of old materials into new format is too much expensive and digital version requires huge storage space. Lack of untrained IT person and manpower is another problem. Intellectual Property Rights is also a barrier according to Indian copyright Act 1957 and Act 2000 does not cover issues regarding digital preservation of cultural heritage. Because some collection receives in libraries as gift and some are acquired from other sources, so libraries can't be reproduced without permission. Bakhshi, Samar (2016).

Security of Libraries & Museum:

Security is a very broad area in the sense of safety of collection to infrastructure and using the equipment for preservation. Damaged and Destruction of libraries by natural disaster, manmade disaster and technical disaster. Natural disaster like flood, earthquake, heavy rain, landslide etc... manmade disaster like theft, mutilation, damage etc... and technical security like fire, digital data crash, hacking computer etc... Gul, S. & Khan, S. (2008). Any kind of threats can occur in the center for that internal staff and outsider staff should be aware and they have to train to tackle the problems. They should have phone number of agencies and offices which will require in emergency for control and recover.

All libraries and museums should have a security policy covering all aspects of security. It should not simply be a sequence of post orders for security officers. These should include access - key control, building security, duties of security officers' point, security screening, training for response in an emergency, CCTV camera policy for observation on visitors, extra-curricular activities, construction, audit of collections and many other factors.

Conclusion:

Digitization is identified as a practical and sustainable solution for long term preservation and access of information resources especially heritage resources and Security is also very important for culture collection. Information technologies exposed new prospects for the heritage libraries and museums to preserve and make inventory for easy search and access across the world. Staff of Museums and libraries have a larger responsibility and accountability for protecting the nation's cultural collection. Library professional needs training as priority base because these librarians serve divergent needs of users in their respective libraries, it is important that these professionals should be conversant with how to preserve and access relevant information. For the library to develop properly they need not only human but also material resources such as infrastructure which will help the library to carry out its operations. The cultural heritage resources should be stored in air-conditioned rooms with moderate the temperature and electric fans to avoid hotness of the environment. The security should be given in well structure and operative behaviors in all centers. There should be a modern practice to create database for digital preservation of all culture collection in classified base and for that they require enough budget, storage capacity, technical staff

and security for the system. This is a responsibility of management authority, library professional or governing bodies to set security from compound wall to entrance of the building, key control of physical collection, emergency plan, and technical equipment are in working condition.

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TRADITIONAL MEDIA AND CULTURAL COMMUNICATION

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Culture is the values, beliefs, thinking patterns and behavior that are learned and shared by a group of people. It serves to give an identity to a group, ensures survival and enhances the feeling of belonging. Identity is the definition of oneself. It is a person's frame of reference by which he perceives himself. Identities are constructed by an integral connection of language, social structures, gender orientation and cultural patterns." India is a cradle of human race, the birthplace of human speech, the mother of history, the grandmother of legend, and the great grandmother of tradition. Our most valuable and most instructive materials in the history of man are treasured up in India only". Indian history begins with the birth of the Indus Valley Civilization as evident from the sites at Mohenjo-Daro, Harappa, and Lothal which were earlier a part of the Indian subcontinent. The non-electronic medium which is a part of our culture and is used for transmitting tradition from one generation to another generation is called traditional media. Tradition is handling down of beliefs, experiences and customs from generation to generation especially in oral form or by a process of traditional performance and communication. Traditional media i.e. the traditional means of communication and expression exist before the advent of modern mass media. Traditional media is found expression in the daily social life of the people. Since ancient time, the people engage themselves in folk songs and dances, arts and crafts, rituals and festivals, etc. which are part of their daily life. It is a personal form of communication and entertainment which is a way of life of a community. All over the world, folklore has passed on the tradition and customs and has been contributing to national culture. Traditional media is a means of communication and expression that had existed since time immemorial. It is the indigenous channels of communication having inbuilt character of entertainment, which had been made to express the socio-ritual, moral and emotional need of folk such as folk songs, folk arts, folklore, etc. Folk media is a genuine means of communication and a true carrier of culture among the people. It inspires the people to perceive the message or information more effectively. Folk media serves as a means of the ultimate reality.

Introduction

The non-electronic medium which is a part of our culture and is used for transmitting tradition from one generation to another generation is called traditional media. Tradition is handling down of beliefs, experiences and customs from generation to generation especially in oral form or by a process of traditional performance and communication. Traditional media i.e. the traditional means of communication and expression exist before the advent of modern mass media. Since ancient time, people engage themselves in folk songs and dances, arts and crafts, rituals and festivals, etc. which are part of their daily life. It is a personal form of communication and entertainment which is a way of life of a community. All over the world, folklore has passed on the tradition and customs and has been contributing to national culture. Traditional media is a means of communication and expression that had existed since time

immemorial. It is the indigenous channels of communication having inbuilt character of entertainment, which had been made to express the socio-ritual, moral and emotional need of people such as folk songs, folk arts, folklore, etc. Folk media is a genuine means of communication and a true carrier of culture among the people. It inspires the people to perceive the message or information more effectively.

According to Ravindran (1999) Traditional Folk media is a term used to denote people performances. It describes folk dance, rural drama and musical variety of the village people. This term speaks of those performing arts which are cultural symbols of the people. Traditional media refers to conventional means of mass communication practiced by various communities and cultures, or embodied in local custom or lore. Traditional folk media also represents the traditional way of life based on customs, beliefs and arts that make up a distinctive culture. Traditional folk media draw upon people's past, present and future providing them with glimpses of reality. Traditional media can be defined as the store house of customs, beliefs, legends, rituals, language etc. which are very close to the people and so followed by them giving much importance to it. This form of media is very popular among the masses regardless of their education standard, social status or financial position. It therefore has the advantage of familiarity, personal contact, common language, audience participation, repeatability and acceptance.

Traditional media forms are the religion of a community which is based on various beliefs and myths and bear values that have been used for moral, religious and socio-political purposes. Traditional media passes the cultural values of one generation to another in the society and through it the younger generation learns about their culture. Unlike modern media, traditional folk media is the medium which cater to the ethno-rural communities through folk art forms such as dances, songs, drama, folk tales etc. which was passed down in a society from one generation to other. "They are indigenous modes and have served the society as tools of communication for ages. They have been integrated in the complex body of the socio-cultural behavior, determined by anthropomorphic existence of people to which they belong. The components of traditional media therefore co-exist with rituals and ceremonials functions as well." (Parmer, 1994)

Traditional media was also used during the independence movement by different leaders and was used as an instrument of social awakening during those times. And till today, it is very much in practice in different parts of India. Finding the effectiveness of traditional folk media among the masses, the politician also started using this medium for political propaganda. Folk songs, folk dances, folk tales, fairs and festivals, traditional symbols, puppetry, proverbs, sounds, social institutions, drama, etc. are used by different organization both by public and private for disseminating the messages among the masses especially the rural folks.

Understanding Traditional Media

Traditional means following a custom or ways of behaving that have continued in a group of people or society for a long time and folk means particular groups of people. So, when we say traditional media it means the traditional ways of communication among a group of people.

Tradition in the form of history, cultural values and heritages were handed down by word of mouth in the form of songs, proverbs, legends, religious liturgy, ballads and invocations. Oral tradition helps in sharing knowledge of environment, interpretation, explication of events occurring in society, transmission of social heritage from one generation to another, socializing new members and entertaining the community or society. Traditional

media can be termed as the best means of instruction for the community. Traditional media generally include the presentation of different types of art forms like folk theatre, street theatre, puppetry, fairs and festivals, folk dance, storytelling, folk music and song, paintings, traditional motifs, designs and symbols, traditional youth clubs or dormitory, etc.

When we say, tradition of a country, it includes different types of tradition followed by different folks or group of people. They follow different means of teaching to the younger generation through their own festivals, songs, dances, etc. which is their own means of communication i.e. their traditional media. A particular folks follows or practice particular tradition and that is why this means of communication is called folk media or traditional folk media by the experts.

Traditional media, whatever the form may be, classical or folk and whatever the region, has been imparting informal education and invoking respect for social and ethical values through stories drawn mostly from the same sources, like the Vedas, the Puranas and the epics Ramayana and Mahabharata with certain local variations. The mythological characters, the events and situations are the same. The values, moral and codes of social behaviour are also the same. The only difference is that they are in different languages and dialects spoken by different groups living far from each other.

It is very true that many traditional folk forms are same in many aspects but the way of presenting, languages or dialects are different due to the difference in regions. It was developed in their own ways of tradition and culture and according to their taste. And so, disseminating the development messages with the traditional folk medium found to be more effective among the rural folks.

Folk media in India has contributed a great deal in developing this vast subcontinent into a single cultural entity in spite of the diversities created by linguistic and regional sub-nationalism. Though a large number of cultures blossomed in different regions of this multi-lingual and multi-racial country, they all contributed to an Indian culture representing what is often characterized as “Unity in Diversity”.

Types of Traditional Media

Traditional media is a very useful form of communication. It exists in numerous forms and practised in different parts of the country. Every community has its own traditional means of communication. Although some of the traditional media maintain its originality, many of it may not be in its original form or contents. Traditional media forms were re-invented to use in modern society.

Different forms of traditional media that are used for social communication and entertainment includes:-

1. Folk theatre
2. Street theatre
3. Puppetry
4. Fairs and festivals
5. Folk dance
6. Story telling
7. Folk music and song
8. Paintings
9. Traditional motifs, designs and Symbols
10. Traditional youth clubs or dormitory

1. Folk Theatre

Folk theatre represents the people in their natural habitat. In folk theatre, performance themes are related to the people's own suffering, daily work, dreams and mythology. The initial aim of the folk theatre is to give the first impact with sound and sight and then slowly open the audiences' mental eye for the message.

While performing, the actor establishes direct rapport with the audience. Folk theatre has been used as a channel of communication especially for development purposes. Despite its origin in different regional cultures and languages, it has many common features and continues to retain its distinctive features because of its inbuilt capacity to adjust in the society. Folk theatre like Tamasha of Maharashtra, a religious folk theatre Dashavatar of South Konkan, Nautanki of North India, Yakshagana of Karnataka, Jatra of Bengal and Orissa, Bhavai of Gujarat, Therukoothu of Tamil Nadu, etc. are very popular form of entertainment and are used for disseminating public messages and development themes among the rural masses. Lately it has been used to mobilize public opinion on social and political affairs also. Satirical comments are also made on current affairs. In present days, government is using folk theatre to educate people on different issues like family planning, AIDS awareness, literacy, health, etc. It also exposed and ridiculed the social and political evils existing in the society.

2. Street theatre

Street theatre is a form of theatrical performance and presentation in outdoor public spaces without a specific audience. These forms are performed in any street corner, street, market place, etc. In such a situation, the audience and the performers are on the same level, emphasizing the fact that the performers are not different from the audience themselves. This also leads to the establishment of a rapport between the performers and the audience. Close eye contact with the audience is an important element in street theatre which keeps them busy with the action of the play. Together they feel a sense of belonging and responsibility to each other. The sole purpose of street theatre is to motivate the audience to take a quick and required action on a particular issue. In India, waysides, streets, village markets, open air grounds, fair sites, country yards and other public areas have remained the ideal spaces to perform street plays. A majority of street plays in India are based on socio-political issues. Some of these are based on current events, others are on subjects like communalism, terrorism, police atrocities, bride burning, dowry, caste inequalities, elections, industrial and agricultural exploitation, alcoholism, illiteracy, drug addiction and female foeticide.

In India, where there is a high degree of illiteracy, poverty and diversity of language and dialects, a theatre form of this sort, versatile and adaptable, cheap and mobile becomes more important and relevant. The mobile form of street theatre helps to reach people who normally do not go to the theatre. This suits the type of audience it tries to reach who are mostly the poorer section for whom theatre is a luxury. The total absence of a proper stage, lights, properties, costumes and make-up makes it even more flexible.

3. Puppetry

Puppetry is also one of the effective forms of entertainment and communication. It has fascinated children and adults of all ages. In puppetry, puppets are only an instrument and the actual work is done by a puppeteer. In India, four types of puppetry are popular namely- Sutradharika (String puppets), Putul Nauch (Rod puppets), Chhaya Putli (Shadow puppets) and Glove puppets or hand puppets. Puppet shows draw their themes from the great epics Ramayana and Mahabharata but now a days, it has added new themes to it and is also used for giving developmental messages. For instance, puppetry was used by the Union Bank of

India and Life Insurance Corporation to arouse the interest of the rural folk for bank savings and insurance policies.

4. Fairs and Festivals

Fairs and festivals are also an integral part of the cultural life a community where every member participate actively and enjoy together. The festivals speak of rich cultural and traditional background of a community. It has some performances or games related to it or some traditional motifs and paintings. Festivals are also one of the best forms of traditional media. Several festivals worth mentioning are “Rathayatra or Gundichayatra of Lord Jagannath Puri, Diwali, Dussehra, Rakhi, Sivaratri, Janmastami” (Parmer, 1994). Fairs and festivals including social, ritual and ceremonial gatherings created a platform to meet and exchange greetings among the people.

5. Story Telling

Story telling is another interesting form of traditional media which existed at a time when advanced forms of communication such as a written word did not exist. A story connects us and links the past, present and future by teaching us to anticipate the possible consequences of our actions. These were not written or documented. Instead they were orally communicated from person to person, a house to another or from a village to another. This way they kept the stories alive. Story telling involves direct contact between the teller and the listener. It permits the direct presentation of the story by the teller. There are stories like the Panchatantra and stories from mythology like Ramayana and Mahabharata where local heroes have always travelled from one generation to another by word of mouth. Story telling forms such as “Harikatha” and “Kabigan” played a vital role in communicating historical and epic stories. It reflects the local age-old beliefs, customs and rituals. The tales are the bearers of our century’s old culture, perceptions, values and beliefs. It links the older generation with the modern generation.

6. Music and Song

Folk music is also considered to be an effective medium of communication. Music has played a crucial part in everyday life from time immemorial. “Some of the predominant folk musical forms are Baul and Bhatiali of Bengal, Duha and Garba of Gujarat, Powada and Lavani of Maharashtra, Chaiti and Kjari of Uttar Pradesh, Kolkali Pattus of Kerela, Bihu of Assam, Mand and Panihari of Rajasthan, Rauf and Chakri of Kashmir, Sua and Dandari of Madhya Pradesh and Mando and Dhalo of Goa.” (Parmer, 1994). Every community has a fondness of music and it is the part of their culture. It has been an integral part of marriages, festivals and celebrations. No religious ceremony is complete without music or song. Traditional music of India is the most natural representation of the emotions of the masses. Songs are associated with every event of life like festivals, new seasons, marriages, births, admiring nature or love ones, etc. During the British rule, many folk music and songs were composed by poets and singers to motivate the people against the foreign domination. Till today, we get to hear about the heroic deeds of the past hero in the folk songs. Folk music or songs are used to spread the messages of development as well as for exposing the social evils that exist in the society. Through folk songs and music messages are communicated with a blend of entertainment and education.

7. Folk Dance

Dance is among the oldest forms of classical arts with a tradition that dates back to several centuries. Dance is a feature of every significant occasion and event crucial to tribal existence as part of ritual. Early dance exists as a ritual element. Dance puts the rhythm and

movement in the play and captures audience attention. Dancing is a way of expressing what cannot be expressed in any other way. It is intimately interwoven with the life of people. Hand gestures, eye movement, posture and steps coordination with music and posture affect and audience comprehension of the narrative and its meaning. Through history, in all early cultures and societies, dance has been one of the foremost elements of ritual. It was the means of perceiving the gods, of invoking them, recounting their exploits, placating them, appealing to them or communicating with them.

Folk art, music and dance also derived from the elements of nature. For instance, Sri Lankan dances Mayana Wannama (dance of peacock), Hanuman Wannama (the dance of monkey), etc.

8. Paintings

Early man was unaware of words, but he was able to draw a picture of an animal with a tail, a head and four legs or a human figure. Throughout different periods of history, we find a definite established tradition of painting on various objects, particularly on intimate objects of everyday use, floors and wall, and the depiction being associated with some ritual. Traditional paintings of Madhya Pradesh, especially the wall paintings of Bundelkhand, Chattisgarh, Gondwana, Nimar and Malwa are living expressions of people, closely linked with the socio-cultural environment of the area. They are not mere decorations but also expressions of religious devotion.

9. Traditional Motifs, Designs and Symbols

Symbols are also a part of everyday life. The beautiful rangoli which are made on the threshold of the house is believed to uplift the spirit, ward off evil energies and give protection. In India, people revere many symbols, ranging from those which are simple to the most complex ones. Indians believe in symbols which are entirely different from the rest of the world, though traces of similarities can be seen. The symbols in India are the outcomes of mythology, religious beliefs, traditions and philosophy. India is a country of motifs and symbols, where traditional art forms, figures and rituals drawings have existed for many centuries. These art forms include symbols, floor motifs, folk murals, traditional textile designs, scroll paintings, etc.

10. Traditional Dormitory or Youth Clubs

Traditional dormitory or youth club is one of the important social institutions which serve to promote co-operation in the much needed social life of the tribal community. It occupies an important place in the lives of the young boys and girls living in the villages. It also helps them to acquire knowledge about the old customs, rituals and taboos of their society and every aspects of folklore concerning their traditional practices. (Parmer, 1994). This is cherished by the community. Youth dormitory is a place where social, political and religious activities and celebration of festivals take place. This type of social institution is popular among the tribal groups like Mizos, Adis, Karbis, Dimasas, Nagas, Misings, etc. The dormitory is not only a place of entertainment but also a place of preparation for future life. It is the training ground for smooth socialization and internalization of culture traits. Example of tribal youth dormitory can be given of Ghotul of the Murias tribe of Bastor or the Dhumkuria of the Oraons of Bihar.

Traditional Media in India

Traditional media have been in existence in India for long and have been used as a medium of communication in rural areas. Over the years, rural masses have been using the

folk media for expressing their social, ritual, moral and emotional needs. During the freedom struggle, traditional media played a great role in spreading the message of patriotism.

Although highly organized medium of mass communication like print, audio and audio-visual medium, internet, etc. are used in excessive manner in today's parlance, traditional folk media is still popular among the rural masses. Traditional media depict the stories of most common rural dwellers and cultivate the rural lifestyle. Traditional folk media cannot present in glamorous style and colourful manner equally, as compared to other organized sector of mass media but it can reach all sections of people including illiterate and backward classes too. Traditional folk media can command a very strong position in the rural people's mind, as it weaves its messages in their own style, taste and dialect to serve their various needs and purposes as well as entertain them.

Traditional media comes in different forms and is known by different names in different regions of the country. For instance, in Andhra Pradesh, 'Janapadam' indicates a village and 'Janapadulu' means villagers. The whole art forms of villages, as a whole are known as 'Janapada Kalalu'. Similarly, 'Lok Natya' or 'Lok Geet' means people's dance or people's songs. There are many other forms of folk arts in other states of India. These are used as 'Jan Madhyamas' i.e. people's media. These forms represent the conjured people by giving a glimpse of their style, speech, music, dance, dress, behaviour, etc. All forms of traditional media have its own attraction and can render distinctive taste and flavour to the audiences.

Some of the popular art forms or folk media which are widely accepted among the people, in different states or region in India for its" unique presentations of excellence are:-

1. Tamasha

Tamasha is a folk theatre famous in Maharashtra and other part of western India. It was popular in the 18th century during the rule of the Peshwas. Tamasha is most preferred by the village people. Tamasha contains an invocation- Gan-Gavalan, a song on the theme of Krishna and the milkmaid; Lavanis, narrative poetical compositions with a high erotic content, Sawal- Jawab or Jagra, during which Shiva and Parvati or some other celestial pair, pose and answer intricate riddle, Vagnatya or play and Munjra, a homage to saints and gifted writers. It normally starts with a little drama followed by dance and song Gan-gavala. Tamasha consists of eight to ten different performers. Two of them are main singers; one or two dancers, one dholki (drum) player, one joker and rest all are chorus associates. Woman's role and dancer's role is usually performed by male only. It is lively, interesting and has inbuilt quality of flexibility.

2. Bhajan

The literal meaning of Bhajan is a religious song. This folk art is generally performed on religious functions. It consists of six or seven performers. One among them is the main singer and all rest are his associates. Besides religious themes, they also have social themes. Singers can easily modify them according to their need. Musical instruments like dholki (drum), manjira (metal bells), harmonium, tambora (violin) and tabla (kind of drum) are used as accompaniment to make it more pleasing and interesting. The Bhajan programmes are normally held at night. The preferred occasions for holding Bhajans are childbirth, after death, navaratri (festival period) and Ganesh Utsav (festival period).

3. Kirtan

It is one of the oldest forms of mass media. Narad is believed to be its founder and foremost exponent. It is a traditional form in which there is continuous flow of discourse of religious nature. It is now and then interspersed with prayers or bhajan chanting in unison with the entire crowd of the listeners along with the performer and in an atmosphere of abundant ecstasy. There is one main singer cum narrator who is supported by six to seven players of musical instruments such as harmonium, tabla, and tambora and manjira. The performer begins his sermon by singing the text of a suitable theme song and goes on elucidating its purpose with pertinent explanation and comments making his own critical observations and providing ample choice quotations from literature and scriptures. This brings the first part of his sermon to a close, as he reverts again to the theme song from where he originally started.

4. Quawwali

This folk art is the favourite of the Muslim community. It is performed at the time of their social or religious functions. The theme of the songs is related to social situation or prayers to their God. The main attraction in this art is that there is one leading male singer and one leading female singer opposite to him. There are two groups of performers consisting of five to six different artists like harmonium player, dholki player, banjo player, churmura (local musical instrument) player and table player. There is normally questions-answer session in their singing.

5. Powada or Powala

It is a folk ballad form that is widely accepted by "Maharastrian". It appeared during the 16th century and carries a dramatic form of nature. Powada is presented mostly, by telling the stories of history. Its main feature is singing in accordance with the musical instruments.

6. Keertana or Harikeertan

It is a kind of monodrama in which the whole presentation is operated or performed by a single actor. An actor enters into the topic by acting different characters lying in it. Here, one actor performs various roles simultaneously at a time, to tell the stories of all characters concerned that create interest and attractive moods among the audience. The uniqueness of Keertana is that the single person carries the entire programme. Such Harikeertana is widely popular in many states in India, like Maharashtra, Karnataka, Bengal, etc.

7. Yakshagana

It is another type of folk drama that is widely popular in Karnataka which is about three hundred years old. It is extremely heroic in character with emphasis on the battle scene and tales of valour. It was originally performed in the temple courtyard but it broadened its scope and style once it moved to the village square. Themes are mostly taken from the great Indian epics, the Ramayan and Mahabharata. It is constituted basically on "Bhagavatha", but presented in addition with local flavour, as to produce more charm in it. Here, the narrator sings and explains the themes to the audiences. It is used as a mass medium for educating and entertaining the people.

8. Nautanki

Nautanki is a famous form of folk arts involving a mixture of music and dance and is very popular in North India. It was the most popular forms of entertainment before the advent of cinema. Nautanki is a secular form and a blend of Hindu and Muslim cultures. It is generally performed openly without any special arrangement. It starts with the presence of a

‘Sutradhar’ who is a narrator of the story. Themes are sometimes religious but mostly taken from ancient epic or historical events. It renders messages through its presentation, which are both educative and entertaining.

9. Jatra

A popular folk drama Jatra is principally the folk theatre form of Bengal, but is also found in Orissa, Tripura, Assam and parts of Bihar. It is an organized teamwork and performed by well set-up groups or units, who are professionally engaged for better presentation to the audiences. It became very popular in the 18th century. Towards the 19th century, Jatra is usually in song and verse, but prose portion with dialogue are introduced from time to time. The dialogues are humorous, containing socio-political comments on contemporary themes, often in the form of skits performed by secondary characters. It goes through a chosen story taken from history, ancient epic, social and political matter. The whole programme creates an environment of charming and attractive moods for audiences. The performers usually sing their own parts. Jatra used to contain fifty to sixty songs. It is really educative as well as entertaining form of folk media. It is also adored in urban equally.

10. Bhavai

A dramatic form Bhavai is extensively adored in Gujarat. It traces its origin to the 15th century, to the Brahmin Asaita Thakar. Asaita, who had been turned out of his caste, expressed a sense of outraged against the caste system and against the social injustice through his play Bhavai, thus began as a form of social protest and retain this character to this present day. Ranglo, the clown figure is considered to be a pivotal character in the present day Bhavai. Naik is a Sutradhar (narrator) who delivers the dialogues abundantly in attractive style. The programme starts with devotional song which is dedicated to “Amba”. Then her son Ganesh enters into the stage to perform his role by hiding his appearance by a brass plate. At the end of his role, Ganesh faces to the audience as usual form. The total programme carries a lot of varieties like dialogue, songs, music and dances.

Bhavai is deeply a secular form and though it pays the usual respect to the gods, its themes draw on the lives of the common people. And apart from social satires which form a major part of the Bhavai, tales of love, historical themes and a few mythological tales frequently feature in Bhavai performances.

11. Therukoothu

It is the most popular traditional folk media of Tamil Nadu. Therukoothu existed for a long time but has faded in popularity. It is a charming street theatre, composed in accordance with the music, drama and dances of classical flavour. The presentation takes into account the characters like koothadi (clown) and the god “Ganesha”. Currently, Therukoothu has significantly been changed from its origin of forms and shapes. It is now being presented on the well-arranged stage or screen in the form of sangeetha and natakan in attractive form.

12. Ramlila and Rashlila

Ramlila is performed in both urban and rural areas of North India during the festivals of Dusherra. It is a play based on the Indian epic Ramayana. The tradition of Ramlila began in 17th century. It is presented anywhere in evening hours during the festivals. It presents a series of stories on Lord Rama. It includes the stories, starting from the birth of prince Rama, childhood of Rama, sworn in as a king of Ayodhya, marriage with Sita and so on. On the last day, huge effigies of the chief villains of the Ramayana, usually stuffed with fireworks are set on fire. It is a long lasted dramatic play that can attract and entertain so many viewers easily.

Rashlila, on the other hand could be seen to be celebrated widely in northern state of India, Maharastra, Kerela and other places in our country. Rashlila is an enchanting play that presents the stories about the relationship matters between Krishna and Radha. The entire play is very interesting and is flavoured with entertainment wrapped with religious feelings and motives.

13. Puppetry

This ancient art is one of the most popular as well as adored folk medium. It can attract the children and adults equally. Puppetry is widely seen in Orissa, Karnataka, Tamil Nadu, Andhra Pradesh, Rajasthan and West Bengal. In India, we can find four types of forms of puppets namely Sutradharika (string puppets), Putul Nauch (rod puppets), Chhaya Putli (shadow puppets) and glove puppets.

String puppets are suspended from above and manipulated with the help of strings attached to their limbs. String of its puppet are attached to an iron rings which fits the puppeteer's head like a crown and with the help of two rods he operates the hand movements of the puppet. Handling of rod puppet involves a lot of body movement and the puppeteers have to undergo a great deal of physical strength to manipulate them. They are heavy and fixed on bamboo sticks. Shadow puppets are flat figure. They are made of tent hide cut-out, perforated and painted with vegetable dyes, illuminated from the back to cast their colour shadow on translucent cotton. Glove puppets or sleep dolls are associated with the famous characters Punch and Judy where they thrived for many centuries. The secret of its activity depends on the direct use of human hand inside it. Only one person manipulates them. (Parmar, 1994)

Use of Folk Media for Cultural Development

The urge to express, communicate, and share something beautiful gave birth to performing arts such as folk and traditional media. In the process, the living progressive impulse to the timeless universal got a coherent shape in creative designs. Folk performing arts have changed structure continuously over centuries, modifying to the needs of changing situations, yet continuing to be functionally relevant to society. "Tradition" suggests a process of the transmission of age-old values and the contextual manifestation and interpretation of the universal. Tradition is not only a repetitive behavioural pattern or some persistent symbol or motif in community culture; it is also an assertion of an identity, a revival and regeneration of the life-force of the community. Traditional media rely on this cultural support and context.

Unlike Western theatre, folk performance is a composite art in India; it is a fusion of elements from music, dance, pantomimes, versification, epic and ballad recitation, graphic and plastic arts, and religious and festival pageantry. It encompasses ceremonial rituals, beliefs and social value systems. It has deep religious and ritualistic overtones and it can project social life, secular themes, and universal values. One type of folk art, puppetry, is indigenous to India; from time immemorial, it has been a popular and appreciated form of entertainment throughout India. The stylised vocabulary of puppet theatre in India carries relevant messages of social awareness, historical and traditional identity, and moral value systems. Puppet theatre is fully integrated in the ritual observances and the social milieu of the rural people in India. Puppet theatre has shown remarkable staying power as societies have changed.

Folk media should be an integral part of any communication programme for rural development. Wherever possible, these should be integrated with mass media but in all cases,

integration with ongoing extension work is vital. The prerequisites to the use of folk media are: i) an understanding of the rural audience; and ii) the use of these media to provide rural people with entertainment in order to attract their attention and to ensure their participation in developmental activities.

The utilisation of folk media in communication programmes should be viewed not only from the perspectives of political and socio-economic development but also from that of cultural development. Folklore needs to retain social authenticity. The folk forms have evolved gradually, and wherever they are flexible they retain their appeal to the rural people. Not all folk forms can be used for development communication purposes; thus, they should be carefully studied from the points of view of content and characterisation for their possible adaptation for development purposes. Folk media productions should be consistent with the needs of the social context and related to the customs and beliefs of the local communities. Since folk media have sociological roots, their utilisation should be related to local events and their function in the local communication strategy should be properly assigned.

Efforts should be made to preserve the originality of each folk form; adaptation need not alter nor destroy the form. For effective community-level communication strategies, the integrated and planned use of both folk and mass media is necessary for achieving optimum impact and for obtaining desired feedback. Collaboration between the folk artistes and the media producers is absolutely essential for the successful integration of folk media and mass media communication strategies for development purposes. Peasants, agricultural labourers, bonded labourers, women, tribals, and other oppressed groups are rediscovering the potential of folk and traditional performing arts as a weapon in their struggle for land, better health status, better working and living conditions, and human rights. Many development planners in the Third World are beginning to appreciate the use of folk media as a mode of communication to explain development programmes. Government agencies, international organisations, and donor agencies should progressively use this important and powerful communication tool as a means for mobilising people for economic and social development.

Folk Media and Indian Culture

Traditional / Folk media are those that were in vogue during the prehistoric and historic times in India. They are still thriving, although they lack the sheen in the wake of the domination of the modern and electronic media of today. Nevertheless they are held valuable, socially relevant, soothing, and superior by the art connoisseurs of today.

PC Joshi avers that India's rich folk arts and cultural forms should be used to regenerate our old culture. There are three features of our folk traditions, opines Joshi. These are as follows:

1. In the folk tradition, the entertainer, entertained, creative artists and community are rolled into one.
2. Art and cultural forms arise as a response to the struggle for social existence against the hostile forces of nature and society.
3. It has constituted the fountainhead of themes, legends, myths, imagery and symbolism that the classical art and culture has drawn upon in abundant measures. The periods of literacy and cultural rebirth have been the periods of cross-fertilization between folk and classical traditions. The periods of literacy and cultural poverty and decay have been the periods of alienation of sophisticated art from folk roots and moorings.

In a folk tradition there is no distinction between classes and masses. This lack of distinction is the source of power in folk arts and cultural forms. The class society creates a cleavage between material and cultural spheres and between the producer's material goods

and creators of artistic forms and cultural values. These revolutions derived their energy and legitimacy by installing people, the producers of material values, in the centre of the process of cultural values and vice versa. Today, we can again see the conflict between these two tendencies: one of these tends to preserve and heighten the cleavage between classes and masses and other tends to bridge the gap or reduce it. Hence the country like India has the challenge to design the utilization of the communication technology that bridges this appportioned gap and between producers of material values and creator of the cultural values because in these countries folk media is a part of their heritage.

The modern communication technologies are based on electronics engineering, computer operations, satellite operations etc. they can be used with wisdom to:

1. Create diversity and not homogeneity.
2. Ensure participation and not exclusion.
3. Integrate the masses and not to polarize them.
4. Help in dispassion and not in connection

Marshal McLuhan promoted the concept of 'Global Village'. He also stated that specialist technologies detribalize and non-specialist electronic technologies retribalize. The electronics technologies would resume person-to-person relations in smallest village scale.

The organic would supplant the mechanical. The dialogue would supersede the lecture. Hence, according to the McLuhan, the electronic age is literally one of illumination.

In practical terms, three kinds of activity connected with folk media can be identified in India-

1. The preservation of folk media and the presentation of these forms through mass media agencies.
2. The use of folk media to convey development messages through live performances.
3. The use of folk media to convey development messages through mass media agencies.

The folk or traditional arts of India have from ancient times been used for moral, religious and socio-political purposes. Rarely have they been resorted to for pure entertainment alone, though they are often packed with spontaneity, boisterousness and humour. Indeed, they have been, down the ages, schools of learning, courts of justice, and discussion for a representative of the public sphere. In contrast to the modern mass media, the traditional media are personal, familiar, and more credible forms, with the majority of literate and illiterate identifying with their formats, genres and contents. However, these forms need to be used with understanding and sensitivity.

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Literature, Films and Culture: A Well Knitted Life Story
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Literature is a replication of the society, it is a fact widely acknowledged; however, equally is the truth considered about the modifications that a literature could bring upon the culture. Literature is the mirror wherein people find the real side of the society, the same society they live in but invests least input to understand or even acknowledge of being a part and parcel of a great or a worst society. What writers of these literatures are blessed with are the Indian Film directors, who have time and again found their interests within the enlightening or hard hitting and petrifying truths enclosed within the well-researched and knitted content. Films in India often reflect politics, culture, poverty, corruption, patriarchy and over and all disposes the very essence of our culture. Inspired by novels or literature that embraced the culturist value, directors have triumphed the action of putting life into the meaningful framed words. If literature has an impact on culture, so does a Film based upon it; to a greater extent. Indian Films like 'Hyderabad Blues' by Kukunoor, 'Salaam Bombay' by Meera Nair, 'Choker Bali' by Rituparno Ghosh, 'Devdas' by Bhansali, 'Water', one of the trilogy by Deepa Mehta and 'Slumdog Millionaire' by Danny Boyle portrays the life and its situation of Indian society. Literature be an influencer of a particular Film or may be not in reality, has become an emissaries of Indian culture. Similarly, it isn't important whether a Film is been inspired by a literature or it is just a reflection of the society we live in, the fact we need to apprehend here is both Literature and Films are mirror to our society and its popular/unpopular culture..

Keywords: Literature, Film, Culture, Cinematography, India, Film, Director, India, Society, People

Introduction :

Culture is what people perceive from mass behaviour, from many regular aspects of which they are continuous witness of and then enact the same. Culture in a society could be anything that is enacted or persuaded by a large percentage of the members, and thus that takes a shape of customs. Though we have been educated and informed time and again about our cultures that have been drawn from our ancestors, a fine layer of the cultural nuances keep modifying. Literature is the glass wherein people find the real side of the society, the same society they live in but invests least input to understand or even acknowledge of being a part and parcel of a great or a worst society. At the same time, Films being one of the most authoritative medium that surpasses the sensible divides of the class and borders possess an immense potential to influence the consumers. Not to forget India possess bunch of very popular films influenced or inspired by literature and popular personalities. When it comes to the impact, it isn't important whether a film is been inspired by a literature or it is just a reflection of the society we live in, the fact we need to apprehend here is both Literature and Films are mirror to our society and its popular/unpopular culture. Literature, Films and Culture are knitted with each other.

Literature and Culture :

Literature is known to resonate with the social conditions prevailing in a time and place. The writer's art is linked to a context and history in a myriad ways, some of which are narratives of community, heroism of individuals, human relations and representation of events, biographies and ideologies. While critical work on Indian literature has copiously studied subjects of a range such as class, caste, gender, poverty, socio-economic compulsions, family, romance, and communities.

Literature reflects what had already been occurred or makes us aware of the culture we pursue in the society we live in. Fictitious yet real life culture examples in Indian films and soap operas seems endless. In myriad ways writers creativity is connected to history in the form of narratives of a commune, biographies, relations, heroism and ideologies. The Indian subcontinent writers have inculcated into their written thoughts, the diverse forms of class, religion, gender, caste romance, family, poverty, socio-economic compulsions.

We live in a society where human strictly abides by the relationships he lives in. We are always in need of information and understand about how others like us are living their lifestyle and the constant need of knowing what our fellow peoples' thought process is, we read the literature. "Literature means something that is written for refreshing and inspiring the mind. It records the thoughts and feelings of great minds. It attracts in two ways—through its matter and through its manner. The matter must be such that those who read it are interested in some way. The manner must be such as will be pleasing to the reader and adds to his fund of knowledge." (Duhan, 2015)

It is because people in a society react to the literature in a living manner. Time and again, novels have been one of the catalysers of having changed the way a human mind think altering the way one lives the life. The power of literature upon society has been recorded directly or indirectly. Sarat Chandra's novels have gone a long way in breaking conservatism as regards women in our society."(Duhan, 2015)

Some of the books that speaks of Indian culture are Chetan Bhagat's 'Two States' a tale of love between two different castes, Amish Tripathi's 'Shiva Trilogy – 'Meluha', 'Nagas' and the 'Vayuputras', his new Rama book series – 'Scion of Ikshvaku' and 'Sita- Warrior of Mithila' are the examples of how people are inclined to read modern-ancient fusion of the religion based heroism. Also, there have been many such literature which faced a ban for being the mirror of certain beliefs and norms of the society that believed to be against the culture. Salman Rushdie's 'The Satanic Verses' and Taslima Nasrin's 'Lajja' provide testimonies to such actions imposed. Be that a fiction or a literally input of the customs we follow or culture we live in, Literature is a face of our culture.

Literature and Films :

Being the largest film producing nation, Indians never fall behind in lacking stories or concept for the films. Apart from trying our creative talent on comedy, fiction, romance, action, horror or thriller, we have always relied upon literature in search for virtuous stories; while every film genre has an Indian social connection for sure which is a reflection of the culture. Though book worms often argue and are unhappy of the adoptions saying, "never judge a book by the Film", there are majority who loves these book stories turned into life within the frames. The time consumption of adapting is huge because primarily the literature is some or the other way related to the culture and keeping the same tone, connecting with the audience interest a writer/director has to adapt the reflection of the society as a secondary

significant task; it becomes more complex if the genre is historical. Examples of Satyajit Ray, Mrinal Sen, Ritwik Ghatak, and Shyam Benegal who have had flawlessly transformed many novel words to screen dialogues is inspiring.

Some of the Films adapted from Indian literature are: 'Pinjar' - One of the most appreciated works of Amrita Pritam, Pinjar is a story set in India's partition. On a screen version, with the same name in 2003 the story defines hardships faced by the rural Indian women who were restricted with society laws. 'Shatranj Ke Khiladi' - Directed and adapted by Satyajit Ray in 1977, the film is inspired by a book story with the same name by Munshi Premchand revolving around struggle for Independence and dissolution of the princely states. 'Saawariya' - A story inspired by Fyodor Dostoevsky's short story, 'White Nights', is adapted by Sanjay Leela Bhansali in 2007.

There are many such Bollywood films which take inspiration from the novels, just like 'Ramleela' by Sanjay Leela Bhansali was inspired by William Shakespeare's Romeo and Juliet. Chetan Bhagat's 'Two States' adaption into the same name film was the complete reflection of the society and its fight against the losing the love to caste. People tend to relate more when the book/story/concept is transformed into a film.

Films these days are adapted and inspired by successful personalities within various categories under Sports Biopics – 'Mary Kom', 'Azhar', 'Neerja', 'Sachin', 'M.S Dhoni', 'Dangal', under politics – 'Gangajal', 'Aarakshan', 'Rajneeti', 'Peepli Live', 'Madaari'. Also cultural-feminism category – 'Gulab Gang', 'Pink', 'Queen', 'Lipstick Under My Burkha'. Education genre isn't any behind which reflects the society – 'English Vinglish', 'Taare Zameen Par', 'Paathshaala', 'Hindi Medium', '3 Idiots' and more.

Films and Culture :

Films that have universal theme goes well for the cross border audience but to introduce a particular culture in an ethnic genre to an audience completely ignorant of the same, is of high value. Film speaks about culture, which varies from director to director. Having a rich and diverse culture, Indian films have gained an audience globally. We should be thankful to the Indian films for making Indian festivals like Holi, Deepawali and Navratri familiar terms to foreign countries.

Films like Devdas by Sanjay Leela Bhansali, Choker Bali by Rituparno Ghosh, Apu trilogy by Ray, Salaam Bombay by Meera Nair, or Hyderabad Blues by Kukunoor speaks loud of the time and life of India. Likewise, films like 'Water' by Deepa Mehta, and 'Slumdog Millionaire' by Danny Boyle play a vital role in featuring social shades of malice that were (or still are) a part of our culture.

Culture on the other hand is being won over by the influence of the mighty Bollywood. Films like 'Baghban' and 'Kabhi Khushi Kabhi Gham' incites respecting elders, and flicks like 'Rang De Basanti' and 'Singham' gave voice to the young Indians' not so brave thoughts against the corrupted politicians. While there are several films which ignites a traditional and cultural change in matrimonial and festive rituals, thanks to the beautiful cinematography and extravagantly luxurious sets. Not just these modifications, films that are rich with festivals, fashion and food have ignited the demand amongst the audiences. Women seek fashionable clothing's and jewellery of a similar kind displayed on the screen in real life and it happens. Similarly, the famous dialogue of the Film 'Three Idiots' (an adoption of a book Five Point Someone by Chetan Bhagat) "Dhokla, Khakra, Handwa, Fafda..." had made the Gujarati cuisines go global.

Apart from the stories being adapted into films and films that reflect the society which influences the audience to modify the culture, artists from the entertainment industry of India are doing an impeccable job of spreading the Indian culture globally. Actors like Sonam Kapoor, Irrfan Khan, Anupam Kher, Vidhya Balan, Amitabh Bachchan, Om Puri played actors or jury at an event reflecting on the Indian culture along. Film makers, Screen writers, Authors, Actors and Singers, Musicians could be said the ambassadors of Indian culture through various means of communication.

Emerging Trends in Films Today :

Films today encompass both traditional literary narratives and the new textual genres made possible by the electronic revolution of the past few years. What the films earlier depicted were largely dependent on the teachings of the culture, but to suit the contemporary requirements of the current society, films have borrowed a lot and evolved from what it teaches, to what the culture today evolve a film into.

The media culture today relies heavily on the filmic adaptations of novels which the contemporary audience wants to read and have an audio-visual experience about. Gone are the days where the audience learnt from the movies, the era now demands that film-makers focus on the voices of the society and direct films that are in turn influenced by the popular culture of the ever so evolving society.

Films encompass a regular form of entertainment for the popular youth today and hence it has been an important area for disseminating knowledge and practices to the masses. Moving images, time and again have conveyed that they are close to reality, apart from the fact that they capture reality. This is one aspect of movies that can depict as well as promote culture in its highest forms.

A sense of cultural homogenization has affected the local traditions and local cultures. This concept of pan Indian has seriously affected cinema and its cultural constituents. Indian cinema is distinguished by its own set of indigenous traits which mark them from other cinema. The plot and the theme of the theme are set in accordance with a problem that is identified with the ethos of the culture. Thus the very essence of a film, its originality which is finely rooted in its own indigenous culture works on a manifold level to promote as well as adapt to traditional culture to the contemporary society.

Conclusion :

Being socially hungry creature, human is always on a ride to know more information, what others are doing, how they are enacting and why? These questions make us rely on literature made available to us, films inspired by the literature and everything that portrays the culture only to walk along with the society updated and informed. There has been a changing trend in the representation of Indian films through the years. The way movies were made in the 1950s is completely different from the way it is done in the twenty first century. Most movies generally like to deliver what the audience desired, and thus the main reason for the shift in the theme and plot of movies would be the shift in the mind-set of the people watching it.

Parallel cinema is very much a reflection of the happenings in the society. Again this kind of cinema is also emerging to be a modern subject. There are actors who are willing to explore their skills in experimenting with bold and untouched subjects. The passion of Indian cinema is well maintained with growing benefaction. The films are also Indian in terms of family bonding and virtues. Modern parallel cinema is bold, comedy is original, cult films are being conceptualised and these is a constant passion to improve.

It is beautifully defined how Literature, Films and Culture influence each other and together of they all inspire the social animal in us. Thus the three widely accredited words are interestingly and creatively to be said a well knitted life story.

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Title: Quest for Meaning of Life: A Spiritual Journey of Siddhartha**Ms.Devarshi Modi****Email Id:** devarshimodi@yahoo.in**Mobile Number:** +91 8128400268

The present paper deals with the spiritual journey of Siddhartha in search of the meaning of life. The work selected for this research is Hermann Hesse's Siddhartha. In the novel Hermann Hesse has tried to portrayed protagonist's quest for self-discovery and spirituality, existential elements are quite remarkable. For instance, seeking spiritual wisdom through practical experience, exercise of free-will to bring meanings to his life, sublime faith in concrete existence, thorough deviation from the teachings of conventional religion and strong sense of individuality are relevant factors in Siddhartha's life which give an existential look for his life. Influence of Buddhist philosophy on Herman Hesse and elements of autobiography in Siddhartha reflects the spiritual knowledge of one self and this physical world. The novel demonstrate Hesse's engrossment with India at a time of personal crisis and his search for complete freedom which he could not find in his Occidental sensibilities which he found too intellectual and far from reality. Hesse's final conclusion on religion and his idea of enlightenment are splendidly engulfed in this masterpiece which is widely read all over the world. The novel in many ways is autobiographical and analysis the inner struggle of a man brought up in a comfortable house but takes up individualistic path to find redemption. There is an interminable flow of life which enters and exists at its primary time. Siddhartha's Journey in search of life represents the question of human existence. Throughout his journey he met with the lot of illusion which we encounter in our daily life. This paper, through Hermann Hesse's tremendous novel Siddhartha, tries to scrutinize the essential existence of human being, the reason of this absurd show, ultimate goal of the journey and the path through which Nirvana can be attained. Hermann Hesse's Siddhartha presents a journey of soul to attain the ultimate truth of universe.

Key words:

Spiritual Quest, Religion, Eastern Philosophy, Buddhism, autobiography, Existentialism, Experience, Spirituality, Self-realization, Journey, Consciousness, Salvation, Nirvana, Ultimate truth.

Introduction:

Herman Hesse's 1922 novella is a Modernist re-imagining of Buddhism's generative era. Hesse, a German who sought his own path to enlightenment, traveled to India to study the culture's dominant religions. The journey most likely inspired him to write Siddhartha. Siddhartha does not novelize the origin of Buddha; rather, Hesse tells the story of another Siddhartha who lived during the alleged period of Siddhartha Gautama (Buddha). Understanding this is critical to understanding the novella and Hesse's purpose for writing it. This other Siddhartha, though he agrees that all of the Buddha's teachings are of value, challenges the completeness of Buddha's teachings. Siddhartha insists that the path to true enlightenment is ultimately un-teachable and comes from something intrinsic and unquantifiable; thus, enlightenment is impossible to teach. As this whole idea is encapsulated by Victor E. Frankl in his very famous work "Man in search for Meaning":

"Life is not primarily a quest for pleasure, as Freud believed, or a quest for power, as Alfred Adler taught, but quest for meaning. The great task

for any person is to find meaning in her or his life. Frankl saw three possible sources for meaning: in work (doing something significant), in love (caring for any another person) and courage in difficult time. Suffering in and of itself is meaningless; we give our suffering meaning by the way in which we respond to it.”
(Frankl 8)

Both in the novel *Siddhartha* and the *Bhagavad Gita* a triadic development can be seen. *Siddhartha* grows from innocence and thirst for knowledge and experience and finally to wisdom. This can be seen as an actualization with variations of the triad *Karmayoga*, *Bhaktiyoga* and *Jnyanayoga* which is imparted by Krishna to Arjuna. Krishna during his discourse to Arjuna teaches about the meditation and control of mind and senses in V (Slokas 29). To quote the Slokas from the chapter “Transcendental Knowledge”:

भोक्तारं यजतपसां सर्वलोकमहेश्वरम्।

सुहृदं सर्वभूतानां ज्ञात्वा मां शान्तिमृच्छति॥5.29॥

(*Bhagvat Gita*)

Being a son of Brahmin *Siddhartha* leads a journey towards spirituality not in terms of outer sense but in the depth of Knowledge. From the very beginning of his life he knew how to connect oneself with the spirituality through meditation as describe in the book,

“ He already understood how to speak the “Om” silently, that word of words, how to speak it silently in his inner being as he inhaled, how to pronounce it silently out of himself as he exhaled, how to do so with his whole soul while his forehead was enveloped by the radiance of the clear thinking mind. He already understood how to recognize Atman within this inner essence of his that was indestructible and one with the universe.”

[Hesse *Siddhartha* 14]

Siddhartha in his life able to please everyone but the thrust of the divine knowledge, the knowledge of Atman, the eternal truth of this universe not allowed him to enjoy his social life as he was dissatisfied with the life he was living. In his heart he has started to cultivate the seeds of dissatisfaction towards his life. He began to feel like his father, mother, Govinda all this people and their love would not make him happy, it could not bring peace, divine joy, would not be able to satisfy his quest of learning the facts of this universe, the quest of knowing the truth about the meaninglessness of this human life as he discuss with his friend Govinda ;

“O Govinda: that man can learn nothing! The thing that we call ‘learning’ is, in truth nonexistent! It is inherent, oh my friend, in a knowledge that is everywhere, that is Atman; it is in me and in you and in every essence. I am starting to believe that this knowledge has no more aggressive enemy than learning and the desire for knowledge.”

[Hesse *Siddhartha* 31]

In his voyage to satisfy his spiritual quest *Siddhartha* met so many illusions of worldly life at the beginning of the novella he decided to leave his home and his relatives in the

search of holy life and he convinced his father for this and started to live life with Samanas. The reason behind joining Samanas is self-dissolution. As indicated in the book;

“One goal loomed before Siddhartha, and only one: to become empty, to be empty of thirst, of wishing, of dreams- empty of all joy and pain. He wanted the self to die, to no longer be an “I”, to find peace with an empty heart. His goal was to stand open to the wonder of thoughts convinced in self-dissolution. When every shared of his self-had been conquered and put to death, when every longing and every inclination of the heart had been silenced, then the Ultimate had to awaken, that which was innermost had to come into being, that which was nothing less than ago, the great secret.”

[Hesse *Siddhartha* 25]

Siddhartha in his “quest” experiences lust, greed, anger which corrupts the soul according to the Gita. He was often disturbed by his inner voice and he felt that he was leading a strange life. But finally the inner voice became silent. To quote the words from the novel *Siddhartha*;

“... That bright and inward voice that had once awakened in him and had always guided him in his finest hours had become silent.”

[Hesse *Siddhartha* 65]

He gets gripped by sadness and nausea and realizes that the game of Samsara he had played had finally come to an end. As the melancholy Jacques aptly utters in as you like it which is one of the most quoted and memorable lines of Shakespeare,

**“ All the world’s a stage,
And all the men and women merely players;
They have their exits and their entrances,
And one man in his time plays many parts,
His acts being seven ages.”**

[*Collected works* 67]

There are some existential facts also in the novel that shows how Siddhartha Herman Hesse represents the notion of existentialism. Here in the novel central character is on the journey of spiritual quest and meaning of life so he was actually in search of existence of man. So let us see what actually existentialism is and how it describes in the novella. According to the Dictionary of Philosophy, Existentialism stresses that Herman Hesse represents the

“Being can’t be made a subject of objective inquiry; it is revealed to the individual by reflection on his own unique concrete existence in time and space. Each self-aware individual understands his own existence in terms of his experience of himself and of his situation.” [A Dictionary 115].

Precisely, the main tenets include the following:

- Freedom of choice.
- Sense of unique self and individuality.

- We live; we experience, rather than just be.
- Every existence is unique; we have no universal humanity, but must create ourselves
- Individually through experiencing the world.
- We are not human except through what we do.
- Existence precedes essence. We are not human [essence] until we act [existence].
- Making life meaningful through self-realization and experience.

These tenets certainly provide a perspective to analyze the novella, especially the journey of its central character. The protagonist Siddhartha confronts an internal conflict right from the word go. He is discontent with a meaningless life and wishes to bring meaning to it. He utterly hankers after learning about his 'self' as he is obsessed with the questions about existence: who he is? Where he has come from? What is his place in the universe? And what is the role of 'soul' in seeking self-realization and spiritual enlightenment? Anxious to uncover the truths about existence, he sets off on a spiritual quest with his friend Govinda. Although both the friends have a keen desire to attain nirvana but the nature and means of seeking it have relative significance for them. For Govinda, the destination seems clearer and more straightforward compared to that of Siddhartha, for whom the act of journeying is more important than reaching at a fixed point. They join Samanas, the wandering ascetics but leave them after some time. Both of them travel together until they meet Gautama. Govinda's journey is completed and he joins the group of Gautama.

“At that point, Govinda decides for himself that he had reached his destination; he had found a home for his soul – the Sangha of Gautama's disciples. So, Govinda separates from his life-long friend and allows him to continue his journey”
[Joshi, 2011].

To Siddhartha the key to initiate a journey towards attaining spirituality is to have a sublime faith in one's self and the ability to respond to the inner voice. The pursuit of self-realization and self-discovery is the root of Siddhartha's journey in this novel. His confusion as he delves into himself to find meaning in his life causes him to leave a comfortable Brahman household to first follow the sterile, denial-based life of an ascetic, then to break away from this in favor of a rich, worldly life, and then to end up as a ferryman learning his final lesson from the comings and goings of the river. Spirituality to him is not self-effacement, nor is to live the life of a recluse. Rather it is about giving meaning to one's life through experiential learning. That's why Siddhartha feels dissatisfied even with Gotama's teachings.

He tells Buddha that the latter has reached the highest level of spirituality through thought, meditation, knowledge etc. but he can't communicate the essence of his experience. Siddhartha firmly believes that teaching in this regard is of no help.

“O Illustrious One, nobody finds salvation through teachings. To nobody, O Illustrious One, can you communicate in words and teachings what happened to you in the hour of your enlightenment.”
[Hesse *Siddhartha* 27].

It is individual himself who by putting himself through his paces can grasp the nature of spiritual experience that is often beyond words to describe. Siddhartha's focus is on both experiential and existential learning; former, in the sense that subjective experience counts in the attainment of spiritual enlightenment and latter, because stress is laid on uniqueness of individuality, exercising freewill and worth of concrete existence.

“As a child I learned that pleasures of the world and riches were not good. I have known it for a long time, but I have only just experienced it. Now I know it not only with my intellect, but with my eyes, with my heart, with my stomach.”
[Hesse *Siddhartha* 80]

As Joshi remarks,

“The author seems to conclude that no amount of second-hand knowledge and learning can give you the real sense of peace or happiness unless it is enlivened by real first-hand experience”
[Joshi, 2011]

Siddhartha's outlook may well be thought of as existential:

“Seeking means to have a goal; but finding means to be free, to be receptive, and to have no goal. You, O worthy one, are perhaps indeed a seeker, for in striving towards your goal, you do not see many things that are under your nose.”
[Hesse *Siddhartha* 113].

❖ Conclusion:

The work selected for this research is Hermann Hesse's *Siddhartha*. The study has been conducted to seek answer to the research question mentioned earlier. The journey in the search of truth lead by Siddhartha is very self-satisfactory. The purpose of his journey is to attain spiritual height. The spiritual discourse of Siddhartha with the people on his journey proves that Siddhartha has reached the at height of spirituality he met so many illusions and this illusions bring for him the ultimate knowledge of Atman, the truth of human life. And finally at the end he found ultimate peace. It all depends on one's seeking spirit but unity of all sentient and insentient beings is the essence of Hesse's *Siddhartha*. Human being meets with himself at the fringe of known and unknown, in between dawn and dusk at horizon and then starts the voyage to seek truth and transcendental serenity. As indicated in the novella;

“The story revolves around a young man who leaves his home and finally on a quest for the truth. Embarking on a journey that takes him from the austerities of renunciation to the profligacy of wealth. That leads him through the range of human experiences from hunger and want, to passion, pleasure, pain, greed, yearning, boredom, love, despair, and hope. A journey that leads and eventually wisdom.”

[Hesse *Siddhartha*]

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Researching Gender and Power: A critical review of Contemporary Issues

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The two terms 'Gender' and 'Power' are most debated and controversial term especially among feminists who are constantly striving for Gender justice and Gender equality. 'Gender' is considered as a manifestation of power relation and therefore understanding gender can enhance our understanding the politics of power polarisation operating under the umbrella of Gender. The concept of Gender was introduced in 1970s to explain social and cultural dimensions of the differences between sexes and henceforth, feminist and gender activist began to question the power relationship operating in the egalitarian Indian society. The term 'Power' is a product of social and political theory which means getting someone else to do what you want them do. The definition and interpretation of power with respect to Gender understood and interpreted differently by different feminist approach (for ex. Liberal feminist understands power as a resource, radical feminism understands power as a Domination, Social feminist understands power as a means of exploitation). Such different interpretations contribute in creating ideological differences, challenges and issues in the society. This paper covers such critical issues in contemporary times relating to Gender and Power. Further, the paper also attempts to establish the fact that this dynamics between Gender and Power determines the level and extent of Empowerment among Women who are considered to be the part of the active workforce. At last, the paper concludes that given this complex interplay of Gender and Power there is a need for women feminist and advocates of women empowerment to build alliance across different ideologies and fractions in order to strengthen their collective bargaining power. This is possible only if they are able to fetch the legitimate support not only from the society but from the state. Hence, it is important to have a multifaceted and long term perspective in sight.

Key Words: Empowerment, Feminism, Gender, Power, Society

1. Introduction:

One of the greatest strengths of feminist thought is that it has arisen from an analysis of women's lives and from our own vision of existence. Women's authentic heartfelt sense of having been oppressed in education, at work, at home, in the bedroom, and in the house of representatives has brought us to an understanding of the place of women in society and of what needs to be done in order to change this state of affairs. Such state of society is responsible for 'feminine oppression' and it should be noted that this is not new to the world. A deeper qualitative and inquisitive offers a broader view on this. Some of the studies (see for ex. Mendelberg & Karpowidz, 2016; Crossman, 2017; Celis et.al., 2013; Mckie, 1999; Gergioa & Kelly, 1995) suggests that, the dynamics of Gender and Power plays a main role in creating Feminine oppression. Therefore, in this context the paper will examine the dynamics of Gender and Power in relation to the feminism oppression and also on contrary in empowerment of Women. Further, the paper will also look at some of the contemporary issue

related to Gender and Power. This research is based on the qualitative inquiry (Literature survey) of the studies have put forward a revolutionary methodology-studies of women that weave the evidence coming from myth, art, archaeology, religion, social science, philosophy, and many other fields of knowledge viewed from a feminist perspective specially with reference to dynamics of Gender and power.

1.1. The context: Gender & Power:

In our contemporary world, it is almost universally the case that men are valued more than women. Customs as well as social and political institutions subordinate women to men (French, 1985) s does not mean that women cease to have importance in the world, however, where they procreate, care for the young, and work. And few are those throughout the world who do not do these things. Women who do not work constitute a very small group within a social class. Nevertheless, starting with the imposition of patriarchal power, which has come to dominate political, social, and economic life, men around the world have come to play a central part while women have ended up being excluded. The "formation of patriarchy" did not come into being "all of a sudden," but instead it was a process that developed in the course of almost 2,500 years, from 3100 to 600 B.C. The rate at which it developed and the historical period when it occurred vary among societies (Lerner, 1990). If we think about what we have said so far, we see that there have been two basic ways of structuring male-female relationships. All societies are structured either in a pattern of domination, in which a human hierarchy is maintained by force or with the threat of force, or in a model of participation of both genders, based on mutual consensus. There are also intermediate variations of these two models. This is evident even nowadays when we re-examine human society from a perspective that takes into consideration both men and women. We can see that there are patterns or systems currently characterized by the model of dominion and others by a participatory social organization. It is not men or sex that shapes the structure of society but the configuration of power: hierarchical or participatory. In this way, we can see that social organizations presently transcend conventional dichotomies, such as, Left versus Right and capitalism versus socialism (Eisler, 1988). The feminine and the masculine can be understood by means of natural dichotomies: the feminine experience is necessarily linked to nature and immanence due to procreation and the presence of vital cycles; the masculine experience is characterized by control and transcendence.

To give life is the function of women: to regulate life the function of men. All of this constitutes the poles of signification of the genders. Rituals reflect this dichotomy. Goddesses are telluric and the god from the West that marginalizes them is transcendent. Not subject to his own creation, he only controls it without participating in it. Patriarchy signified a new structure that was not merely a modification of the matricentric culture but the opposite, the reverse of the plot of the social arrangements and their morality, when it emphasized male control over nature and women. The commercial products which are most valuable: plants and animals, sexuality and procreation. This is why it was required of men, first a few and then all of them, to feel superior to women and to impose their power over them, in order to be truly considered men by their equals, that is, other men. Thus, the human was constituted as force and control over nature. It was the substitution of one symbol: the chalice, principle of origin, birth, participation, and union, was replaced by sword, symbol of force and hierarchy (Eisler, 1988).

Genders were historically and socially constructed on the basis of sex difference. From then on to distinguish among genders means to rank them. Male-female inequality is not the product of a biological difference but of psychological, social, and political differences. Gender is a system of social hierarchy. It is an inequality of power imposed on sex and

constitutes the sexualisation of power. Before referring to patriarchal power it must be noted that the biggest obstacle for understanding it is the intensity of the desire to possess it. In the majority of people this desire stems not so much from a positive love of power but from fear that without it they will not be safe or they will be impotent (Hierro & Marquez, 1994)

1.2. Power:

Before referring to patriarchal power it must be noted that the biggest obstacle for understanding it is the intensity of the desire to possess it. In the majority of people this desire stems not so much from a positive love of power but from fear that without it they will not be safe or they will be impotent. To talk about patriarchy is then to make reference to power, to the control over nature, other men, and all women. It is to talk about the force that stirs up a feeling of reverence and admiration. This translates into a disposition to sacrifice everything just to have power. Because if someone who reveres power decides to extend it, the only recourse available is submission to power or the creation of a stronger one in order to oppose it. This is the morality of patriarchy (French, 1985)

Masculine superiority over the feminine world stems from controlling all women because it is precisely one group's control of others which makes the first one's superior to the ones under control. In this context, power is understood as "domination". The result of control is the stratification of men over women, one class over another, one ethnicity over another. This is why nonpatriarchal morality concludes that "all power of control is morally wrong." In the following sense: Men do not hate and fear women, that is why they control them. Given that power corrupts, because men need to control women, in order to partake in power, they have to hate and fear women (see Weber, 1983). Given that power can be exercised without threats of the use of force, one can distinguish between power and influence. Power is understood as having the capacity to produce the desired consequences in the conduct or beliefs of another. When there is the aim of exercising the power that comes from being in a superior position in the person who produces these effects, then we are talking about authority. So the motives that guide conduct when exercising power or influence are of the utmost importance for making a moral judgement concerning interpersonal relations. It is possible that the victim has long since accepted his or her position and taken it to be natural (Hierro & Marquez, 1994).

Amoros (1988) points out in an analysis of power that power is constituted by a network of relations. Hierarchical power is a power of groups, not of individuals. There is no individual power. Men as a group have power over women as a group. are the heirs of patriarchal power. They are born to occupy positions of power and prestige. For that purpose, they are educated in their families and at school. The young ones will relieve the old. Sons will relieve fathers. Patriarchy is precisely a system of primogeniture that is learned in the education that takes place outside of school and gets reinforced in school: education is destiny.

Summing up, patriarchal power can be analysed as women's marginalization. All of which is sanctioned through obedience to a transcendent and detached god in control of nature. In patriarchal morality, Abraham represents the order that commands even the sacrifice of his own son, Isaac. This figure symbolizes the priority of the public sphere, within religion or the state, over family ties of blood or affection between mother, father, daughter, and son. Although the masculine function in procreation was not known until well after patriarchy had inserted itself in the world scene.

1. Gender and Power dynamics:

Previous Research: For the present investigations we may define power, following Weber (1978), as a relationship between two persons, while status refers to a general position. In the case at hand, we are interested in the particular status position one may occupy in a hierarchy of more to less powerful. Of course it is possible that a single group hierarchy does not exist; rather, men and women may have fundamentally different orientations to power. Although this hypothesis is reasonable, most studies conclude that women and men do not possess radically different orientations to power. For example, Ridgeway and Dikeman (1989) found that men in four person groups were more likely than women to employ "dominant" behaviours, but men and women responded similarly to power use by others. Thus men may be more likely to engage in dominant behaviour, but dominance plays a similar role in group dynamics for both men and women.

However, as Aries (1996) in particular argues, most of what we know about the gendering of power dynamics refers only to young adults who are strangers to one another; the dynamics may be quite different in naturally occurring groups where members know each other better and hence may not rely on gender as a diffuse status. As a result, there have been calls for more research on gender dynamics in naturally occurring settings (e.g., Stewart 1988). Further, to understand gender differences in attitudes towards power, we may need to understand these attitudes not as individual (if gendered) attributes but as situational strategy. Thus Megargee (1969) found that in mixed-sex groups, women with dominant personalities may appoint non-dominant men as "leaders."

Power relations between women and men, then, may be derived in part from shared understandings of conventional gender relations of male dominance that can be invoked to facilitate collective action. Similarly, Meeker and Elliott (1996) found that women do not seem to prize equality more highly than men "in general," but they are more likely to allocate rewards equally when the recipients are men. It may be that women tend to smooth social interactions by emphasizing equality when failure to do so would cause some men to be disadvantaged. In sum, existing evidence suggests that men and women may have different orientations to power dynamics, but that these differences may depend on context (Stets and Burke 1996).

3. Gender and Power: Understating the dynamics:

Gender shapes power relations at all levels of society. In fact, the set of roles, behaviours and attitudes that societies define as appropriate for men and women ('gender') may well be the most persistent cause, consequence and mechanism of power relations from the intimate sphere of the household to the highest levels of political decision-making. Feminist literatures highlight these links and can therefore significantly enhance our understanding of both power and gender. These works use the concept 'gender' in different ways, each of which opens up a different perspective yet it is important to keep in mind that most of these are developed from Northern perspectives and may therefore provide only a starting point for understanding gender and power in other contexts. Gender is not only a cause but also a consequence, instrument and embodiment of power-over relations. It is a key mechanism through which power not only constrains but constitutes individuals and is perhaps the most persistent form of 'invisible power' in our world. This can be seen by problematizing the ways in which societies define appropriate masculine and feminine behaviour. In many contexts, what it means to be a woman is to be powerless; it is considered 'feminine' to be quiet, accommodating, and obedient. By contrast it is considered 'manly' to exercise power-over, that is, to get others to do what you want them to do. In this way, "women/men is a

distinction not just of difference, but of power and powerlessness. Feminist scholars of colour and from developing countries in particular have argued that gender must be studied as one of several systems that divide power, including those based on ethnicity and class. These often interact in shaping the distribution of power in society ('intersectionality'). Focusing on only one of these divisions reduces each group to the views of their most powerful members and so reinforces hierarchical power relations. Offering several approaches for addressing such complexity, "feminists are perhaps alone in the academy in the extent to which they have embraced intersectionality. (Korster, 2015)

3.1. Contemporary issues:

Minimal bargaining power and poor representation: Women in India do not get adequate representation in trade unions, employers' organizations, and other relevant representative organizations to help address and improve their working conditions. The lack of representation in decision-making processes (both informal and formal sectors) leaves women with limited bargaining power to transform their work environments (Batra & Reio, 2016)

Lack of control over work/life balance: Women in India carry the burden of a double shift at home cooking, cleaning, and caring for the young and the old, adversely impacting their abilities to contribute effectively in the labour market (Batra & Reio, 2016). **Family support:** Women traditionally work at home and some outside of the home (in the workforce). But her contributions to being a caregiver and taking care of the home are never given due recognition; her financial contributions to the family are often taken for granted as well (Madhav & Sanakran, 2011)

Limited access to institutional credit, training, and information: Patriarchal ideals within the home, deprives women of equal access to education, training, and skills, and hence contributes to their presence in lower paying jobs as they lack employable skills. In the workplace, lack of access to skills training and other resources is commonly encountered by women (Madhav & Sanakran, 2011).

Unequal access to resources and treatment: Women also have limited access to facilities and resources such as sanitary facilities; allowances for drinking, eating, and resting; and access to first aid, health care, and transportation. Women in the workforce are subjected to sexual harassment and means to seek redress through expedited procedures, as mandated by the government statutes are rarely implemented by organizations (Madhav & Sanakran, 2011).

4. Conclusion:

If we summarize the history, we notice that it takes more or less the following path: a power structure is erected that marginalized women-patriarchy. The matrilineal unity of women is fragmented. The mother-daughter-son relationship is modified. Women become invisible, although they continue to perform all their work. The misogynistic features of the culture are encouraged, in order to consolidate the masculine features of power. Women learn to disdain one another. Although some of them gain access to the structures of power the link among women remains fragmented. However, the defeat of patriarchy is envisioned as the reunion of women. Many women continue to work together giving mutual support. We have only achieved the complicity of some women in feminism. The paper also refers to

contemporary issues faced by women specially at workplace due to the dynamic of Gender and Power and also because of the patriarchal morality, the basis of which is the logic of power

understood as control, domination, serfdom, and violence. What preceded does not mean that men are evil and women are good. Only that some men and women envision the principle

of pleasure as the ultimate purpose.

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ROLE OF SCIENCE FICTION AND RUSS “WE WHO ARE ABOUT TO”

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“If science fiction has a major gift to offer literature, I think it is just this: the capacity to face an open universe. Physically open. Psychically open. No doors shut”. (Ursula K. Le Guin)

Science fiction glorifies the men and women of the future—they invent, innovate, develop and think of new solutions. The science-fiction genre is unique because the narrative usually focuses on the future. Science fiction enables us to enter into the changed world with the arguments of contemporary science fiction. ‘We Who Are About To...’ is set in a future time when space travel is advanced and people can travel instantaneously across long distances. A few men and women are on board a spaceship. The present paper aims to explore the theme of freedom – whether we can really practise our freedom when what we want is at variance with what most others want, and the price we have to pay for practising this kind of freedom by examining the role of the female character in science fiction.

The dawn of the twentieth century witnessed the emergence of new value in the field of economic, political, social and literary life. The modern period is a period of significant development, most astounding, most amazing and unimaginable scientific discoveries, inventions and advancements which our ancestors or even our immediate predecessors could not have visualized even in their dreams. This scientific revolution has changed man’s way of thinking, his way of life, his conception of the universe and his place in it with the invention of jet planes, space crafts, computers and internet communications, mobile phones, fax and interstellar flights.

Science fiction is a genre of fiction dealing with imaginative content such as futuristic settings, futuristic science and technology, space, travel, parallel universe, extraterrestrial life or paranormal abilities. In the modern time, science fiction came to be recognized as a distance literary genre and it is necessary to know the various distinctive features of science fiction.

The setting for science fiction is often contrary to known reality but most science fiction relies on a considerable degree of suspension of disbelief. According to a number of scientific authors, critics and editors, science fiction includes the following elements:

- A time setting in the future, in alternative timelines or in a historical past which contradicts known facts of history.
- A spatial setting or scenes in outer space, or on other worlds.
- It includes characters like aliens, mutants, androids or humanoid robots.
- Technology that is futuristic. (e.g. ray guns, teleportation machines, humanoid computers)
- Scientific principles that are new or that contradict known laws of nature, for example time travel, wormholes or faster than light travel.
- New and different political or social systems.
- Paranormal abilities such as mind control telepathy, telekinesis and teleportation.
- Other universe or dimensions and travel between them.
- Science, technology and new discoveries. (Hartwell,P-109-131, Card,P-17)

Science fiction includes such a wide range of themes with events that are not factual but rather imaginary and invented by its authors. Overarching themes, beings,

body and mind alteration, habitats, political structures, possible futures, technologies, travel etc. can be found as themes in science fiction. Science fiction is a large and expanding genre of literature.

Science and space exploration have caught up to science fiction in many ways, producing marvels beyond the imaginings of the visionary writers of the past. Yet there are staples of science fiction that current technology is still leagues away from attaining, and which some doubt can ever be achieved.

One of the most daunting aspects of making science fictional aspirations real is the vast distances--and nearly insurmountable obstacles--between interesting space objects. Thank goodness for the fertile imaginations of science fiction writers, who can conquer all. Generational starships have been a staple of science fiction, from crazy metal rockets to hollowed out asteroids. Even better; faster than light travel - which may be more honestly classified as fantasy than science fiction proper. Whatever the taxonomy, space is truly the final frontier, or the next frontier anyway.

Joanna Russ was a pioneering feminist, both as a novelist and an academic. Along with Ursula K LeGuin she was at the forefront of a generation of women writers who dragged science fiction away from stories. At that time, Science fiction was a field dominated by male authors, writing for a predominantly male audience, but women were starting to enter the field in larger numbers. The opening lines, following the title, are a slap: *We Who Are About to...*

“About to die. And so on.

We’re all going to die.”

The "we" of the title are a small group of survivors from an interstellar journey who are stranded on a barely-habitable planet. All of the characters except the narrator, think they should do their best to create some sort of civilization on the planet, that they should build buildings and use each other to produce children. The narrator thinks they should all accept that they are going to die, that there is no chance of rescue, that they cannot be good ancestors for impossible progeny. The unnamed female narrator, is aware of this from the moment their spaceship loses track of itself and they crash-land.

The novel, *‘We Who Are About To...’* is set in a future time when space travel is advanced and people can travel instantaneously across long distances. A few men and women are on board a spaceship. An accident happens when they are travelling and they end up in an unknown planet. The planet has been ‘tagged’ in the past but it has not been colonized. There are five women and three men in the group. This group of people have enough food for a few months, but they are not sure about the living conditions in the planet because they don’t know whether the water is safe, whether the air has problems, whether there are dangerous animals. Most of the indicators which they are able to measure with their instruments seem to suggest that the planet is safe. One of the men says :

“if it’s tagged, that means it’s like Earth. And we know Earth. Most of us were born on it.

So what’s there to be afraid of, hey? We’re just colonizing a little early, that’s all. You

wouldn’t be afraid of Earth, would you?

Most of them want to explore the planet and put down roots there. The man from that group want the woman to bear children. Most of the women agree with the breeding plan of man except the narrator, our heroine. Our heroine wants to be left

alone on that alien planet. She tells the other members of the group that after their food runs out they will struggle. They don't have medicines if they get ill. Someone might fall and get a bone broken. The planet looks safe at first sight but on further exploration it might turn out not to be safe planet to put down roots.

The other members of the group don't agree with the opinion of the female narrator. And so they keep her under observation so that she doesn't do anything unexpected. But one day our female protagonist leaves in the night and travels afar and finds a cave where she rests. Unfortunately, the others find her after a few days and a fight ensues among them. Some unfortunate things happen. Then our female narrator does what she had planned to do. She gets ready to die. She describes it like this :

"It is a lost skill. It is ridiculed and is practiced by few. It is very, very important. It is the art of dying."

The narrator's refusal to participate in the breeding plan would seem to make her a heroic figure, or at least as espousing a political position recognizable to feminist readers. Of all the characters, only the narrator ever evokes quality of life as a standard for behavior. In Russ's novel, the female protagonist struggles against an oppressive male society that treats women as inferior based on their gender

The unnamed female narrator has the ability and power to struggle against the male survivors because of her political background. The reader learns that she has been a political activist back on Earth and it may be an explanation for her ability to speak out and to struggle against re-establishing a civilization that will not last on an alien planet.

The female narrator's ability to oppose the male and female survivors' demands can be seen as displays of masculine power and characteristics. Cortiel explains that there are recurring character types throughout Russ' later work, including this novel.

The male survivors in the novel are oppressive because they force the female survivors to become mothers in order to implement their colonization plans. The female narrator struggles for freedom from the male oppression of having to become a mother. It is also a struggle for women's rights and female writers' freedom in the male literary tradition.

At the end of the novel, the female narrator defends her actions of killing the other survivors by explaining: "I mean running into the brush yelling Colonize, Colonize, and all that. They were going to force me to have babies. I was going to be tied to a tree and raped, for goodness' sake. It was a mass-delusional system" (Russ 104).

The explanation of the female narrator serves to illustrate how the other survivors believed that the only solution to survive on that alien planet, is to colonize the planet, even if they have to do it by force. In the process of colonization, they are agreeing with forced breeding and in turn oppression against women. Even though the readers only share the female narrator's point of view, the quote can serve to emphasize how the female narrator is the voice of reason because she is the only one who sees how wrong it is.

➤ **CONCLUSION:**

The present novel “We who are about to”... can be interpreted as a representation of Russ’s struggle and anger against the stereotypical images of women created by men. The female protagonist personifies Russ’s freedom from the male literary tradition because she does not comply with the images of angel or monster. According to Russ, science fiction itself allowed women writers to ignore gender roles. Science fiction therefore gave women writers the opportunity to overcome and kill the stereotypical images created for women by men because the genre allows women writers to portray women in new and different ways.

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**ASTITVA ---EMERGING FROM THE TWILIGHT,
A STUDY OF *I AM VIDYA*, A TRANSVESTITE'S BIOGRAPHY**

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‘Flaw’ is that which goes against the law. Ever since man’s proclamation of the state and civilisation, society has expected conformation from its ranks. Those who are born ‘different’ are branded as “queer”, “abnormal” and “freaks”. They are expected to fit into certain moulds, for failure to fall in line results in them being considered a threat to family and nation.

The purpose of a given identity should be to define us and not limit us. A person is unfortunately identified by external features rather than his inner soul and consciousness. *I Am Vidya* is the story of the search for the inner consciousness, the attempt to claim an identity. It is the rebellion of a consciousness that has suffered the agony of being trapped in a mould it does not belong to, a body it does not identify with.

Vidya is a transvestite, a transgender, a cross-dresser whose life is a reflection of the traumas that each person of the third gender has to undergo. This book and the individual are representatives of the oppressed, the silenced voices who have been closeted for fear of bringing disrepute to the family. Finally however, they have managed to discover the courage to talk about their plights and to tell their stories. The indignities forced upon them by a society which divides and defines itself as men and women in terms of biology alone. Spurned by her family, Vidya like many others of this class has been forced to beg on the streets as a social outcast. Her experiences are reflections of those other transgenders who have passed through similar painful journeys (from slipping into clothes of opposite genders to undergoing excruciating surgery to lose their ‘manhoods’) thus suffering both social and physical traumas.

Key words:-

Transgenders, transvestites, cross-dressers, trauma, identity, inner consciousness.

‘Gender identity’ encompasses a complex and evolving set of concepts, practices and lifestyles, within which a very broad spectrum of individuals move. Since the rise of new social movements, including gay liberation and lesbian feminism, in the late 1960s and early 1970s, literary critics and theorists concerned with sexuality and gender have done important work all over the world. Latest trends about trans and transgender sexuality, identity and desire makes the practice of LGBT literary criticism and theory more difficult yet more productive. Urgent questions arise: What does it mean when one's anatomical sex does not correspond with the gender identity one feels one has or one wants to acquire? How do psychiatric definitions and medical procedures transform the story one tells about sex, sex difference, and sexuality? While such work might not be transgender oriented; the play and flow of different gender roles and positions makes traditional oppositions between masculine and feminine, between male and female, harder to assume.

From the moment of birth, everybody wants to know is it a boy or a girl? This question can be complicated when a third option is introduced. Sometimes biology malfunctions and children are born with mixed sexual characteristics, in what is called inter sexual birth.

It is difficult to obtain the figures of transsexual births in India because parents would never declare that the child is a 'Hijra' though the 2011 census put the figure at an estimated 4 lakh.

Since the late 20th century, some hijra activists and Western non-government organizations (NGOs) have lobbied for official recognition of the hijra as a kind of "third sex" or "third gender", as neither man nor woman. Hijras have successfully gained this recognition in Bangladesh and are eligible for priority in education. In India, the Supreme Court in April 2014 recognised hijra and transgender people as a 'third gender' in law. Nepal, Pakistan, India, and Bangladesh have all legally accepted the existence of a third gender, with India including an option for them on passports and certain official documents.

The Hijras were revered in ancient India but face much discrimination in modern times.

Life is not easy for them; doctors often refuse to treat them, they are arrested by police and face violence and discrimination on a daily basis. Because traditional mainstream employment is next to impossible for these people, hijras often find work by offering their "mythical ability" to bestow fertility on newlywed couples and longevity on newly born babies. Most are compelled to beg in the streets and others are driven to earn as sex workers. Many hijras are forced to undergo a castration ritual to honour the fertility goddess, Bahuchara Mata while many undergo this painful process to proclaim their feminine gender.

Most studies on the transgender population focus on medical aspects of gender identity but conveniently ignore the psychosocial identity of the individual. Non-medical research emphasises the need to look at the person as unique with a need for gender identity. An important step in this direction has been the penning down of autobiographies by transgenders themselves who have finally gathered the courage to tell the world their stories of how they traversed from the twilight of half gender to the daylight of acceptance; first acceptance of themselves in their bodies and later coming to terms with the truth by their families. *I Am Vidya* narrates the story of Sarvanan's discovery and acceptance of his femininity to the rebirth in the same body as Living Smile Vidya.

It was in 2014 that transgenders' existence was acknowledged through the verdict of the Supreme Court. The Supreme Court verdict first and foremost granted the transgenders the status of human beings by accepting that there can be a third gender. In the hierarchy of minorities however, they lie at the very bottom. As Vidya puts it,

India freed herself sixty-six years ago. Amidst our achievements and failures, democracy has remained strong and intact. Dalits have a voice, feminists are heard—they can hold rallies, demand their rights. But transgenders are the Dalits of Dalits, the most oppressed women among women—they enjoy no equality, no freedom, no fraternity. They continue to lead a wretched life, devoid of pride and dignity.

Very rarely do people even talk about us or write about us. Are we so undeserving? I cannot understand.

These are the questions that haunt us throughout the book and linger much after. The irony is that most transgenders are placed on a high pedestal by families who want a male child but the moment they express their 'differences' they are outcastes, disowned by family and ridiculed by society. Though today they have embraced the word 'queer' as their own, they are subjected to ridicule through abusive derogatory words for they are considered to be freaks. Portrayal of transvestites in Hindi movies has been hardly commiserative.

Most transvestites find it difficult to seek employment though they are educated. Vidya holds an M.A. degree in linguistics yet no employer was willing to give her a job. The trauma of non- acceptance by society is such that many contemplate suicide.

They submerge pride and dignity and put their hands out in supplication, seeking alms, only because all windows of opportunity are closed to them. It is our tragedy that the world does not understand this simple truth. It is not improbable that a male-dominated society cannot tolerate a man wanting to become a woman. Women who have accepted male domination tend to agree with that view. The presence of a tirunangai in a family is considered a disgrace: they are believed to hamper a family's progress and restrict their normal activities.

Traditionally, they were given the role of bestowing their blessings on newly born babies but today even children ridicule them on the streets. As Vidya elaborates,

Even kids didn't spare me. Once they followed me when I was on field duty and sang raucous film songs at me. Who taught them to do this? Where did they learn such domineering behaviour? If you see a tirunangai, attack her, insult her, make her cry; chase her away whimpering, screaming—that seemed to be the rule, regardless of race, religion or creed.

Like other human beings, living in a civilised world, these people yearn for a sense of belonging, a place with four walls that they can call home. Their aggression or loud behaviour arises more from self defence rather than any malafide intentions. It is nature's fault that they are females entrapped in male bodies.

We would frequently pretend to be a family, as mothers-in-law and daughters-in-law, mothers and daughters, and so on. We had mock fights, and chased one another around like schoolgirls. We wanted to live like other women; we wanted to be home-makers. Nature decreed a neutral existence. It was a sad burden we had to bear. These games helped reduce that burden a bit.

Saravanam or Vidya suffered humiliation as a child both at the hands of his father and also his/ her school mates. Frustrated that his own education had not progressed beyond the eighth standard and had landed him a sweeper's job, his father had phenomenal expectations from Sarvanam whom he wanted to be a 'Collector' one day. Sarvanam was expected by his father to perform in class and the child would be beaten for standing second.

Second rank! Something he had never imagined I would get. . . He would never understand. He did not. He smashed me around until he got his fury out of his system. I was a complete mess; beaten black and blue, no strength left in me, I sought refuge in my sister's lap. Why didn't I have a loving father like other children? The question comes back to haunt me even today, whenever I see caring men.

On the other hand, he was jeered at by his school mates for his effeminate ways and would often find the Tamil word for eunuch scribbled on the black board along with his name. His woes as a child were compounded by his mother's death and very soon he started seeking solace in cross- dressing as many transgenders do. Early on, he started using his sister's skirts and later her saris. Sarvanam even wanted a ladies' bicycle rather than the larger boys' bicycles.

Once I asked Appa to buy me a midi and a gown. ‘Please buy me the same clothes you buy for Radha and Manju,’ I asked him, confident he would oblige. He normally indulged my whims so long as I did my best in my studies, so I wasn’t prepared for the terrible beating that followed. . .

For example, we stood in a definite order for the prayer assembly, and my usual place was between seventh and tenth in my class. One day I happened to be in the ninth place, and a classmate immediately pounced on the coincidence (the number nine is the offensive epithet in Tamil for eunuchs or transgenders). ‘Saravanan, You are Nine, isn’t that why you are standing ninth?’ he jeered.

As a college student, Sarvanan had wanted to join drama classes partially to fulfil his desire to be an actress but he was again haunted by the fear of exposure when compelled to stay with other boys in hostels while on tour. It was the same fear that had made him a recluse because he always feared attending weddings and communal functions lest he would have to stay in a group. Driven away from the usual social groups he found his first friend in someone who resembled him and shared a similar plight. He addressed him as ‘Dee’ or elder sister.

We shared many likes and dislikes—our desires, needs, humiliations, pains and loneliness were all identical. As I talked to ‘her’, my heart soared with happiness at finding the woman friend I had been seeking all these years. I learned quite a few things from her that day. I learned of an NGO I could visit where people like us were welcome—many doors would open for us there. No need to regret my short hair any more: I could wear a wig and choose a woman’s name for myself. Meeting Senthil was a turning point in my life.

Sarvanan joined an NGO where he met more people like him; male in body but female in spirit. This was the only place where he would find peace and solace though still unable to acknowledge the truth openly for association with other kothis (cross dressers) and tirunangais (those who had undergone sex change surgery) would invite open social ridicule. Gradually Sarvanan gained confidence as a transvestite but as he accepted his femininity, the urge for completeness became even more pronounced and the urgency greater.

No, I couldn’t live any longer as a man. If I could not become a woman, I’d rather die. I wasn’t confused now. I had come to a clear decision, and it burst out in words. Suicide had been an option in my mind over the last few days. I buried my head in Sri’s lap and broke into sobs. My decision was firm, bold. I hated being a man. I was going to try and live as a woman. If I failed, I was ready to die.

The conversion from being a kothi to a tirunangai was not an easy one. The sex change surgery requires money and no one was willing to employ a transvestite. Sarvanan was thus forced to beg on the streets and trains before he could save money to pay for his operation. The transvestites are a well organised order steeped in rituals and traditions. Since they have been disowned by their natural families, they develop a kinship of sorts within the transvestite community. Breaking away from the old links however, is a heart wrenching task for the family as well as a tirunangai as Sarvanan soon discovered.

Radha,’ I called softly. ‘Saravana . . .’ The name sounded so strange, even though it was the name my parents had given me—I was hearing it after such

a long gap. Why did my sister call me by that name when I was in a sari? ‘Don’t call me that. I am Vidya now,’ I told her heartlessly. . .

‘I don’t want to see him,’ he said. ‘Ask him to get away from me.’ His last glimmer of hope must have vanished when he saw me in a sari, for his wailing sobs shook Radha, and she started crying, too.

. . . “Wouldn’t you have accepted me if I had been physically maimed? Why don’t you treat my predicament similarly, Appa?” I broke down even as I was saying these words.

Ignorance about transvestism leads us to believe that the tirunangai has a choice in this but little do we realise that for them it is a feature forced on them at birth. It is nature’s own decision and own creation. Their male identity is an unfortunate accident. They are and want to be—women. They feel like women, and there in lies the essence of their problem. They are women at heart desperately seeking to delete or erase their male identity. They always yearn for the bodily likeness that can give them their female identity but only at the cost of a risky surgical procedure.

Another little known fact is that the tirunangais live in a disciplined set up. There are many rules and regulations governing their lives, one of them necessitated that Vidya and others should keep their heads bowed while walking on their home street leading to the main road. The reason for this was that the street was meant for tirunangai sex workers and only they could stay there.

When a kothi undergoes the sex change surgery, it is known as ‘nirvana’ in transvestite parlance. In countries where such sex change operations are legal, the entire process takes six to eighteen months and can be carried out only after the recommendation of a psychiatrist and gynaecologist. In India, the surgery is a simple castration of the male genitals in not such hygienic conditions. Vidya knew that her chance of survival was 50 per cent either way. Since the surgery itself is illegal, consequently the transgenders have few rights given to them and cannot acknowledge their new identities.

SRS can incorporate facial feminization, speech therapy, breast augmentation and the insertion of a plastic vagina. You can acquire the sweet voice of a normal woman. Your new name and sex change are duly marked in all the identity documents you will ever need, including your degree certificates, if you should have any. Thus, one is enabled to seek proper employment or return to an earlier job.

The story is different in India. What happens here is no SRS. What we undergo here is merely castration under local anaesthesia—and that too without government approval. An illegal procedure, its fruits include a lack of social approval, such as denial of jobs and opportunities for higher education. Transgenders in India have no option but to resort to begging or prostitution.

The rituals that follow a tirunagai’s initiation are kin to marriage except that these women will never share a life partner nor become mothers the natural way.

. . . The moment I had waited for all my life had arrived: I was a woman now, no longer a man. What more could I want? Haldi mehndi followed—a ritual announcement to the transgender community that I was now one of them—at a kalyana mandapam at Vyasarpadi. Many of Chennai’s tirunangais attended the function, which began in the evening and went on till well after midnight. I

was made to wear a pavadai and sit down, while tirunangais queued up to apply marudani—the green leaf paste that turns red on drying—to my palms. They also smeared turmeric paste on my face, arms and feet. After affixing a huge bindi on my forehead, they put some sugar on my tongue. Finally, they waved currency notes—ten, twenty, fifty rupees—around my head to ward off evil influences.

The final ritual is when a tirunangai exposes her private parts to the sea while pouring a jug of milk as if to announce the change of gender to mother Nature in order to inform her (almost in defiance) of the correction of the defect that she had been born with. The new identity is not a cake walk as such. Jobs are still difficult to come by. With the dearth of willing employers, Vidya was forced to return to begging. After tremendous perseverance, she managed to find a job at a private bank in Coimbatore. The sex change surgery had given her freedom within her body but economic independence gave her social recognition and liberation. Liberty and freedom to Vidya and other transgenders do not mean only a free will but legal rights also.

There is a government order (Order No. 377) that treats transgenders as disease-afflicted sex workers alone. This must be removed, and sex reassignment surgery must be allowed for those medically and psychologically tested and certified transgender. Reservation could be considered, too. This is what we seek from the government as minimum aid.

On behalf of other tirunangais, Vidya appeals to the government to grant transgenders the legal recognitions they deserve.

All I want is legal approval and recognition that will enable us to walk freely in public. Why can't governments think on these lines? Why can't we legalise the sex change operation, when tirunangais cannot help being what they are—when they cannot change nature? Why can't we fall in line with other nations, where such operations are legal?

The so called intellectuals and advocates of minority rights speak up for the equality of all citizens but this zeal dies when it comes to the rights of transgenders mainly due to the ignorance that exists about their plight. Most humans are not aware that transgenders do not have a say in their choice of gender. It is an accident that they have been forced to live with. Equally painful is the plight of the family, especially the parents for on the one hand they have to bear the pangs of separation and on the other, social ridicule. It is high time that India awakened to the gravity of the situation. Every year many transgenders commit suicide out of frustration due to the fear of non-acceptance by family and society.

Nevertheless, the verdict of the Supreme Court definitely signals the dawn of a new era. Ramesh Bais, a member of parliament from India's ruling Bharatiya Janata Party, has raised everyone's hopes further.

“ While there is no shame in being gay, lesbian, bisexual, transgender or intersex or even straight, there is most certainly shame and dishonour in being a homophobe, a transphobe and a bigot.

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“ROLE OF LANGUAGE MULTILINGUALISM IN HISTORY OF EDUCATION”

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Language is an abstract system of symbol and meanings. This system includes grammar that relates meaning so that we can communicate with each other. As language plays very important role in the development of a person's personality. Not only in personality but by learning more than one language it can develop person's cognitive skills, learning more than one language also important in social development of person. As language is not the creation of one person or of one period but it is an institution, on which hundreds of generations and countless individual workers have worked. The present study is undertaken with a view to explain role of language in human life. Main objectives of the paper were; meaning and definition of language; nature and scope of language. Role of language in intellectual development, emotional development and social development.

Multilingualism can be defined as an occurrence regarding an individual speaker who uses two or more languages, a community of speakers where two or more languages are used, or between speakers of two languages. Indian multilingualism can be understood better in terms of heterogeneity. Linguistic heterogeneity in India is marked by the presence of five language families in India. Indian multilingualism is multi layered and complex. Every single language has many variations, which are based on caste, region, gender, occupation, age etc. An individual may use particular language at home, another in the office, and still another in various formal and informal domains. It is omnipresent in the life of its citizen. The dynamics of the relationship of the languages present in India is so unique that it makes Indian multilingualism unique in itself

Key words: Language, Multilingualism, Personality, learning, Human life, Intellectual, Emotional and Communication.

Introduction

“Language is the road map of a culture. It tells you where its people come from and where they are going” Rita Mae Brown

Language is the ability to acquire and use complex systems of communication, particularly the human ability to do so, and a language is any specific example of such a system. Language is the divine gift of the god. It is language that distinguishes man from animals. Language is man's finest asset. To the philosopher, language may be the instrument of thought, for we think through language. Language is an extremely important way of interacting with the people around us. Without language we cannot communicate with people. As it is a vital tool for

communication. We all know that we are living in multilingual world that is becoming globalized and therefore it is very important to know more than one language. By learning more

than one language it could open many career doors, it can help us progress in our career, we can

gain awareness of other cultures and it can increase our understanding and knowledge towards

language. In today era it is compulsory to learn at least two languages. Knowing language is not

only means of communication but it builds economic relationships, friendships, and culture ties.

As we all know that English language had become a unique language, but in this world there are

still many people who don't know even English language. English is one such connecting links.

Learning language fascinate opportunities to develop their listening, speaking, reading and writing skills and to express themselves with full confidence. John Stuart Mill referred that "**language to be the light of the mind**". In today era, the basic knowledge of a single or more language has become crucial. Language has become the major tool of communication between

countries, cultural groups, varies companies and organizations, communities and friends. Wittgenstein says "**The limit of my language is the limit of my world**". He implies that people

those who speaks one language, live only in one world. A baby is born without language, but even without any formal training, at the age of 4 or 5, the child knows several hundred words and

grammar of a particular language. For a last few years, millions of people across the world, who

share common interest, are able to communicate with each other and exchange ideas. Not only

they are able to do this due to advanced technology, but also because they share a common language. Language is the bridge which connects individual and the outside world.

Language is like a vehicle that we use in presenting our ideas, thoughts, feelings, and opinion to the world. As Chomsky proves the purpose of language he said "*the purpose of language is for communication*". Krech also explained the major function of language form the following three aspect:

1. Language is the primary vehicle of communication

2. Language reflects both the personality of the individual and the culture of the society.

3. Languages make possible the growth and transmission of culture, and the continuity of societies, and the effective functioning and control of social group.

Meaning of Language

According to Benjamin Whorf "Language shapes thoughts and emotions, determining one's perception of reality". Language is a tool to transmit information, learn knowledge, express feelings, emotions, and ideas, construct social identity. As we all know that language plays a great role in the process of transmitting knowledge. Now days, at a very earlier age of the life everybody learns a different - different language and this means of communication will be used

throughout in order to give and receive knowledge. A quote from *The Status of Linguistics as a*

Science by Sapir summarizes “Human beings do not live in the objective world alone, nor alone in the world of social activity as ordinarily understood, but are very much at the mercy of the particular language which has become the medium of expression for their society.”

Definitions of Language

Oxford English Dictionary defines language as “Words and the methods of combining them for the expression of thoughts”

According to Edward Sapir (1921), “Language is a purely human and non-instinctive method of communicating ideas, emotions and desires by means of voluntarily produced symbols.”

According to Bolinger, “Language is species specific.”

Role of Language in life

Language has crucial role in the life of every individual. The role of language in our lives is incomparable. It is not just restrained to being a means of communicating one’s thoughts and ideas to the rest, but has also become a tool for forging friendships, cultural ties as well as economic relationships. Throughout history, learned men have reflected on the importance of language in our lives. Language is an extremely important way of interacting with the people around us. We use language to let others know how we feel, what we need, and to ask questions.

We can modify our language to each situation. For instance, we talk to our small children with different words and tone than we conduct a business meeting. To communicate effectively, send a message with words, gestures, or actions, which somebody else receives. The role of language in the life of the individual and for the human civilization can be stated as follow:

Vehicle of thought: language is the vehicle of our thought. We think through language.

Thought is called sub-vocal speech. The thinking process is disturbed if the individual has deficiency in language.

Medium of expression: Language is the medium of expression of our feelings and experiences.

In other words we express our feelings and experiences through language. He expresses his feelings and experiences through signs and gestures.

Medium of communication: We communicate with one another through language. With the advent of the concept of globalization, people all over the globe communicate with each other and exchange ideas.

Role of language in Intellectual Development

It is about how individuals organise their minds, ideas and thoughts to make sense of the world

they live in. Children learn through the other areas of development. Physical development – through the senses by touching, tasting, listening and playing. Emotionally and socially - through

playing with other children and being with people. Important tools of intellectual development

are language and communication skills.

The two main areas of intellectual development are:

1. Assimilation involves incorporating new information into previously existing structures or schema (e.g., a child encounters a Dalmatian for the first time and incorporates Dalmatians into her existing schema for "dogs").
2. Accommodation involves the formation of new mental structures or schema when new information does not fit into existing structures.

Multilingualism in India

It talks about multilingualism in general and then Indian multilingualism in particular. It describes multilingualism, its advantages, various views regarding multilingualism, for instance the dominant monolingual countries consider two languages a nuisance, three languages as uneconomic and many languages as absurd, but for the supporters many languages is boon and a “resource” for linguistic, social and cognitive development.

It also discusses about the different types of multilingualism based on different criteria such as function, degree of acquisition, etc. The work also describes social multilingualism, individual multilingualism and receptive multilingualism. Then coming on to Indian multilingualism, it has been divided into two phases: pre-independence and post-independence. In the ancient and medieval period it talks about the foreign invasions and how the inscriptions give proof of the presence of multilingualism since then. In the post-independence period the census records and different surveys done on languages have been analyzed in order to testify the nature of multilingualism.

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The Projection of Cultural Hybridity through the context of Multiculturalism in Neil Bissoondath's "*A Casual Brutality and Doing the Heart Good*"

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Globalization has transformed the life of a human being into a different world. Neil Bissoondath, the diasporic writer, who arrived in Canada from Trinidad in early 1970 in his own perspective always struggled against label of a Trinidadian [Indian] writer. His views on multiculturalism in Canada are much debated. In his literary work, he examines (multi)ethnic landscape of Canada today, bestriding emotive and receptive words of the protagonists. He asserts on some degree of assimilation is at present essential and legitimate to expect, since ethnic/migrant groups have inclined to isolate themselves, in one way or another, too much from majority population in midst of which they reside. Bissoondath writes that Canadians encounter each other's multicultural mosaic tiles mainly at festivals. Bissoondath feels that such a situation resulted in an identity crisis for Canadians of a different ethnic descent that he emphasized cultural difference and in so doing, it allegedly retarded integrations of immigrants into Canadian mainstream and thus unwillingly damaged Canada's national self of a (unified) collective self. Therefore, Bissoondath considers Canadian multiculturalism as hollow since Canadian wanted immigrant to adopt Canada's values and way of life.

The present research paper is an attempt to look at projection of cultural hybridity through the context of multiculturalism in Neil Bissoondath's two works. The first novel is set on the fictive Caribbean island entitled as Casaquemada (Spanish for burnt house) which closely resembles Trinidad. Bissoondath in his first novel invites readers to accompany his narrator Dr. Raj Ramsingh into the corrupt and violent world of Casaquemada. Raj completes his medical study in Canada, the country where he receives his wife - Janet Linda and a son - Rohan, and returns to his native land, partly for materialist and partly for idealist reasons. At an early age Raj left home, Casaquemada was enjoying the benefits of an oil bang, economy seemed stable and few people worried about future, but it had collapsed and descended into chaos at the time of Raj's return. An air of menace was prevailing everywhere. Raj's stay in the island costs in a disastrous and brutal death of his wife and son. He paid a price for delaying the decision to leave the island early and now he plans to leave it again for good. During the whole course of novel, the representation of the island is deeply disturbing.

The novel is dealt in flashbacks and flash forwards which facilitates the reader to have the glimpses about the circumstances that have forced Raj to leave the island as well as his present life on the island as a doctor and past life, first as an Island child, then a student's life in Canada comprising the traditional life of Indian immigrants on the Island. The protagonist, Raj makes up his mind to study medicine in Canada to escape from the narrowness of island and does not wish to be caught in the web of family business (expected to handle his grandfather's store) and his return is not something well planned but almost casual.

The novel commences with hopelessness of the narrator Dr. Raj Ramsingh (35), a physician at the airport of Casaquemada where it appears that law and order has vanished, is waiting for the plane to leave the island again for Canada. Raj's grandmother and his uncle - Grappler, a former civil servant have joined him to say bye at the airport. Grappler advises Raj to rethink his decision to leave island forever, but Raj appears staunch as he does not want to have 'illusive hope' of the island which covers pessimism in contrast to optimist like Raj, who perceives their future in moving ahead. Albeit, Raj is firm, his decision of (Im)migration is

responsible for ‘push factors’ evidently visible from his ‘compressed lips’ while providing reply to Grappler’s question of surety. Raj feels apprehensive on this visit, which differs from his previous visit’s enthusiasm because this time the airport sounds hollow due to emergency declared on the island. Raj is so much perturbed that he is not willing to look back at his ‘shattered dreams’ on the island.

Raj left for Canada at the age of eighteen to study medicine, he was not aware about the place where he was heading, except its name – ‘Younge Street’ which was misspelt and misinterpreted with sheer enthusiasm of youthfulness as ‘Young Street’. It indicates that when one migrates, he/she is unaware about the place, but only having some fancy notions about the destination. At that time, airport was full of people and their relatives who came to see them off, for now it is deserted. This time Raj desires to travel ‘light’ indicates that he craves to be free from the ongoing tension of the island. Raj is carrying with him only the paper and plastic - his passport, one way ticket along with US bills, traveler’s cheques, his Canadian citizenship and social insurance cards – the symbol of freedom on the little island of Casaquemada.

As per the opinion of Grappler Raj is unlucky as he leaves the island with emptiness (loss of wife and son). Looking from another perspective, Raj appears quite lucky or fortunate as he possesses citizenship of another country, Canada. So it means he can escape anytime from his homeland – a politically disturbed island, to another place for a new beginning of life in contrast to that people like Grappler who know very well that military rule will never remove the bitterness of the people /society, and still not able to escape as having no dual citizenship. Grappler considers the situation of the small island where people do not like ‘foreigners’ or ‘others’ because they lack all the facilities which are easily available to ‘others’. For Raj, it (jealousy) is the fundamental social issue which is infinitive whereas Grappler remarks that rich people who have everything and still possesses dual citizenship and can migrate anytime to other countries. The sense of insecurity of the ‘others’ provides social imbalance and spreads a sense of suspicion for them about their lack of commitment to the nationhood of island.

Rajnath Ramsingh was born in Salmonella, Casaquemada in his grandparent’s house. He lost his parents in a car accident. Raj’s grandparents was the sole supporter for him as he was the only heir on the family name. Raj’s maternal arena is strangers eternally as he is brought up with great care by them with love and affection from childhood. The one thing that perturbs the protagonist is that he did not have the permission to go inside the small house of his parents, which is very near to his grandparents’ larger house, and he questions his belongingness. He says, “I did not belong to one, could not belong to other.”¹ (page 37)

Raj’s grandmother had hired a black and poor boy, Wayne, who barely knows to read and write, to keep the garden neat and clean. Grandma’s insistence to Raj was to read books for bright future, but Raj has a query of Wayne’s future to which Grandma is unable to reply as she is aware about the fact that there is no future for poor blacks like Wayne because they are hired by Indians and will always be dependent on them. This is an indication of inherent social inequality prevailing in the island. The Black people on the island have to suffer from oppression from rich ethnic groups. Raj felt embarrassment for Wayne since Wayne has to perform too many duties whereas Raj was expected to visualize Wayne to perform his duties but he cannot help him. Sometime, Raj makes an attempt to equalize with Wayne but he did not have success in it due to some reasons like Wayne is black, poor and hired in contrast Raj is a rich boy who is not black. This aspect is quite disturbing for Raj on this island.

Kayso, a young man, Grappler's friend arrives to receive Raj on airport when Raj comes to study medicine in Canada. Kayso misses life of Casaquemada and intimates Raj that he used to visit on holiday to West Indies for carnival. In his conversion, Kayso favors Canada as a good place for living by talking about some good qualities but dislike for 'cleanliness' and 'rigid work culture /style' of Toronto, totally diverse from island's life. Kayso is preparing to return home Casaquemada by selling everything, as he believes life is easier down there. His obligation is to serve the country of origin that gave him the identity, having some good ideas for it. In a reality, Kayso's insecurity about his next generation as he is going to be a father, makes him feels unsecure, so on the name of serving homeland he wants to go away from Canada. At last, Raj feels that Kayso expects to escape like him, in different terms as people have distinct ways of escapism. In terms of searching place for Raj in Canada, Kayso prefers French – Canadians because they are 'the least resist'. The search ends with the owner Mrs. Perroquet, a French Canadian middle-aged lady, where he feels comfortable. Here, author Neil Bissoondath has projected Kayso as an example of culture hybridization in context of multiculturalism.

Initially, Raj is reluctant to explore the city by himself as having fear of a new place. Slowly his confidence steps up when he comes to know that the streets of city are less menacing. He views the city as having multicultural people whose behavior leads Raj to experience social differences and clash between two cultures, a Canadian and a Casaquemadan. He makes an attempt to create his own comfort in the bright city. After six weeks, Kayso informs Raj that he is leaving so Raj thinks that now he has only Mrs. Perroquet as a known face in this city. He talks less due to 'homesickness'. Moreover, Raj wants to remain quiet about Casaquemada – his past, without glory as today and tomorrow are essential, not past in order to make his career and future. Neil Bissoondath has presented the protagonist, Raj Ramsingh in the light of as baffled or torn person between his culture and other culture in terms of migration and within the island.

In another novel *Doing the Heart Good* Neil Bissoondath from the beginning projects the tone of helplessness of the protagonist – cum narrator – Alister Mackenzie (75), a retired English professor lives with his daughter – Agnes and her husband. After the death of his wife, he was living alone and his house was burnt. He happens to acclimatize himself with new place and also recalls about his past. Alister opines that his birth in 1920 marks insignificance after World War I silenced for his mother. He always has the fear of being 'forgotten', so he recollects his memory of past and tried to put the same on the paper. For him recalling the past is like a visit to a foreign country and when someone visits a foreign country, he/she goes to only wonderful landscapes which are favorable.

Mackenzie has a colleague cum friend – Thrush, on whom allegation made by a girl student – Miss R of sexual harassment. Miss R was caught under plagiarism of essays and she blamed professor Thrush to expel from university and demanded sensual pressure for mercy in this offence. The panel is set of three people – two male and one female. Two panelists voiced in a different way and final decision went to Mackenzie. Fraternity of college has believed Prof. Thrush as a guilty. Even after all explanations, Thrush feels panel is prejudiced and not attempting to ascertain 'facts' about the matter. Mackenzie feels that years of loneliness had made Thrush a foolish and he is guilty of impropriety. Later on, Mr. Thrush resigns and Mackenzie realizes the innocence of him when he sees naked photo of Thrush and feels he is incapable of any sensual pleasure. Mackenzie repents on it and asked Thrush why did not he reveal the truth to the panel in an open manner. Here, we find Mackenzie misunderstand his friend Thrush. Finally, he (Thrush) commits suicide. The author has depicted Thrush, a

character torn with culture and loneliness of bachelorhood and Mackenzie, a helpless creature in the said matter, who is unable to recognize his colleague -cum-friend, Mr. Thrush.

Author has made an attempt to reveal the life of three characters – Frank, Boobie and his brother in context of multiculturalism. Frank asks a favor from Mackenzie for Boobie, sixteen years old young lad who has not learned the ways of the world. Boobie and his brother, year or two years older are refugees and have visa and letter of rent guaranteed for six months by the church sponsors. Boobie is unhappy with friend as he feels exposed and unshielded in this new place which is a ‘second home’ for them. Boobie and his brother have great dreams for going to Canada from their home country – country of past tense (may be an Asian country either Pakistan or Bangladesh) where poverty and war became the push factor. Boobie’s brother is bewildered to be architect or actor albeit he has done two years Academy of Dramatic Arts. Boobie has to acquire knowledge of new language and other adjustments in new country. They are facing callous realities of migration from the commencement of their arrival in the country. Though they are facing hardships, they consider their ‘home’ is not better ‘here’ better (229). According to Boobie’s brother the grass in this country is not just for admiration; sometimes it gives shelter to refugees like them. Frank helps them to get a small place to live and pass their routine in a new home. Frank is also perturbed for the condition of refugees – ‘gloom from one, dismay from the other, A Pathetic sight’² (233) – he also faced similar problem when he landed as a refugee.

Boobie feels homesickness – ‘Home is where the heart is’² (237) and in language classes the term ‘home’ obliges him to confront with it. Old memories like high wall from which words (new language) cannot jump so the memories of his home, his friend – Ingam and girlfriend – Adriana never go away. Boobie has come to Canada with a hope to strive the land back in his home country that was of his grandfather and now taken away. Apart from the attachment to the land is much and war created terrifying atmosphere to live life in city. Adriana’s rape and cruel murder by the war time criminal who were given all sorts of freedom. That criminal is living there with a new identity where Frank is a Superintendent. Frank in a fury killed that person a revenge for Adriana, on behalf of Boobie, by thinking that Boobie would be in trouble if caught with the charge, as refugees had to face tough time in another country in terms of law and procedure. On an initial level this deed looks foolish act by a mature person but it is a sacrifice of Frank, as there is no life to go back to ‘homeland’ of past tense, from where he belongs to. However, ‘here’ Frank is also suffering from identity problem as every refugee faces it. Another emotional revision for Frank’s this act is his disturbed marriage life without a child, wife unable conceive and that shocked as a refugee redeemed everything because every refugee wants a child not for yesterday but for tomorrow. For Frank the murder is like a duty performed for Boobie whom Frank considers as his child. Hence, he believes that it was essential for him to react than Boobie who has yet to start a new life, so he has put an end to his own life by putting it into trouble and considers it as a parent’s sacrifice of their lives for their children (like Boobie). Ironically, Frank showed an emotion and sacrificed his remaining life for his son like Boobie.

Conclusion:

Multiculturalism is a situation of present scenario, which came into existence due to Globalization. Here, the researcher has depicted Bissoondath’s both novels in terms of their characters striving to revive between culture and society. In the first novel, Raj Ramsingh feels two different worlds – Casaquemada and Canada. He always struggles to have a culture of Casaquemada as demonic (homeland) and Canada – a free culture for immigrants. His character confronts with several other characters in this journey of cultural hybridity to pursue right direction in life. Boobie and Frank provide a strong bonding as feelings of

refugees in an unknown country. Frank, Boobie and his brother receive hyphenated identity through the pursuit of adjustment in 'host' country.

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Enhancing Security of Android based Smart Devices

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In the current era of smart devices, mobile phones are rapidly emerged and increasingly being used as primary computing, communication device with sensing capabilities and running more performance intensive task. Secure and healthy working environment of this smarty is required to be maintained, that present number of security and privacy alarming concerns. Though sufficient peripheral protection mechanisms described, authentication and access control are not alone sufficient to provide integral protection against intrusions. So there is a need for more intelligent and sophisticated security controls, and for that intellegent Intrusion Detection / Prevention System are essential. These arise need for smart analysis techniques, particularly in application code, to materialize. One need to rely on carefully controlled dynamic analysis techniques to detect potentially dangerous pieces of code. There are many security detective and preventive solutions available in market, but still this research field is immature and unexplored in depth. Apart from that there are many challenges in building effective Smartphone security solutions.

Majority of solutions provided in area of Smartphone handle specific issue for particular device and environment. In one of the recent work researchers suggested having better solution to control permissions before installing the application to the device. Intended to work in the same direction, we define a framework aimed to help, identify and warn users for the resources going to acquire by the applications downloaded to install on smart devices. That way, it will try to intimate the users for the resources going to acquire in future, at runtime by application processes directly or indirectly. So in advance the users will come to know about hard and soft resources going to utilize by application and can uncover the malicious intention of resource access hidden in the application and the wicked objective of application-owner will be exposed. Having this in mind, our solution will establish a strong footprint in device security by preventive alarm. For the same we focused on Android based smart devices looking to the popularity, availability and download statistics of android app, also due to the open Android's philosophy, benign or malignant applications can be published easily with limited controls; Android is having very high risk against security.

Key Words: Device security, Access permission, Intrusion, Malware, Dynamic analysis, Security risk

1. Introduction :

Smartphone usage is on the rise and Smart devices are becoming more popular furnishing replacement of laptops and desktop computers for a diversity of needs. Range of Smart devices (Smart phones, tablets) and OS are available. Looking to the statistics of Smartphone sales vendor wise and operating system wise, Android Smartphone are in leading position amongst all ^[01]. Statistics says Android app store is having highest no of apps and the number of available apps in the Google Play Store surpassed 1 million apps in July 2013 and was 2.6

million apps in December 2016^[1]. Similar is the trend in app download for Android. Android users have downloaded almost double (in number) apps in a year than iOS. Worldwide statistical report projects increase in about 25% rise every year in mobile app download with free app download is about 85 to 90% more than paid app^[2].

Moreover Android application can be easily published by anybody on Google Play store by paying small amount for the registration, requiring all the applications must be digitally signed. On the contrary there are no warranties that applications are not malicious. In addition, due to the open Android's philosophy, applications can also be published on unofficial markets, or distributed through several other channels where no control is performed.

A major source of security problems in Android is the ability to incorporate third-party applications from available online markets. Determining which applications are malignant and which are not is still a formidable challenge, as those constitutes a threat to user for security and privacy.

The growth and popularity has exposed mobile devices to increase number of security threats. Though sufficient peripheral protection mechanisms are described, authentication and access control are not alone sufficient to provide integral protection against intrusions. So there is a need for more intelligent and sophisticated security controls, and for that intelligent Intrusion Detection and Prevention System are essential. As prevention is better than cure, we intended to provide a preventive measure by our proposed framework, warning the smart users for resources going to access by the app in future while the app start establishing its footprint into the device passing through installation.

2. Related Work :

Several researches are done in the field of Smartphone intrusion detection, where it can be seen that promising approach involved cloud based techniques to reduce resource usage to detect attack at the cost of cloud services, network connectivity and communication to maintain real-time synchronization of device in cloud^[4, 5]. Other approaches involved non-human behaviour analysis instead of relying on known signatures for malware detection but fail to detect instantaneous and abrupt attack^[6, 7, 8]. Even rigorous surveys are done from 2011 to 2015 in the area of Smartphone security challenges, android security architecture and its issues, malware evolution and penetration threats, and highlight desirable security features, security mechanisms and solutions available and provided suggestions for defence, detection, protection and security^[9, 10, 11, 12]. Schlegel, Roman, et al. talked about stealing of high-valued information through on-board sensors^[13]. Suarez-Tangil, Guillermo, et al. described a dynamic analysis tool to detect hidden malware components distributed as a part of an app package^[14]. In [3] it is shown that how the extra permissions can be used for malicious intention and suggested to have better solution to control permissions before installing the application on the device. In [15], it is talked about assessment of hosted android applications as benign or malicious using proposed dynamic security analysis framework.

The related work conveys that in depth and thorough work is required to assess apps installed on smart device and permissions required by the apps^[3, 14, 15]. With the intention to contribute in these immature areas we propose a framework to assess applications, aiming to install on the device.

3. Android Framework and security :

Google's Android is a Linux based operating system having four layered architecture as application, application framework, libraries and android runtime, linux kernel from top to bottom respectively. Because of its open architecture, its Application Programming Interface is popular in developer community. Self signed certified application can be installed to the android device very easily. As no central certificate authority is needed, malignant applications can be introduced easily into the market, moreover due to the open Android's philosophy, application can also be published on un-official markets or distributed through several other channels. Android's this strategy does not provide adequate level of security.

Previous research work on Smartphone conveys that majority of contribution is found in area of intrusion detection, security and privacy. Where in researchers worked in vicinity to find footprints left by intruders, viruses, malwares and Trojans applying different data mining techniques like classification, clustering, machine learning, neural network, and pattern recognition depend upon type of analysis to do on which kind of data, runtime configuration environment of Smartphone, input provided and the output required.

Our study also shows that widely held researches do not capture runtime environment context and majority of time they are demonstrated in emulated / simulated environment.

4. Proposed framework to enhance security :

With the objective in mind to improve security of Android devices by providing intelligent, resource intensive and robust solution we propose a framework. Our goal is to provide a preventive measure by warning the smart users for resources going to access by the app in future when the app start establishing its footprint into the device passing through installation. Here the purpose is by providing alarming notification, user can judge about the resources actually required by the application, risk associated with it and that way the illogical access control permission acquisition intention will be exposed and misuse of resource can be reduced. But it again depend on alerness of the smart device user only. Our idea is to reduce the damage going to take place to the device, by maliciour activity performed by processes running on device as a result of application execution than to identify and take recovery actions after device is harmed by attacking application. In later case recovery and cure will not be 100% sure and even it needs extra efforts.

We proposed a monitoring and detection framework to maintain and provide the stable and safe working environment in Android base smart devices. It will reside in application and application framework layer of four layer Android architecture.

Figure 1 shows monitoring and detection framework design proposed by us, which shows the projected workflow. It is targeted to identify malignant intense hidden in the application in prior, as once the application is installed on device, anytime by any means it can harm the device, so that the attack / hateful activity can be prevented. That way it will be an intrusion preventive solution.

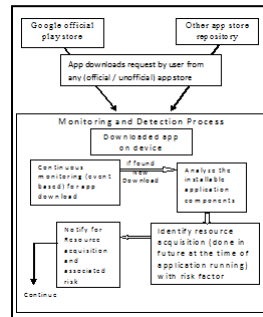


Figure 1: Workflow of Application Monitoring and Detection Framework

Our design will continuously monitor the app download activity and as it will found any download, it will first convert the installable app form to the form which can be easily assessed. From this form it will identify all the resources required by the app at run time in future after it gets installed. The objective behind resource requirement assessment is to identify needless resource acquisition dynamically which can be used for malicious purposes. Our aspiration is to prevent such misuse and that way provide security. Resource requirement will be notified with associated risk and if found acceptable then the application will retain on the device. Our intention behind this work can be clearly understood by taking one example. If one user wants to install some game on his device, it will be downloaded from the app store by him. If contact / camera or any such resources acquisition request is there in the app code, which is in reality not essential but for malicious purpose it may be defined, can create havoc.

5. Conclusion and future work

In this paper we gave an overview on how an android based smart device can be securely used. We presented Android security mechanisms available, tools and techniques used and pros and cons of each. To overcome the loopholes in presented work where major work is done in the area of intrusion detection and very less amount of work is done in the vicinity of intrusion prevention, we proposed dynamic preventive architecture for android security. Our work will be new step in direction of android intrusion prevention. We are working on the proposed design and in near future the implementation scenario and the research results will be published. The results will be tested on range of android based smart devices to get the assurance of the proposed work. We are sure that our work will be a strong new step in the direction of android security by prevention.

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“STRESS OF GUJARATI AND ENGLISH MEDIUM SCHOOL STUDENTS”

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The Purpose of the Present study was investigating the level of stress of students (Gujarati medium & English medium) who studying in school.. The total sample consisted of 200 School students (100 students of Gujarati Medium and 100 students of English Medium) were selected from Ahmedabad city. The scale of “STRESS” developed by Dr.M.SING (2002) was administered to measure their stress level. Scoring has been done as per manual. The data were analyzed by using descriptive statistics mean, SD and t-test. Result was found that, there is significant difference in level of stress of boy students of Gujarati Medium (boy) and students of English Medium (boy). Also there is significant difference in level of stress of girl students of Gujarati Medium and girl students of English Medium

Key Words: Level of Stress, School students.

Introduction:

Most researchers agree that an acceptable definition of stress is likely to be satisfactory only to its author (Abbott, 2001; Cox, 1980; Hinkle, 1987; Kahn & Byosiore, 1992). Researchers have expressed that stress is a part of human life from which no human being can escape (Cooper & Dewe, 2004; Jones & Bright, 2001; Steptoe, 2000; Wong, 2006). Experience of stress varies among individuals and is inevitable at some time or other in one's life (Lazarus & Cohen, 1977; Taylor, 2006). Cox (1987) defined stress as perceived phenomenon arising from a comparison between demands on an individual and one's ability to cope. An imbalance in this mechanism gives rise to experience of stress and to stress response. Stress may be defined as a real or interpreted threat to physiological or psychological integrity of an individual that results in physiological or behavioral responses (McEwen, 2000).

Stress is a complex pattern of cognitive appraisal physiological response and behavioral tendencies that occur in response to a perceived imbalance between a situational demand and our resources needed to cope with them. Three type of stressors as micro stressors catastrophic events and major negative event all three classes of stressors required major adaptation and can have significant negative impact on psychological and physical wellbeing. Prolonged exposure to stress without effective coping mechanism could lead to a most of physical and mental problem.

We usually explain stress as feeling mentally and perhaps physically distressed due to something external, such as time, work or family pressures. That implicates definition work pretty well, but is only part of the picture. When researchers investigate stress, they define the term in a slightly different way. Stress is a response to something challenging in the environment. A stress response is the internal and external adaption by an individual. Some times for examples, the little hassles of everyday. Life accumulates and leads to considerable stress (Pearistone, Russell and Wells, 1994). Stress may reduce our resistance to infection (Brosschot, Benschof, Godert and Olf, 1994) and other physical ailments (Kohn, Gurevich, Pickering and MacDonad, 1994). Sometimes one major stressful event gives rise to amultitude of minor ones. It thereby increases. Stress in many ways (Greene, Anderson, Hetherington, Forgatch and Degarmo, 2003; Pillow, Zautra and Sandler, 1996). A major move can also involve many stressors. A major move can also involve many stressors.

School students as Teenagers have the tendency to become non-conformist in response to a variety of growing up anxieties, frustration and pressures faced by them in day to day life. However, stress induced anxieties, frustration, pressures and fears adversely affect children's performances at various levels. Adolescent period is one of the continual change and transition between individuals and their contexts. When biological, psychological, cognitive, and social changes of adolescence (Simmons & Blyth, 1987). At the same time, the increase in academic demands and the complexity of the school structure make the task of academic success for adolescents even more difficult. Because parent involvement has been shown to be a very important positive force in a child's life (Patrikakou, weissberg, redding & walbeng, 2005), one would expect that during such a critical and demanding phase the two most important environments in child development, home and school, would increase their collaboration. The opposite though is true: As children progress through school, parent involvement declines dramatically (Zill & Nord, 1994). When there is imbalance between the environment demand and the response of the individual, academic stress occurs (Dhingra 2005).

METHODOLOGY

In view of the paucity of Indian research's and in consistent findings the present research was made to study the stress of Gujarati medium and English Medium School students.

Objectives

The main objectives of study were as under:

1. To investigate the difference of stress in the context of medium among Gujarati and English medium school students.
2. To investigate the difference of stress in the context of Gender among boys and girls.
3. To investigate the difference of stress in Gujarati medium's boy students and English medium's boy students.
4. To investigate the difference of stress in Gujarati medium's girl students and English medium's girl students.

Hypothesis:

1. There will be no significant difference of stress in the context of medium among Gujarati and English medium school students.
2. There will be no significant difference of stress in the context of Gender among boys and girls.
3. There will be no significant difference of stress in Gujarati medium's boy students and English medium's boy students.
4. There will be no significant difference of stress in Gujarati medium's girl students and English medium's girl students.

Participants

A sample of 200 students (100 school students from Gujarati and 100 school students from English medium) was randomly selected from Ahmedabad city, Gujarat.

Instruments

For this purpose, the following test tools were considered with their reliability, validity and objectivity mention in their respective manuals. In this present study the stress scale use in research.

(A) Individual Data Sheet: According to the aim of the present study here individual data sheet was prepared in which name, age, gender, type of medium, were included.

(B) The stress scale was made by **Dr. M. Singh (2002)**. There are 40 statements in the scale. Every statement has three alternative responses. Allot 2 score on 'always', 1 score on 'sometime' and 0 score on 'never'. Reliability coefficient of the scale was estimated by split-half method and test-retest method and correlation was found 0.82 and 0.79 respectively. Validity coefficient was computed with BBSS and correlation was found 0.61.

Procedure:

After finalizing the instruments and receiving the consent of the school student of Gujarati medium and English medium choose were requested to fill the Stress Scale without Omitting and item. All the data analysis using statistical measures such as mean, standard Deviation and 't' test.

Research Design:

The aim of present research paper was to a study stress of 200 school student of Gujarati medium and English medium were randomly selected from Ahmedabad city of Gujarat. Selection for sample random method was used .To check the differences between groups 't' test was used.

Research Design:

School Students			Total
	Gujarati Medium Students	English Medium Students	
Boys	50	50	100
Girls	50	50	100
Total	100	100	200

A = Type of Medium

A₁ = Gujarati

A₂ = English

B = Gender

B₁ = Boys

B₂ = Girls

Data collected were analyzed by appropriate statically technique. To study the influences of dependent variables under investigation in stress, 't' test has been used.

Result and Discussion:

From table 1, it was evident that there is substantial difference between the two groups of subject's namely school students of Gujarati and English medium as far as their level of Stress were concerned. The means score of Stress level scores were found to be **19.00** and **19.37** and the S.D is **7.65** and **8.60** respectively for the school students of Gujarati and English medium. The results indicate that school students of Gujarati and English medium were found to be non-significantly of Stress, as the difference between the two groups was also

found statistically non-significant ($t= 0.32$). So, the **Ho.1** “There will be no significant difference of stress in the context of medium among Gujarati and English medium school students” **is accepted**.

From table 2, it was evident that there is substantial difference between the two groups of subject’s namely boys and girls as far as their level of Stress were concerned. The means score of Stress level scores were found to be **19.14** and **19.23** and the S.D is **8.03** and **8.25** respectively for the boys and girls. The results indicate that boys and girls were found to be non-significantly of Stress, as the difference between the two groups was also found statistically non-significant ($t= 0.08$). So, the **Ho.2** “There will be no significant difference of stress in the context of Gender among boys and girls” **is accepted**.

From table 3, it was evident that there is substantial difference between the two groups of subject’s namely Gujarati medium’s boy students and English medium’s boy students as far as their level of Stress were concerned. The means score of Stress level scores were found to be **16.78** and **21.22** and the S.D is **7.85** and **6.82** respectively for the Gujarati medium’s boy students and English medium’s boy students. The results indicate that Gujarati medium’s boy students and English medium’s boy students were found to be significantly of Stress, as the difference between the two groups was also found significant at 0.05 level ($t= 3.02$). So, the **Ho.3** “There will be no significant difference of stress in Gujarati medium’s boy students and English medium’s boy students” **is rejected**.

Also table 3, it was evident that there is substantial difference between the two groups of subject’s namely Gujarati medium’s boy students and English medium’s boy students as far as their level of Stress were concerned. The main score of Stress level scores were found to be **16.78** and **21.22**. The results indicate that English medium’s boy students feel more stress than Gujarati medium’s boy students. In simple terms it can be concluded that Stress level of Gujarati medium’s boy students are lesser than English medium’s boy students.

From table 4, it was evident that there is substantial difference between the two groups of subject’s namely Gujarati medium’s Girls students and English medium’s Girls students as far as their level of Stress were concerned. The main score of Stress level scores were found to be **19.10** and **19.64** and the S.D is **9.34** and **7.87** respectively for the Gujarati medium’s Girls students and English medium’s Girls students. The results indicate that Gujarati medium’s Girls students and English medium’s Girls students were found to be significantly of Stress, as the difference between the two groups was also found significant at 0.01 level ($t= 3.13$). So, the **Ho.4** “There will be no significant difference of stress in Gujarati medium’s girl students and English medium’s girl students” **is rejected**.

Also table 4, it was evident that there is substantial difference between the two groups of subject’s namely There will be no significant difference of stress in Gujarati medium’s girl students and English medium’s girl students as far as their level of Stress were concerned. The means score of Stress level scores were found to be **19.10** and **19.64**. The results indicate that English medium’s girl students feel more stress than Gujarati medium’s girl students. In simple terms it can be concluded that Stress level of Gujarati medium’s girl students are lesser than English medium’s girl students.

Tables and Charts

Ho.1 “There will be no significant difference of stress in the context of medium among Gujarati and English medium school students”

Table: 1 Showing ‘t’ value and mean differences between the stress in the context of medium among Gujarati and English medium school students.

Group	N	Mean	S.D	't' Value	Level of significant t
Gujarati medium school students	100	19.00	7.65	0.32*	NS
English medium school students	100	19.37	8.60		

***Non-Significant**

Ho.2 “There will be no significant difference of stress in the context of Gender among boys and girls”

Table: 2 Showing ‘t’ value and mean difference of stress in the context of Gender among boys and girls

Group	N	Mean	S.D	't' Value	Level of significant t
Boys	100	19.14	8.03	0.08*	NS
Girls	100	19.23	8.25		

***Non-Significant**

Ho.3 “There will be no significant difference of stress in Gujarati medium’s boy students and English medium’s boy students”

Table: 3 Showing ‘t’ value and mean difference of stress in Gujarati medium’s boy students and English medium’s boy students.

Group	N	Mean	S.D	't' Value	Level of significant t
Gujarati medium’s boy students	50	16.78	7.85	3.02*	0.05
English medium’s boy students	50	21.22	6.82		

***Significant**

Ho.4 “There will be no significant difference of stress in Gujarati medium’s girl students and English medium’s girl students”

Table: 4 Showing ‘t’ value and mean difference of stress in Gujarati medium’s girl students and English medium’s girl students.

Group	N	Mean	S.D	't' Value	Level of significant t
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Gujarati medium's girl students	50	19.10	9.34	3.13*	0.01
English medium's girl students	50	19.64	7.83		

*Significant
Charts

Chart: 1

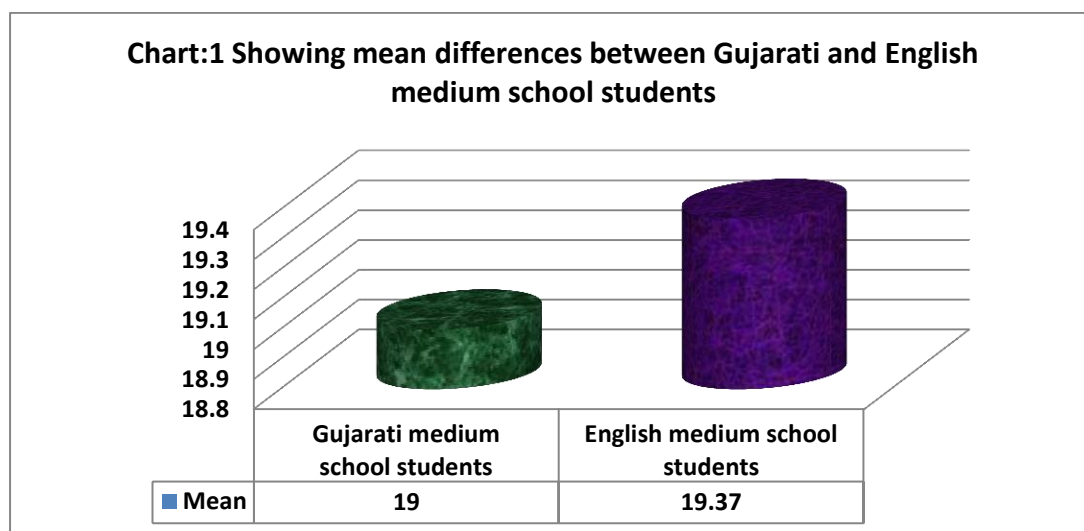


Chart:

2

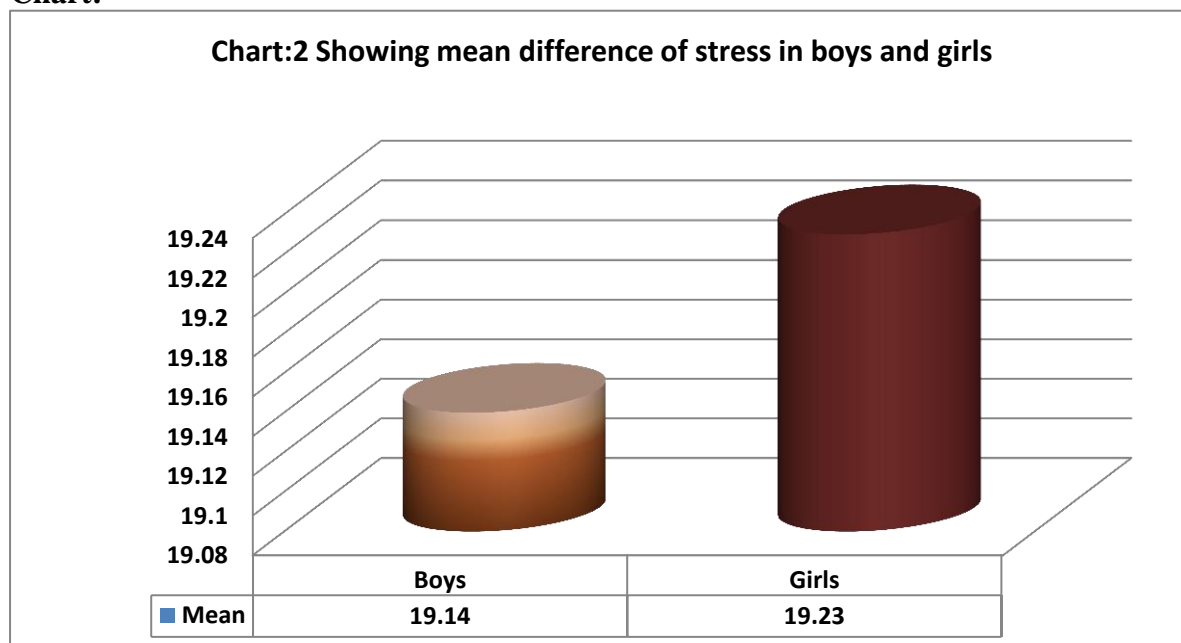
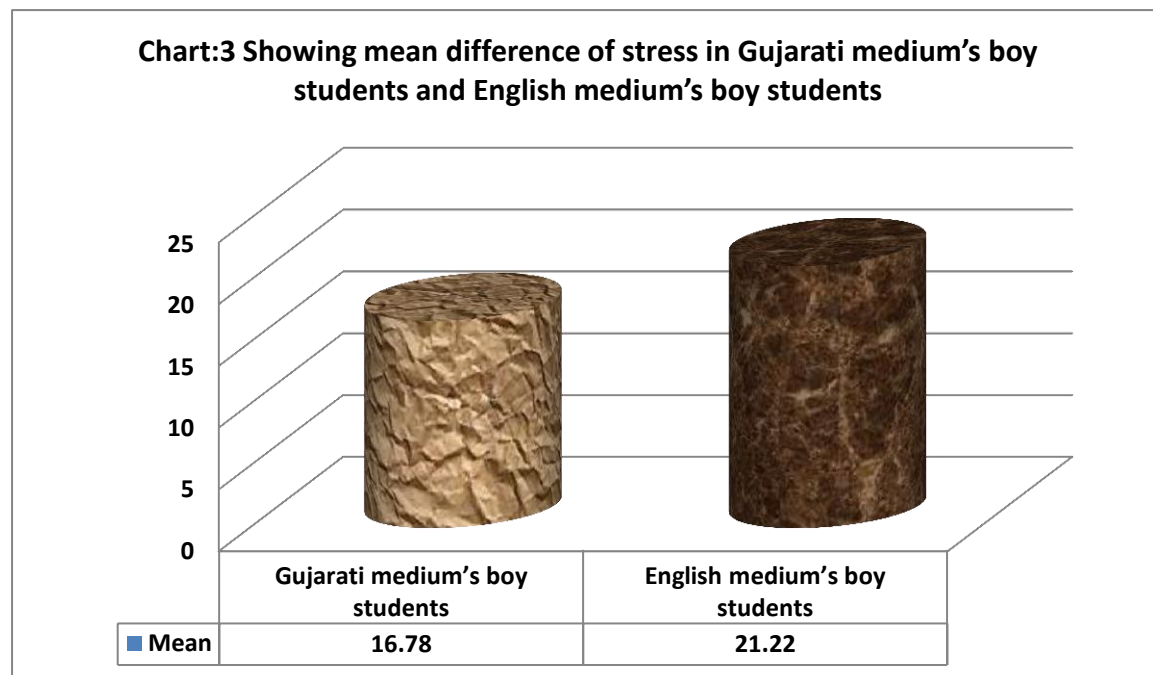
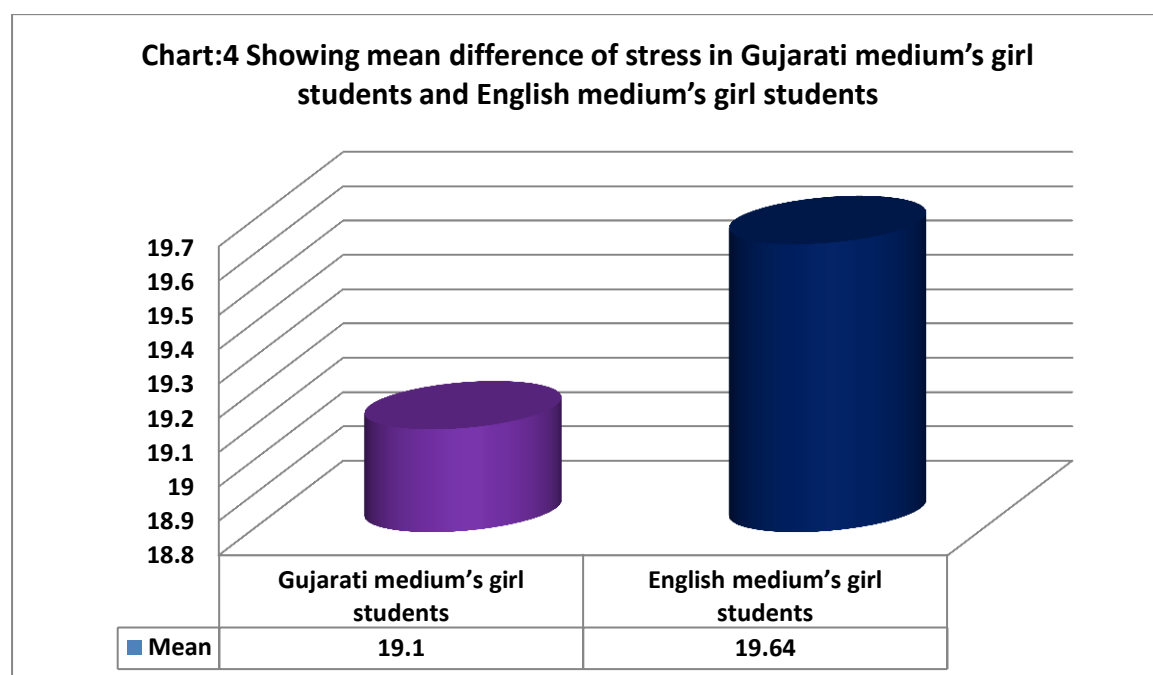


Chart: 3**Chart: 4**

Summary of the Finding

1. There is no significant difference of stress in the context of medium among Gujarati and English medium school students.
2. There is no significant difference of stress in the context of Gender among boys and girls.
3. There is significant difference of stress in Gujarati medium's boy students and English medium's boy students. English medium's boy feel more stress
4. There is significant difference of stress in Gujarati medium's girl students and English medium's girl students. English medium's girls feel more stress

Limitation of the study.

The study was conducted in only Ahmedabad city (Gujarat) one of the most limitation of this study is small sample size of 200 Gujarati and English medium school students. The finding made in the study may be biased participants in sample selection for this research random method was used. The present research is only a part of the study, thus generalization should not be consummated, and the scientific is not approached in the selection of sample. The conclusion of present research is partially significant.

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Trans-creation of Shakespeare's 'Othello' into 'Grahan'

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Undoubtedly, William Shakespeare is one of the most famous and celebrated playwrights of the world. His works have been frequently adapted by many filmmakers and also translated, re-created and trans-created. Not only India but many countries such as Korea, Cuba, South Africa, The United Kingdom, The United States, and Spain has adapted and translated his plays. His plays have been performed in multiple languages including English, German, Spanish, Korean, Dutch etc and movies and TV shows made in Argentina, Germany, Brazil, Canada, Tibet, Vietnam, Africa, and Russia. Bollywood industry adapted some of Shakespeare's plays; specifically Bollywood producer Vishal Bhardwaj's recent adaptation of *Othello*, *Macbeth*, and *Hamlet* as *Omkara*, *Maqbool* and *Haider*.

This paper attempts an analysis of a Gujarati Play 'Grahan' (Eclipse) written by Dr. Bharat Yagnik. This Paper seeks to study the process of Trans-creation Of *Othello* - One of the famous plays of Shakespeare into regional language of India. Briefly, this paper traces the journey of *Othello* from one to another language and culture and observe the transformation done while doing so. Dr. Bharat Yagnik is a producer, playwright, director and actor, who had localized the title *Othello* by changing it to *Grahan*. Whether *Grahan* can be considered as the adaptation of *Othello* or not, that is the question? An analysis establishes the fact that it should not be considered as adaptation but trans-creation. Trans-creation means transfer of message from one language to another while maintaining context and plot as well as evoking the same emotion. Bharat Yagnik has Trans-created *Othello* in Gujarati Language as *Grahan*, by this he has given Gujarati coloring to *Othello*. He had Trans-created the story in such a way that it has turned out to be an independent text. *Grahan* mirrored Saurashtra's tradition and culture. In *Grahan*, he had put sonnets and localized the name of characters as the first letter sounds same: Brabantio as Babubhai, Cassio as Keshu/Kishan, Emilia as Amina, Roderigo as Raghu, Bianca as Beena and Desdemona became Mona.

Keywords: *Othello*, *Grahan* (Eclipse), Gujarati Play, Shakespeare, Trans-Creation, Culture, Language, Saurashtra Culture.

Introduction:

William Shakespeare (1564-1616), one of the greatest dramatists in English Literature that world has ever known. His plays have been adapted, translated across the globe. Similarly adapted and translated into Indian languages such as Telugu, Tamil, Kannad, Malayalam, Udia, Assamis, Parsi, Gujarati and many more but there is less number in Kashmiri and Punjabi language. Nearly four hundred years after his death, his plays are still being performed worldwide. Horace Walpole, in one of his letters, rightly called him "one of the greatest geniuses that ever existed". Laureate Ben Jonson stated in 'Preface to the first folio of 1623' that "Shakespeare's art is not for age, but for all the time" (Owens P.IV). Shakespeare's greatest tragedy 'Othello' (Moor of Venice) believed to be having written in 1603 and it was first performed on 1 November, 1604. It is tragedy of Moorish General of the army of Venice which includes themes like love, jealousy and betrayal. Othello, Protagonist of the story, Marries Venetian senator's daughter named Desdemona and later on she is believed to be unfaithful to him wrongly portrayed by Iago so, Othello cruelly killed Desdemona.

The fact is that plot of Othello was taken from Italian writer Giraldi Cinthio's work '*Un Capitano Moro*', Published in 1565. Othello should be considered to an adaption because Shakespeare had borrowed the subject and storyline from Cinthio's tale but what made Othello independent text is Shakespeare's poetic imagery, art of characterization and transformation of phrase. Shakespeare turned out to be the dramatist of value because of his these techniques. So, there would be no doubt if Dr. Bharat Yagnik's Gujarati play '*Grahan*' (Eclipse) would be considered as an independent text, it is not adaption.. Yagnik has changed setting, name of characters, costumes, language, and removed some minor events too. But he has maintained the plot and context of the play Othello. He has successfully localized Othello into Grahan by add Kathiyavadi Dialect. In Grahan, Gujarati culture tradition is reflected through dialogues, attire of characters and Bhajans, Dohas, Poems which are sung by characters of the play Grahan. Gujarati Play Grahan is Trans-Creation which means translating message from Source language to the target language, carefully maintaining context, events, mood, and the emotion that brings to the surface is accurately duplicated. This is what exactly done by writer in Trans-Creation of Play Grahan. Before this, many Shakespeare's Plays have been adapted in Gujarati Language. One famous Gujarati Dramatis Manilal also known as *Pagal* said that 'In every Gujarati Plays there is Shakespeare including my plays. Some Early Gujarati translation as

- 1) "*Comedy of Errors*" as "*Rama-Ratna*"
- 2) "*Cymbeline*" as "*Ramansundari*"
- 3) "*Hamlet*" and "*Macbeth*" as "*Rai no Parvat*"
- 4) "*Winter's tale*" as "*Chandra has*"
- 5) "*Taming of the Shrew*" as "*Nathhari Firangan*"
- 6) "*Othello*" as "*Sobhagya Sundari*"

The focus of this paper would be on how process of Trans-Creation takes place and what would be the result.

Grahan as Trans-creation of Othello:

Firstly, Shakespeare's "*Othello*" is written in English Language with Five acts which took place in different places with different scenes. In Grahan, Language is Trans-created into Gujarati, especially Saurashtrian Kathiyavadi Dialect and it became two acts play, First act having 3 scenes and second with 4 scenes, In Scene four, places change accordingly. Trans-Creation is part of Translation. As a translator, one should know that when to take liberty and when to stop. During Trans-creation writer of the play took liberty and arranged play in such manner that three acts have been removed but message has been delivered the same, context remains the same. In "*Othello*" there are more than 13 characters while in "*Grahan*", there are only 9 characters and no minor characters at all. Othello takes place in Venice and Cyprus and play is set during early modern period around 16th and 17th century. While Grahan takes place in milieu of Gujarat (Saurashtra) with coordination of urban and rural society in 21st society having political theme.

Dr. Bharat Yagnik has very beautifully denominated characters name as sound of first word is same. Brabantio as Babubhai, Cassio as Keshu or Kishan, Emilia as Amina, Bianca as Bina, Rodrigo as Raghu, Desdemona as Mona, Othello as Osman, and Iago as Ibrahim Yakub Goma Goli, When Ibrahim's name arrange in short form it Sounds like IAGO. Duke of Venice as Sadhu Gopaldas Gopalak (Motabhai). In Othello character of Duke is less highlighted but in Grahan, Motabhai seems powerful character, In act I, Scene I, Motabhai has two conversation on mobile, through that we came to know that people call him when they need help. Motabhai is Ex-army man; this Character of Motabhai is altogether

different from Duke of Venice from Othello. In Grahana character of Osman Goga, reflects race of Othello, In Othello, Protagonist Othello refers to the moor, moor were a Muslim people who lived on the Northern Coast of Africa, an area which European called Barbary. These people had mixed heritage; they were descended from the Berbers and the Arabs. As similarly, Author of Grahana take liberty and describes who is Osman Goga (Othello) in Act – I, Scene I, Gopaladas :

*“Vadva mud Africa na. Ahi Gir ma avi vasya nawav ni palatan ma
Tranek pedhi thi apni jaga ma kutumb-kabila sathe che. Vad dada
Thi mandi so savaya Kathiyavadi thai ne rahya. Africa na habsio ke
Moor, ahi Siddi Badsah Kahevaya”.* (Yagnik, 47)

This description is given by Motabhai (Duke of Venice) to Babubhai that Forefathers’ native is Africa, who came here in Gir in Nawab’s Batalian, from last three generation had been living in our place with family and kin. From their forefathers lived as being Kathiyavadi, Negro or Moor of Africa, here known as Sidi-Badshah. (English Paraphrase)

Grahana is set against political setting in the rustic interiors of Saurashtra Gujarat. In Othello, the object of Desdemona’s infidelity is an embroidered handkerchief while in Grahana, it is replaced by Golden necklace. Some other changes are also made by author like in Othello, Othello accepts in front of duke and Barbantio that he married with Desdemona while in Grahana Osman said that they did not married yet. Osman;

*‘Babubhai ni vat sachi che, hu Mona ne bhagadi ne lai avyo chu, Ane ame shadi
karvana chai, chhata ae pan etlu j sachu che ke haji ame shadi kari nathi.’* (Yagnik, 48)

In Grahana, there are only two acts and limited scenes, the whole play takes place in three or four places, the whole act I, takes place in home Garth of Motabhai and act II, scene one and three also set in home Garth of Motabhai, and scene II set in unknown road of village, and scene IV changes accordingly from home Garth to farmhouse. These are the main contrasts of acts and scenes.

Alteration in Bhajans and Songs:

Bharat Yagnik has taken minute care in maintaining Gujarati effect through modification in bhajans and songs as per the demand of the plot. What made Grahana regional is Bhajan, Songs, Poems, Sonnets; Doha added in play which has particular connection, fits to situations. Some Bhajans are written by author and others are taken from the different sources. To appropriate the plot, he has changed some lines of Bhajan, poems and Doha. For Instance;

Original Version

“Mari Mena re bole, Gadh na Kangade re”.

Changed Version

“Mari Mona re bole, Parke Angane ji re”. (Yagnik, 63)

This Bhajan is sung by Raghu in act I, scene II, for suitability, author replaces Mena with Mona and *Gadh na Kangade* with *Parke Angane*. Here, Raghu says that his Mona lives in someone else’s house. So by adding appropriate word author tried to make it logical.

Another such example is “*Joi chaturi aa Sidi-Janani, dei sab muskai ji*’ (Yagnik, 78) is not original but changed version. He also uses Doha to give some new flavor like “*Are, Fat aluna sayba, apu to ki ang...?* (Yagnik, 67)” Even author added one Ghazal of Talat Aziz which is presented as song in Grahani and sung by Osman after golden necklace given to Mona. Osman:

“*Ye ishq nahi assan, hamne to ye jana hai,
Kajal ki lakiro ko, ankho se chhurana hai,
Tasver banata hai ungali se havao par,*

Shayad vo mere jaisa tera hi deewana hai. (Yagnik, 76)

In Othello, Act IV, Scene III, Desdemona Sings song of Willow and She says to Emilia that her mother’s maid Barbary died singing this song whose lover went mad and abandoned her. Later on Emilia also died singing this willow song in act V, scene II. Author of Grahani has replaced Willow song with Bhajan of Mirabai:

‘*Na me janu Arti-vandan, na pooja ki rit
Hai anjani, daras-deewani, meri pagal preet,
Liyari maine do naino ke.. deepak liye sanjoye*

Aeri meto prem deewani, mera dard n jane koi....’ (Yagnik, 103)

By replacing Willow song with Bhajan, he has tried to show Gujarati culture and it directly relates with Mona’s current situation. She loves Osman very much but he has doubt on her though she loves him unfailingly. It is well reflected in the forth line of poem where Mona’s affliction and pain is unknown to all. It is orientated in such a manner that it gets parallel with song of willow of Othello and also matches with existing ideology. Author has also made some changes in Bhajan; Second line is added and described how her love towards Osman is.

Whenever People talk about Othello there would also remember its famous lines:

‘*Look to her, Moor, if thou hast eyes to see:
She has deceived her father, and may thee.*’

- Brabantio, act I, scene III (Shakespeare, 37)

‘*Je shtri, potana pita ne palbhar ma chhodi sake chhe,
Ae shtri, aej rite potana pati ne pan tarchhodi sake chhe*’.

- Babubhai, act I, scene I (Yagnik, 55)

When author of Grahani rewords it in Gujarati, it becomes immortal entity similarly as lines from Othello. It is notable how he translated it from English; it becomes difficult when someone tries to translate something which is famous for centuries. Because during translation one should be aware about importance and the target text should reflect the same message and deliver the same sense. In the process of translation, one should be faithful to Source text, and author of Grahani did the same, message and context didn’t change. Even in Grahani, act I, scene III, when Osman recalls Babubhai’s warning twice, he uses new technique of presenting echoes of earlier dialogue spoken by Babubhai.

Proverbs in Grahani :

Well known pithy saying, stating a general truth or piece of advice that give advice about life. Proverbs are culturally specific but their meaning has the universality. It is precise and short but in very limited words it gives very important and meaningful message. By using proverbs in *Grahan*, author says in very vital manner. Instead of narrating with long dialogues author uses proverb that reflects culture and tradition. He uses proverbs like '*Dajya mathe dam devo*', (Yagnik, 60) '*Pamlo kheche pano, ne bhane bhetho bhano*', (Yagnik, 60) '*Dudh pai ne uchharel sap*' (Yagnik, 46) and '*kagda na modhe dahitharu*' (Yagnik, 74). All the proverbs are very famous *dajya mathe dam devo* means do something bad immediately after happens something bad, Ibrahim uses this proverb to point out Raghu after Motabhai has given Osman's post to Keshu instead of Ibrahim and so, Raghu came and started mocking Ibrahim at that time Ibrahim says this proverb. *Pamlo kheche pano ane bhane bese bhano* this proverb Raghu uses for Ibrahim when Keshu gets post of Osman which actually deserves Ibrahim by using that proverb he tried to say that from many years Ibrahim was doing everything faithfully and rewards goes to Keshu. In *Othello* similarly Cassio gets the post which actually belongs to Iago.

Appropriate Change in concluding act:

In act II, scene II, author of *Grahan* has made some changes which immediately draw our attention. In *Othello* act V, scene II, when Othello asked Iago that why he had done all these planning, why he had become efficient cause for all these? Iago replied to this: '*Demand me nothing: what you know: you know: from this time forth I never will speak word.*' (Shakespeare, 207) At the end of the play Iago did not reveal why he had done all these. While in *Grahan* Ibrahim revealed that from last 10 years he had worked for Osman and Motabhai like slave. He always does what Osman says but when time comes to give him rewards, all goes to new comer Keshu. So in *Othello*, Iago did not accept his guilt but in *Grahan* Ibrahim accepts it.

Other major difference is in *Othello* act V, scene II, we come to know that Brabantio is no more when his brother Gratiano reveals. But in *Grahan* Babubhai (Brabantio) is there in last act, even he stops Motabhai when Motabhai tries to kill Ibrahim and Osman stating that it is not his fault.

Reflection of Culture and Tradition :

Every literary work reflects its social background, culture, and existing situation of society. Literature itself is reflection of society, so it is natural that culture and tradition of society is reflected in the work in which author lives. As Kathiyavadi culture has been reflected in *Grahan*. In act I, scene I, when Babubhai comes to meet Motabhai, Babubhai takes blessing from Motabhai by bowing down and Motabhai says;

'Av Babu, bes, Gharvadi hot to jarur tara dukhna let, pn ani khot hu puri karu' (Yagnik, 45)

Welcome Babu, sit, if I would have wife, she would take your sorrow, but let me do her work. (English Paraphrase)

In Gujarati Tradition, when people greet elder, women take sorrow of younger. This culture is displayed very effectively by author in *Grahan*. Even in act I, scene II, Amina says to Motabhai that Bhikhudan bhai said rightly '*Bhelu karine jive e saher na mansu, ne bhela thai ne jive e gamda na loko!*' (Yagnik, 58). By this statement, Author tried to say that rustic people believe in living together happily. There is no doubt that culture and tradition is well reflected when author added Bhajan, songs, Doha etc. Culture can also be seen in attire of Motabhai and he also claimed that '*Hu to chu Sansari Sadhu- Gopaldas Gopalak!*' (Yagnik, 43). Even says that '*Hu bavo ho*' (Yagnik, 43). Motabhai's character reflects particularly Indian Culture.

Use of Kathiyavadi Dialect

In *Grahan*, Author uses Gujarati language but dialect is Kathiyavadi, one dialect which is particularly spoken in Saurashtra which includes cities like Amreli, Botad, Somnath, Jamnagar, Rajkot, Porbander, and Dwarka. Therefore only Kathiyavadi people can understand the meaning of the particular word. Kathiyavadi words are arranged in such a manner that they give Saurashtrian Kathiyavadi replica. Every line of *Grahan* is full of Kathiyavadi dialects. Here some Examples given below;

‘Bhurki Chhati didhi’ (Yagnik, 46)

‘Dharbi deta’ (Yagnik, 48)

‘Rihai Gya’ (Yagnik, 62)

‘Have fat ne jat’ (Yagnik, 56)

‘Baki handhuy parbaru’ (Yagnik, 72)

‘Otarini! Ato mara ohan baine rai gyu’ (Yagnik, 79)

‘Upadhiyu’ (Yagnik, 79)

‘Chup? Sav mungi tha have! Tari lulvi ne dabli ma rakh’ (Yagnik, 100)

Title ‘*Grahan*’ (Eclipse)

Author of *Grahan*, changes title ‘*Grahan*’ from ‘*Othello*’. By changing, the title he has tried to prove that whatever happened is due to *Grahan*, as Babubhai says in Act II, scene IV, Today is full moon night and also ill omen night. This type of night can pervert anyone’s mentality. We believe or not, accept or not, but human life is powered by planets and constellations which are miles away from earth. There is ill effect of mars in Osman’s Horoscope and Saturn in his Zodiac therefore this misconduct was already decided. So according to Babubhai whatever happened is due to eclipse. But according to Motabhai everything happened due to one person’s doubt and second’s selfishness.

Conclusion

Trans-creation of *Othello* into *Grahan* is altogether different from other translation and adaptation of *Othello* because this Trans-creation has its own identity, identity of language, culture, tradition, character etc. None has adopted *Othello* in this manner. Author has converted 5 acts play into two acts play by conveying the same message as *Othello*. By doing so, he has shortened the performance time to maintain the interest. During Trans-creation author has observed minute details and arranged language in such manner that it appeals to all. Everybody can relate to it especially Gujarati people enjoy the drama better due to its language, and colloquial Proverbs, characters and setting. The drama has retained the Gujarati flavour through Bhajan, Doha, Songs, poems etc. Author replaces handkerchief with Golden necklace to make it befitting for his story. The Handkerchief might have seemed trivial object for proving infidelity so; author has changed it with Golden Necklace which is given by Osman’s mother by his Mother in law. According to Babubhai whatever happens is due to *Grahan* (Eclipse). It is author’s belief but it can be said that it is society’s belief reflected in author’s work.

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CONCORD IN ENGLISH, GUJARATI AND MALAYALAM LANGUAGES: A COMPARATIVE STUDY

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Concord, otherwise known as agreement, is a concept that refers to the formal relation between the syntactical / grammatical elements or components of a sentence. Agreement here means that one grammatical unit in a sentence should be in accordance with another in terms of, say, its person, number, gender or case. For instance, one may say *I am* or *He is*, but not "I is" or "he am". This is because the grammar of the language requires that the verb and its subject agree in *person*. It is in this way that a sentential element *agrees* with the other corresponding elements to make the sentence grammatically correct.

The concept of concord is very central to syntax and sentence formation. It is responsible for numerous errors in framing grammatically correct sentence in any language, especially for second-language learners. This paper attempts at making a comparative analysis of the notion of concord in English and selected Indian languages – Aryan as well as Dravidian. All the selected languages are part of the Indo-European family of languages.

The paper tries to examine the types of concord found in items like noun, pronoun, verb, adverb, adjective etc. in English and other selected Indian languages, Gujarati and Malayalam, in terms of person, number, gender, case etc., thereby trying to distinguish and differentiate their syntactical and sentence-formation pattern. It also tries to know what aspects govern the inflexions / affixation in these languages. The study also reveals certain striking similarities between English and Indian languages and how Indian languages, one Aryan and the other Dravidian, share certain inherent commonalities - morphologically and syntactically and thus tries to bridge the gap between them, which can be helpful for non-native speakers of those languages.

Keywords: Concord, English, Gujarati, Malayalam, Person, Number, Gender

INTRODUCTION :

The term 'concord' in grammar refers to the relationship between the components of a sentence. 'Concord' in simple words means 'agreement' and it is used to denote the correspondence between various syntactical / grammatical categories of a sentence i.e. a grammatical unit in a sentence should be in accordance with the others in terms of person, number, gender, tense, case etc. Quirk & Greenbaum define concord as follows:

"Concord (also termed as 'agreement') can be defined as the agreement between two grammatical units such that one of them displays a particular feature (eg. Plurality) that accords with a displayed or semantically implicit feature in the other." (757)

For example, the most common type of concord in English is the agreement of a 3rd person singular subject with the verb. Consider the following sentences:

- a) Rahul drinks milk in the morning.
- b) Rahul and his brother drink milk in the morning.

The first sentence contains a singular subject and therefore requires a singular verb (i.e. 'drinks') while the second contains a plural subject and therefore requires a plural verb (i.e. 'drink'). Similarly, the most notable type of concord in Gujarati is Gender agreement. Consider these two statements:

- a) *Shyam doodh pito hato.*
- b) *Radha doodh peeti hati.*
- c) *Kutru doodh pitu hatu.*

The first sentence has a masculine subject and therefore the verb *pivu* (to drink) is inflected in masculine gender marker (-o). Similarly, the verb in the second sentence takes the gender-marker suffix (-i) and third sentence takes the suffix (-u).

Thus, it is found that in any language, the elements of a sentence – subject, verb, adjective, adverb etc. – change their form and take different forms in order to establish a concord with each other and with the remaining other elements of the sentence to make the sentence grammatically meaningful. The system of concord works differently in different languages. The types of concord found in different languages are also different. They depend on the fundamental, inherent syntactic build-up of a language. This paper focuses on comparing the system of concord in English with Indian languages – Gujarati and Malayalam. Venturing into a comparative study of how concord system operates in these different languages would not be entirely futile and unreasonable for the fact that:

- Concord is a central concept to syntax and interrelationship of linguistic structures in a sentence. Moreover, it is also a decisive factor in language learning for non-native speakers of a particular language, especially in reducing errors of speaking and writing. This holds true for all the three languages taken up here.
- English is an international language rooted in Latin while Gujarati and Malayalam are Indian languages emerged from Sanskrit. Thus, the comparison is broadly of a Western language system with an Indian.
- Of Gujarati and Malayalam, the former is an Indo-Aryan language and the latter a Dravidian language. However, all the three languages under examination here belong to the family of Indo-European languages.

DIFFERENT TYPES OF CONCORD

1. Subject-Verb Agreement:-

According to M A Yadugiri, an important feature of English grammar relates to the way in which the Verb agrees with the Subject in terms of number, person, gender, tense etc. To show how this operates, it is necessary to examine sentences having all the three – 1st person, 2nd person as well as 3rd person – as subjects, both in singular and plural numbers along with the corresponding diverse verb forms in all the three languages under scrutiny. And since a single verb may exist in almost a dozen different forms in a given language, the list may run quite exhaustive. The Subject-Verb Agreement, as stated above, has several types:-

i. **Number Agreement**

Generally, in English, the verb agrees with the subject in number i.e. when the subject is singular the verb is singular and when the subject is plural, the verb is plural. But in

case of personal pronouns as subject, the agreement is both in terms of number and person i.e. the 3rd person singular subject takes a verb with -s/-es. In Gujarati also, the verb agrees with the subject in number and person. In case of complex verbs, both main verb and auxiliary verb take plural form. Hence, there are different verb forms, not only in the 3rd person but in all the three persons. Contrary to this, Malayalam retains the same form of the verb even when the subject changes from singular to plural or from the 1st person to the 2nd or 3rd person. Table 1 given below would make the distinction clear:-

Table 1

Number Concord in English, Gujarati and Malayalam

‘To play’ / Ramvu / Kalikjuka			
Tense	English	Gujarati	Malayalam
Present	I play cricket	<i>Hu cricket <u>ramu chhu.</u></i>	<i>Njan cricket <u>kalikjunnu.</u></i>
	You play cricket.	<i>Tu cricket <u>rame chhe.</u></i>	<i>Nee cricket <u>kalikjunnu.</u></i>
	Ram plays cricket.	<i>Ram cricket <u>rame chhe.</u></i>	<i>Ram cricket <u>kalikjunnu.</u></i>
	We play cricket.	<i>Ame/Aapne cricket <u>ramiye chhie.</u></i>	<i>Njangal /Nammal cricket <u>kalikjunnu.</u></i>
	You play cricket.	<i>Tame cricket <u>ramo chho.</u></i>	<i>Ningal cricket <u>kalikjunnu.</u></i>
	They play cricket.	<i>Teo cricket <u>rame chhe.</u></i>	<i>Avar cricket <u>kalikjunnu.</u></i>
Past	I played cricket.	<i>Hu cricket <u>ramyo/rami.</u></i>	<i>Njan cricket <u>kalichu.</u></i>
	You played cricket.	<i>Tu cricket <u>ramyo/rami.</u></i>	<i>Nee cricket <u>kalichu.</u></i>
	Ram played cricket.	<i>Ram cricket <u>ramyo.</u></i>	<i>Ram cricket <u>kalichu.</u></i>
	We played cricket.	<i>Ame/Aapne cricket <u>ramya.</u></i>	<i>Njangal / Nammal cricket <u>kalichu.</u></i>
	You played cricket.	<i>Tame cricket <u>ramya.</u></i>	<i>Ningal cricket <u>kalichu.</u></i>
	They played cricket.	<i>Teo cricket <u>ramya.</u></i>	<i>Avar cricket <u>kalichu.</u></i>
Future	I will play cricket.	<i>Hu cricket <u>ramish.</u></i>	<i>Njan cricket <u>kalikjum.</u></i>
	You will play cricket.	<i>Tu cricket <u>ramshe.</u></i>	<i>Nee cricket <u>kalikjum.</u></i>
	Ram will play cricket.	<i>Ram cricket <u>ramshe.</u></i>	<i>Ram cricket <u>kalikjum.</u></i>
	We will play cricket.	<i>Ame/Aapne cricket</i>	<i>Njangal / Nammal</i>

		<u>ramshu.</u>	<u>cricket kalikjum.</u>
	You will play cricket.	<u>Tame cricket ramsho.</u>	<u>Ningal cricket kalikjum.</u>
	They will play cricket.	<u>Teo cricket ramshe.</u>	<u>Avar cricket kalikjum.</u>

ii. Person Agreement

This is one of the fundamental concords found in the syntax of any language. Here, the verb form changes as the subject changes from the first person to the second and the third. English and Gujarati has verb forms changing with the change in person (particularly in 3rd person singular in Present Tense in English). In Malayalam, however, this change is not found. Thus, it is found that Gujarati is highly concord-sensitive than the other two languages as it has different forms in terms of both person and number. Table 2 below provides examples:-

Table 2

Person Concord in English, Gujarati and Malayalam

To come / Aavvu / Varuka			
	English	Gujarati	Malayalam
1 st person	I come – We come	<i>Hu <u>aavu chhu</u> – Ame / Aapne <u>aavie chhie</u></i>	<i>Njan <u>varunnu</u> – Njangal / Nammal <u>varunnu</u></i>
	I came – We came	<i>Hu <u>aavyo</u> – Ame / Aapne <u>aavya</u></i>	<i>Njan <u>vannu</u> – Njangal / Nammal <u>vannu</u></i>
	I will come – We will come	<i>Hu <u>aavish</u> – Ame / Aapne <u>aavishu</u></i>	<i>Njan <u>varum</u> – Njangal / Nammal <u>varum</u></i>
2 nd person	You come – You come	<i>Tu <u>aave chhe</u> – Tame <u>aavo chho</u></i>	<i>Nee <u>varunnu</u> – Ningal <u>varunnu</u></i>
	You came – You came	<i>Tu <u>aavyo</u> – Tame <u>aavya</u></i>	<i>Nee <u>vannu</u> – Ningal <u>vannu</u></i>
	You will come – You will come	<i>Tu <u>aavshe</u> – Tame <u>aavsho</u></i>	<i>Nee <u>varum</u> – Ningal <u>varum</u></i>
3 rd person	He comes – They come	<i>Te <u>aave chhe</u> – Teo <u>aave chhe</u></i>	<i>Avan <u>varunnu</u> – Avar <u>varunnu</u></i>
	He came – They came	<i>Te <u>aavyo</u> – Teo <u>aavya</u></i>	<i>Avan <u>vannu</u> – Avar <u>vannu</u></i>
	He will come – They will come	<i>Te <u>aavshe</u> – Teo <u>aavshe</u></i>	<i>Avan <u>varum</u> – Avar <u>varum</u></i>

ii. Gender Agreement

In Gujarati, the Subject and Verb agree according to gender which is not the case with English and Malayalam. English and Malayalam verbs are neutral in terms of gender. In

English, gender concord is not found except for reflexive and emphatic pronouns. In Gujarati, on the other hand, the verb forms take gender inflexions in many cases viz. Indefinite Past, Progressive Past, Progressive Future, Perfective Present and Perfective Future. Table 3 given below shows examples of Gender concord in all the three languages:

Table 3

Gender Concord in English, Gujarati and Malayalam

To learn / Shikhvu / Padikjuka			
	English	Gujarati	Malayalam
Indefinite aspect	Ram learnt English. Sita learnt English. The child learnt English.	<i>Ram English <u>shikhyo</u>.</i> <i>Sita English <u>shikhi</u>.</i> <i>Balak English <u>shikhyu</u>.</i>	<i>Ram English <u>padichu</u>.</i> <i>Sita English <u>padichu</u>.</i> <i>Kutti English <u>padichu</u>.</i>
Progressive aspect	Ram was learning English. Sita was learning English. The child was learning English. Ram will be learning English. Sita will be learning English. The child will be learning English.	<i>Ram English <u>shikhto</u> <u>hato</u>.</i> <i>Sita English <u>shikhti</u> <u>hati</u>.</i> <i>Balak English <u>shikhtu</u> <u>hatu</u>.</i> <i>Ram English <u>shikhto</u> <u>hashe</u>.</i> <i>Sita English <u>shikhti</u> <u>hashe</u>.</i> <i>Balak English <u>shikhtu</u> <u>hashe</u>.</i>	<i>Ram English <u>padikjukairunnu</u>.</i> <i>Sita English <u>padikjukairunnu</u>.</i> <i>Kutti English <u>padikjukairunnu</u>.</i> <i>Ram English <u>padikjukairikjum</u>.</i> <i>Sita English <u>padikjukairikjum</u>.</i> <i>Kutti English <u>padikjukairikjum</u>.</i>
Perfective Aspect	Ram has learnt English. Sita has learnt English. The child has learnt English. Ram will have learnt English.	<i>Ram English <u>shikhyo</u> <u>chhe</u>.</i> <i>Sita English <u>shikhi</u> <u>chhe</u>.</i> <i>Balak English <u>shikhyu</u> <u>chhe</u>.</i> <i>Ram English <u>shikhi</u> <u>gayo</u> <u>hashe</u>.</i>	<i>Ram English <u>padichairunnu</u>.</i> <i>Sita English <u>padichairunnu</u>.</i> <i>Kutti English <u>padichairunnu</u>.</i> <i>Ram English <u>padikjumairikjum</u>.</i> <i>Sita English</i>

Sita will have learnt English.	<i>Sita English <u>shikhi</u> <u>gai</u> <u>hashe</u>.</i>	<i><u>padikjumairikjum</u>.</i>
The child will have learnt English.	<i>Balak English <u>shikhi</u> <u>gayu</u> <u>hashe</u>.</i>	<i>Kutti English <u>padikjumairikjum</u>.</i>

Except, Subject-Verb Concord, there are other types of concord as follows:

2. Adjective Concord in Noun Phrase

Usually in Gujarati, the adjective agrees with the ‘qualified’ in terms of number and gender. In case of pronouns, the adjective retains its form irrespective of the person – first, second or third. In contrast, adjectives in English and Malayalam retain a single form irrespective of number, gender and person. Thus, adjectives in Gujarati take different morphological forms in order to establish number and gender concord while those in English and Malayalam don’t. See Table 4 given below for example:-

Table 4

Adjective Concord in Noun Phrase in English, Gujarati and Malayalam

	Gujarati		English		Malayalam	
	Singular	Plural	Singular	Plural	Singular	Plural
Masculine	<i><u>Saro</u> chhokro</i>	<i><u>Sara</u> chhokra</i>	Good boy	Good boys	<i><u>Nalla</u> aankutti</i>	<i><u>Nalla</u> aankuttigal</i>
Feminine	<i><u>Sari</u> chhokri</i>	<i><u>Sari</u> chhokrio</i>	Good girl	Good girls	<i><u>Nalla</u> penkutti</i>	<i><u>Nalla</u> penkuttigal</i>
Neuter	<i><u>Saru</u> pustak</i>	<i><u>Sarā</u> pustako</i>	Good book	Good books	<i><u>Nalla</u> pustakam</i>	<i><u>Nalla</u> pustakangal</i>

However, there are certain exceptions in Gujarati where the adjective retains the same form in case of all the three genders and all the three persons, both in singular as well as plural. See the table 5 for example:-

Table 5

Exceptions in Adjective Concord in Noun Phrase in Gujarati

	Singular	Plural
Masculine	<i><u>Sundar</u> chhokro</i>	<i><u>Sundar</u> chhokra</i>
Feminine	<i><u>Sundar</u> chhokri</i>	<i><u>Sundar</u> chhokrio</i>

Neuter	<u>Sundar</u> ful	<u>Sundar</u> fulo
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Similarly, there are certain exceptional adjectives in Malayalam which change according to the gender.

3. Participle Concord

Participle is a word formed from a verb which functions as an adjective. It is called an adjective-verb. In Gujarati, the participle agrees with its 'object' in terms of number and gender. In case of pronouns, the adjective retains its form irrespective of the person – first, second or third. In contrast, adjectives in English and Malayalam retain a single form irrespective of number, gender and person. Thus, adjectives in Gujarati take different morphological forms in order to establish number and gender concord while those in English and Malayalam don't. See Table 6 for example:-

Table 6

Participle Concord in English, Gujarati and Malayalam

PRESENT PARTICIPLE						
	Gujarati		English		Malayalam	
	Singular	Plural	Singular	Plural	Singular	Plural
Masculine	<u>Dodto</u> <i>chhokro</i>	<u>Dodta</u> <i>chhokra</i>	Running boy	Running boys	<u>Odunna</u> <i>aankutti</i>	<u>Odunna</u> <i>aankuttigal</i>
Feminine	<u>Dodti</u> <i>chhokri</i>	<u>Dodti</u> <i>chhokrio</i>	Running girl	Running girls	<u>Odunna</u> <i>penkutti</i>	<u>Odunna</u> <i>penkuttigal</i>
Neuter	<u>Dodtu</u> <i>kutru</i>	<u>Dodta</u> <i>kutrā</i>	Running dog	Running dogs	<u>Odunna</u> <i>patti</i>	<u>Odunna</u> <i>pattigal</i>
PAST PARTICIPLE						
	Gujarati		English		Malayalam	
	Singular	Plural	Singular	Plural	Singular	Plural
Masculine	<u>Bolelo</u> <i>shabda</i>	<u>Bolela</u> <i>shabdo</i>	Spoken word	Spoken words	<u>Samsarikk</u> <i>unna</i> <i>vakku</i>	<u>Samsarikkunna</u> <i>Vakkukal</i>
Feminine	<u>Boleli</u> <i>bhasha</i>	<u>Boleli</u> <i>bhashao</i>	Spoken language	Spoken languages	<u>Samsarikk</u> <i>unna</i> <i>Bhasha</i>	<u>Samsarikkunna</u> <i>bhashakkal</i>

Neuter	<i><u>Bolelu</u></i> <i>vakya</i>	<i><u>Bolelā</u></i> <i>vakyo</i>	Spoken sentence	Spoken sentences	<i><u>Samsarikk</u></i> <i>unna</i> <i>vakyam</i>	<i><u>Samsarikkunna</u></i> <i>Vakyangal</i>
PASSIVE PARTICIPLE						
	Gujarati		English		Malayalam	
	Singular	Plural	Singular	Plural	Singular	Plural
Masculine	<i><u>Bolayelo</u></i> <i>shabda</i>	<i><u>Bolayela</u></i> <i>shabdo</i>	Spoken word	Spoken words	<i><u>Samsarikka</u></i> <i>ppe-dunna</i> <i>vakku</i>	<i><u>Samsarikkappe-</u></i> <i>dunna vakkangal</i>
Feminine	<i><u>Bolayeli</u></i> <i>bhasha</i>	<i><u>Bolayeli</u></i> <i>bhashao</i>	Spoken language	Spoken languages	<i><u>Samsarikka</u></i> <i>ppe-dunna</i> <i>bhasha</i>	<i><u>Samsarikkapped</u></i> <i>unna bhashagal</i>
Neuter	<i><u>Bolayelu</u></i> <i>vakya</i>	<i><u>Bolayelā</u></i> <i>vakyo</i>	Spoken sentence	Spoken sentences	<i><u>Samsarikka</u></i> <i>ppe-dunna</i> <i>vakyam</i>	<i><u>Samsarikkappe-</u></i> <i>dunna vakyangal</i>

5. Gender Concord in English Pronouns

In English, reflexive and emphatic pronouns agree with the subject in terms of number and gender. This is a unique feature which is not observed in Gujarati or Malayalam. For examples, refer Table 7 and Table 8:-

Table 7

Gender Concord in Reflexive and Emphatic Pronouns in English

	Reflexive Pronouns		Emphatic Pronouns	
	Singular	Plural	Singular	Plural
1 st person	I hurt <u>myself</u> .	We hurt <u>ourselves</u> .	I <u>myself</u> did the work.	We <u>ourselves</u> did the work.
2 nd person	You hurt <u>yourself</u> .	You hurt <u>yourselves</u> .	You <u>yourself</u> did the work.	You <u>yourselves</u> did the work.
3 rd person	He hurt <u>himself</u> She hurt <u>herself</u> . The child hurt <u>itself</u> .	They hurt <u>themselves</u> .	He <u>himself</u> did the work. She <u>herself</u> did the work. The child <u>itself</u> did the work.	They <u>themselves</u> did the work.

CONCLUSION

After comparing the system of concord in the three concerned languages, the researcher derives that in English, the Subject and Verb agree according to the number and person while in Gujarati, the Subject and Verb agree according to number, person and gender. English verbs are neutral in terms of gender. In English, gender concord is not found except for reflexive and emphatic pronouns. In Malayalam, the concord is comparatively simpler and easier. There is only one verb form found for indicating a particular tense and aspect. This verb form remains unchanged for all the three persons and number (i.e. Singular and Plural). Again, there is no difference in terms of gender also. Barring a few exceptions, Malayalam adjectives and participles don't change according to the number, person and gender. Thus, in terms of gender neutrality, Malayalam verb system is similar to that of English and not Gujarati with which it shares a common mother-language.

Further, it is noteworthy that this relatively simpler verb system, which is free from number, person and gender variations, causes difficulty for speakers of English and Gujarati whose mother-tongue is Malayalam. These speakers find a great difficulty in establishing concord between Subject and Verb in terms of number and gender and as a result, one often hears them speaking 'Bus aavyu' or 'Chhokro gayu'. Similar errors are noticed in Gujarati speakers of English who often say "The boy have come" or "He don't know English". A proper attention to the concord in English, in comparison to that in their mother-tongue can significantly help reducing these errors.

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“LIBRARIES AND SOCIAL MEDIA: MODERN PRACTICES AND COMING OPPORTUNITIES”

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Keywords: Social Media, Library, Users, Services, Resources

Now a day we hear the word social media in everywhere. Use of social media is necessary and one of the important parts of human life. With the increasing use of social medias, such as Face book, Twitter, You tube, What's App etc, library and librarians have start to use this tools to interact with their users on real time. This papers focus on different purposes for using social medias in the library, advantage of social media in the library, some challenges of using social medias, future of this medias and some commonly used social medias tools in the libraries.

Introduction:

Social connections have very important in library profession. Social networking sites built a relationship among a group with a common interest. Now in 21st century, professional groups started to spring up and in current time the library profession had its own groups with the sole purpose of sharing ideas, gathering first hand information regarding the profession and satisfied then users' multidimensional demand. With the increasing use of social medias such as face book, MySpace, Twitter, You tube, What's App etc, libraries and librarians have start to use these tools to interact with their users on real time. Social medias are used to provide latest information to users, for provide open source link of library resources, for providing information regarding new arrival books and journals and many more purposes.

Social Media and Library:

Social medias have capacity to built much closer relationship between library and their users. Now a days, library community use social medias are adhoc and experimental, but update these tools and they will play crucial role in library present and future. Social medias are now widely used librarians to fulfill a variety of objectives. This paper highlight the over view on how social medias are currently used by librarians and libraries for what purposes and their effect.

Different Purposes for Using Social Medias in the Library:

1. For promoting the events
2. To promote library services
3. For advertisement of library resources/collections
4. To update on library modernize
5. To promote new acquisitions coming in library to users
6. For promotion of library guides, exhibition guides
7. To built relation with new students joining the university
8. To engage with the academic community

9. To built relation with the wider community beyond the university e.g. the town in which the institution is based
10. To connect with distance learners for satisfied their information needs and give satisfactions
11. As a customer services tool- complaints, suggestions, enquiries, feedback
12. To highlight subject specific information related to specific subjects
13. For promote information literacy, technology and techniques
14. To promote courses and to develop institutional capabilities
15. As a research tool to locate official documents and studies

Related Studies:

Charniso and Barneet Ellis (2007) found that library was in limelight because of providing a range of services through Face book, such as library tour and promotion of resources. This study also found that use of social media in the library was also helpful for closer working relationships between staffs.

Kai Wah and Du (2012) Clarified that how social media use is become main stream in the libraries. In this study library covers are Asia, North America and Europe. This study found that 71% were use social media currently and 13% says that they planned to use them. Study also found that Face book and Twitter were the most commonly used tools in libraries.

Taylor and Francis (2014) This study cover 497 responses' coming from different international libraries community. This study found that 70% of librarians now feel that the use of social media is one of the important parts. 68% libraries were managing between one and four social media accounts. Study also highlight that 61% librarians having a social media account for from three years or longer.

Advantages of Using Social Media in the Library:

Librarians and libraries are must use social medias because;

1. The cost of using social medias are to be low rate.
2. Use of social media requires little training.
3. It promotes library services and disseminates and delivering latest information more directly to library users.
4. It increases interactions and participation with library users.
5. With the use of social medias, users give the feedback and enhance user services as per coming feedback from users.
6. It can help to increase use of content.
7. It increases the communication between libraries, other departments' users and other institutes.
8. It helping to build institution reputation more broadly.

Challenges of Using Social Medias:

Using social medias in libraries are associated with some challenges. This includes the following:





- Social medias can require significant time dedication from library staffs.
- It can require technological and technical expertise.
- Use of social media is a challenge for librarians to use an informal but presentable tone.
- It can require training for using this medias.
- Problem of limited library budget to support more advance social


- Library staffs need work hard for users likes and so on.
- With using of social media, it can be difficult to maintain library brand for content/resources made available via social media.
- With the use of social media, there are potential copyright issues.
- Some other factors such as internet speed, connectivity, coverage, technological infrastructure, government rustications, management interest etc may restrict access of social media.

The Future of Social Media in the Library:

Latest development and fast adoption of technologies indicate that social medias are seen as an important support tools for change into this new role. It is difficult to forecast that how social media and its use will develop in library so the priority for librarian that first it is to remain experimental and flexible. There are challenges in the future that how much information and contents being consume through social medias by the humans. Librarians are also giving paths for find complex content and develop smart applications for users to give good services and for getting users satisfaction.

Commonly Used Social Medias Tools in Libraries:

Logo	Social Media	Uses
	Twitter	<ul style="list-style-type: none"> ➤ For dissemination of library news and information ➤ Built connections with users and researchers ➤ Built connections with others libraries, librarians and institutions ➤ Getting users satisfaction from provision of customer services
	Face Book	<ul style="list-style-type: none"> ➤ For distribution of library news and information ➤ For sharing photo graphs and uploading videos ➤ To increasing use of online information network ➤ It will help to embark wide knowledge to the student's ➤ It works as a tool to mobilize library services among younger generation
	Pinterest	<ul style="list-style-type: none"> ➤ For Promotion of general library collections, digital and archive special collections and information literacy ➤ Making online repositories for students, users and researchers ➤ To display book titles to save time browsing and promote new titles ➤ To provide area for students and subject specialist to pin reviewed and recommended reading for a particular topic ➤ Develop communities with other online libraries
	YouTube	<ul style="list-style-type: none"> ➤ For uploading videos related libraries and beneficial to users for satisfied users needs.

	What's App	<ul style="list-style-type: none">➤ Instant and fast information sharing with users➤ For connecting with members and users➤ Any issues can be discussed and clarity sought and speedy➤ All members can discuss and give their suggestions➤ Use of emoticons instead of writing long winded answers
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Conclusion:

With the increasing the use and development in the social medias, most of the libraries and librarians are ready to adopt this medias for various purposes and getting benefit from this medias and connect more deeply with their users and others library community. It is important that frequently updating and use of this updating of social medias are important for libraries and librarians. So it is important to use this medias in the libraries for users and society.

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COMPARATIVE STUDY OF RELIGION AND SPIRITUALITY IN GREEN'S "THE POWER AND GLORY" & HESSE'S "SIDDHARTHA"

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Introduction :

Hermann Hesse and Graham Green both of the one of greatest literary figures in their respective time and countries. The present work deals with aware of self – realization, self – knowledge, spirituality and focus upon religious theme. This works of two great writers one of the 20th century German-Swiss novelist, poet and painter and other a British author, journalist. By this research work we come to know what is the common factor of the spirituality and religion, and examines the sin and salvation. We come to know the two basic facts are of as great importance to different communities like a Brahmin, a mohammedian, or a parse as to a Christian, so there gives us a understanding of literature at Universal.

Spirituality :

This is the reality of this time. In modern time some people who believe in hard work and here some people also available who has realization of Truth. In whole matter we can see the people who are divided into two parts. This is the mixed time, in which we can find two types of mentality, 'one is only for hard work, there is nothing super natural power, we can create own self, there isn't any maker of us, we make our self'. This is thought in which we find in people's mind and heart. And here we can see other bad quality of person and also we can say the great enemy of human being is, 'Proud' and other mentality which we find in people is, 'we are nothing, this all world is mortal. We are use of it? , We have only our 'Karma' which only comes with us, nothing else'.

Now, we can see how people divided into two parts. The people who think that only person's work can give him good life; they all follow the slogan of Swami Vivekananda, which is,

"A person is creator own Destiny"

- Swami Vivekananda

But, people give wrong direction to this slogan. Of course, here is talking about hard work, but it does not mean that a person start to feel that he is only one who can do anything, and there isn't any supreme power. This is the wrong thinking of today's people. How a person forget creator of world or earth? Money, luxury, work are able to change whole existence of person? How fool this thing is...!! Because of this wrong mentality and thinking world face natural circumstances often time. To prove this statement I want to give an example of destroy fully of people. In the 2001, in Gujarat, there came earthquake and thousands of people died suddenly. Other example is before some year, 'Kedarnath' came flood because of heavy rain and whole Kedarnath washed away with people whole city was destroyed fully. While whole city was sink in water, there only one thing was up of that water was, Idol of Lord Shiva. How is possible? If spiritual person will think, he can answer easily that this is the starting of destruction of the world, and who can do all thing God is always above all this things. This may be anger of god. Now, in a daze no one has fear of sin, no one has fear of any punishment given by God, so then what will be? Destruction of the world in different ways. Here I remind one sentence is,

“The great creator and Destroyer, Lord Shiva”

. Spirituality and religion is the most important aspect of our society. Our society is depending on religion and spirituality. In our history in Hindu religion always gives more important to religion because it's our part of life, and we can't bare that anything harm our life's part. Religion makes us very sensible, conscious and very importantly we become very spiritual and we become able to handle own society and our family. If God wants nothing from us, then the responsibility for happiness and sadness, poverty and wealth, pollution or sustainability - in short, heaven and hell - rests firmly where it belongs: with us. If religion were necessary for morality, there should be some evidence that atheists are less moral than believers "According to the United Nations Human Development Report (2005), the most atheistic societies - countries like Norway, Iceland, Australia, Canada, Sweden, Switzerland, Belgium, Japan, the Netherlands, Denmark, and the United Kingdom - are actually the healthiest, as indicated by measures of life expectancy, adult literacy, per-capita income, educational attainment, gender equality, homicide rate, and infant mortality. Conversely, the fifty nations now ranked lowest by the UN in terms of human development are unwaveringly religious." Causality? But obviously "religious faith does nothing to ensure a society's health."

Spirituality is a beyond life and death it not just a influence but a deep feeling of own experience.

Spirituality- the mere mention of the term reminds you of religion. It is a complete misconception. Being spiritual and religious is like saying apple and banana are similar. Spirituality is connecting with your inner self, thereby paving a way to connect with the universe. Universe has everything in abundance and indulging in a spiritual life will ensure that you are getting everything in abundance. Religion is a connecting with your outer self, and this religious way to connect with the whole. Let's have a look about the basic knowledge of what is actually Spirituality and Religion. "Compassion is the key to religion, the key to spirituality." "When you dethrone yourself from the center of your world and put another there, you achieve exist you go beyond yourself." "To every [secular advance] in society, there is a fundamentalist riposte. We have to grow up about it. All major social change is contested. It always has been, and whenever you try to suppress a fundamentalist movement, you drive it to extremity." "Whenever religion enters political debate, the willingness to compromise erodes. To fundamentalists, tolerance of the 'other' is a sin."

“ A belief in the existence and life of the spirit apart from and independent of the material organism , and in the reality and value of intelligent intercourse between spirits embodied and spirits discarnate “.

London spiritualist weekly journal.

People express and experience spirituality in different ways and for different reasons. You might prefer to express spirituality through religion, e.g. Buddhism, Islam, Christianity, Judaism, or you might choose to express and search for spirituality in other ways humanism, environmentalism or social action. you want it to be meaningful and not just fashionable or seen as ‘ Something to do ‘ Respecting other people's beliefs and practices is important for you not to feel like you have to follow someone else's believe in . Some people might tell you to forget it, and that it's a waste of time. But if you really believe there is something worthwhile in exploring your spirituality then go for it! If you haven't found what you are looking for, keep searching spirituality is a lifelong journey.

Religion :

The belief in and worship of a superhuman controlling power, especially a personal God or gods.

"Ideas about the relationship between science and religion"

The role of religion in social life depends very much on who you are and where you are. Religion is important because humans are still kids and try to rely on somebody for comfort or support. If you believe you will go to Heaven otherwise you will go to nowhere. They will give you human love but in the name of a super power. They try to answer all of your doubts with one book only. So make your life simple. If you do not have a religion you will have the freedom to understand all kind of religions and be independent or get lost in human jungle of different of thoughts. I don't have a religion but I have all religions' goods and reject bad I am happy every day. They try to answer all of your doubts with one book only. So make your life simple.

One must first define the meaning of religion and whether it is something that fits in our lives... A person's bhakti (devotion) is not successful without Shiva. I sing the praises of Ram, but do it with the Vishwas (faith) of Shiva and distribute Perm (love) in the world inspired by Krishna. If I were to quote an incident from the Ram Charity Manas, then I would say that when Lord Ram put the foundation of the Shola, he publicly proclaimed that for him God was a Sethubandh i.e. a bridge, which brings people together. 'Setubandh Rameshwaram' literally also means that. Lord Ram is God and even he says that Setubandh is his God. The act of bringing together people and creating bridges is in itself God. Shankar Priya Mum Drohi, Shiv Drohi Mum Das; Tehi Nar Kare Kalap Bhari Ghor Nark Mehi Vasa. Lord Ram says that the person, who is my devotee but against Shiva or is a Shiva devotee and is against me, will dwell in hell. Now, I don't know about hell or heaven; but I interpret it in this way that hell means a person would not be able to find peace or happiness, however wealthy or talented he maybe. So clearly there is no difference when it comes to Shiva and Ram. Lord Ram also said that whoever prays at Rameshwaram will obtain Sayuj Mukti or salvation. This should be interpreted in this way that a person will not be enslaved by anything in the world and live in great joy. Jo Rameshwar Darsan Karehi Jo Ganga Jal Aani Chadahi So Sayuj Mukti Nar Pahi He says, whoever does a pilgrimage to Rameshwaram, or he who brings the water of Ganges and offers to my Shiva would gain salvation... you see Ganges is the north of the country and Rameshwaram is in south, so this is also a bridge.

Religion was created by human to explain, contain and stimulate. Spiritual experiences. Religion serves as a container for spirituality, for those who have found the real purpose of religion. For others, religion acts as a pseudo-spirituality, relieving them of the responsibility to actually live a spiritual life. Religion is other people telling you what that experience is supposed to be. Religion seeks relationship with the Divine, but not union. Religion separates yawl from the Divine, while seeming to encourage closeness. Religion is the rules about the seeking, which insists on its rules as absolute truths. The aim beneficial member of the congregation. In religion, The goal of personal "Salvation" is achieved only by those who adhere to its beliefs and rules. Religion keeps you dependent and spiritually immature... unless you perceive the spirituality beyond it. Religion asserts that humans are imperfect and/or ignorant, if not actively sinful and evil. Religion then aims to set you straight and guide you how to improve yourself. Religion is the toddler- version of spirituality: it is a stepping stone and guide toward spiritual union. Religion claims that the Divine exists outside of yawl, and you are apart from it. has, the purpose of religion is then to make you acceptable to this outside judge. Religion usually demands unquestioning obedience to dogma. You know what you are told to know. Religion puts an intermediary between you and the Divine. It is someone else interpreting the divine for you. Religion confuses the basic

issues of power and control. It tries to control others rather than seeking to control self. Religion is a specific set of organized beliefs and practice, usually shared by a community or group. In past, people use of the word was easy to identify. "religion" meant. "belief in God" and, in general, was used to refer to the one true religion. At present, "religion" can mean anything at all, from the most personal and intimate spirituality for the individual to most diffuse culture activity in any given society.

Comparative study of Religious and spirituality :

Siddhartha and The Power and Glory are two different stories that have many similarities. They both show how the main character learns and grow while incorporating ideas of enlightenment Siddhartha achieves nirvana and Whisky priest gets to be with his Daughter. Both of the main character set out with goals and in the end these goals are accomplished. The both novel has the same main ideas which is to find one's inner peace, Siddhartha also struggles from a religious conflict. He begins his life as a Brahmin, but because of his dissatisfaction, left the religion in hope of finding something more. As a result Siddhartha becomes a wise and Jose achieves salvation. To have the Spiritual experience one should have to surrender his self, and become merely a part of everything else. The self-realization of Siddhartha becomes possible only after intense spiritual conflict and moral awareness. Many obstacles and distraction come in the way of Siddhartha's spiritual journey. He achieves the spiritual peace. His journey in search of spiritual quest over. Siddhartha feels a supreme kind of 'happiness' of life when he is reunited with nature. In Siddhartha there is an experience of ultimate joy of life which corresponds to 'happiness' and 'bliss' of life taught by all the saints, prophets, philosopher and mystics of world. The novel, thus, affirms the highest ideals of life thereby assuming the stature of an epic. Frankly speaking, both novels are more a blend of spirituality and religion. I would define the term self as your inner soul. In Siddhartha's journey, it is significant because that is what Siddhartha truly searches for. The novel power and Glory throws light on different situations, where the protagonist, the whisky priest is subjected to temptation and the way he endures physical, mental and spiritual pain to attain unearthly power and glory at the end. The priest as a person, who is entangled within the meshes of struggle with his conscience, with his duties to the church and to his illegitimate daughter. Although Greene does not give his own judgment of priest and his spiritual fate, there are multifarious proofs to show the fact that he believes the priest wins God's grace and goes to heaven. That is why he attributes these words to him: "He knew now that at the end there was only one thing that counted-to be a saint"(1) (PG, 210) while the priest thinks of himself as sinful, useless and glory. Although the priest has broken his vows and fathered a child during his life span, it should be asserted that he is nevertheless on his way to heaven: "He said, 'my children, you must never think the holy martyrs are like me. You have a name for me...I am a whisky priest. I am in here now because they found a bottle of brandy in my pocket'" (2) (PG.127)

"Spirituality is a human soul, and also the inside peace of mind"

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“Adjustment Level of School Going Children of Parents having Single Child and more than One Child”

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The present investigation was conducted with a view to conduct a comparative study: of School adjustment of school going children of Parents having single child and more than one child. Sample consisted of 120 children of Parents having single child and more than one child which was further divided into three groups:- (A) Parents having single child. (B) children of Parents having more than one child. (C) Groups of Children divided on the basis of Gender (Boy & Girls) of both Parents having single child and more than one child. Sinha and Singh Adjustment Inventory for school students was administered to know about the adjustment level of the children. Findings revealed significant difference among two groups and girls were found to be higher in adjustment level groups of (A & C) in comparison to Boys.

Key words: Adjustment, Parents of One child.

Many problems are available in student's age. International students face a variety of adaptation challenges while studying in the United States, and one of the goals of this qualitative study was to identify the kinds of problems that students of a mid-sized university faced. A second goal was to discover the kinds of behaviors and adjustment they used when faced with these problems.

Researchers have provided an understanding of the kinds of problems students have while adapting to students life, and one of the most discussed problems is with academic language. College students in a transitional period from late adolescence to early adulthood, meet quite a few new and ever complicated surroundings which they have never encountered before. They experience a wide variety of difficulties in making satisfactory adjustments in college life. Personality problems are frequently visible in college students by stresses met in attempted adjustment to perplexing situations. Therefore, college faculty and guidance person should be aware of the concerns and problems of the students whom they serve. If the information about adjustment problems of college students is available and their needs and feelings are considered and understood, the professional staff in college will be in a better position to provide adequate education for students.

During the last three decades, increasing attention has been given to personality development and adjustment problems of college students. A growing number of studies have been directed toward's exploring various aspects of college student's problems.

Early Exploratory Approach to The Difficulties and worries of students.

One of the earliest studies of the problems bothering students was conducted by Borass (1917). He found that the most frequent difficulties, which upperclassmen had experience as freshmen, were due to the complicated college life and connected with scholastic work. Other investigations (Sperle, 1928; Strang, 1929; Reinhart, 1933; Fury, 1939; Andrews, 1944; Hunter & Morgan, 1949) also revealed that academic problems were of greatest concern to students, especially to freshmen.

The student to be required intellectually to meet adult standards while his emotional life is still that of an adolescent. As a result, we find students who are more sensitive or anxious or moody or timid or egocentric or suggestible or exclusive, who require delicate

handling if their intellectual potentialities are to be brought out, for a maximum of intellectual achievement is not likely to occur where emotional conflicts are present. (Blanton, 1925).

Variables Involve:

In the present study level of Adjustment have been taken as the dependent variable, whereas demographic variables, gender and types of child Independent variable.

❖ Objectives of the study:

With References : to the above problem main objective of the study were given below. The students in this project chosen from Ahmedabad only.

1. To study the adjustment of boys and girls.
2. To study adjustment of school going children of Parents having single child and more than one child.

• Hypotheses:

- Ho1: "There is no significant difference between adjustment of boys and girls."
- Ho2: "There is no significant difference between adjustment of school going children of Parents having single child and more than one child."

Method

Participates:

A sample of 120 children was randomly selected from Ahmedabad city, Gujarat (60 school going children of Parents having single child and 60 more than one child.)

Instruments:

The scale of School Adjustment Index developed by DR. A.K.P.Sinha and Dr.Singh.

Procedure:

After finalizing the instruments and receiving the consent of the school going children of Parents having single child and more than one child chosen were requested to fill the School adjustment without omitting any item. All the data analysis using statistical measures such as mean, standard Deviation 't' test and person's product moment correlation.

❖ Research Design:

The aim of present research was to a study adjustment of children of Parents having single child and more than one child. 120 children were randomly selected from 60 children of Parents having single child and 60 more than one child from Ahmedabad city of Gujarat. Selection for sample random method was used. To check the differences between groups 't' test was used and to check relation between variables.

❖ Result and Discussion:

The aim of present research work was to a study adjustment of children of Parents having single child and more than one child. (120 children were randomly selected from 60 children of Parents having single child and 60 more than one child.) The 't' test was applied for the purpose of statistical interpretation to test the significant. Result and discussion for the present study are follows:

Table no. 1 Showing 't' value and mean differences between boys and girls.

Group	N	Mean	S.D	't' Value	Level of significant
Boys	60	28.48	4.99	4.09	0.01
Girls	60	31.73	3.60		

Significant at: 0.01 Level.

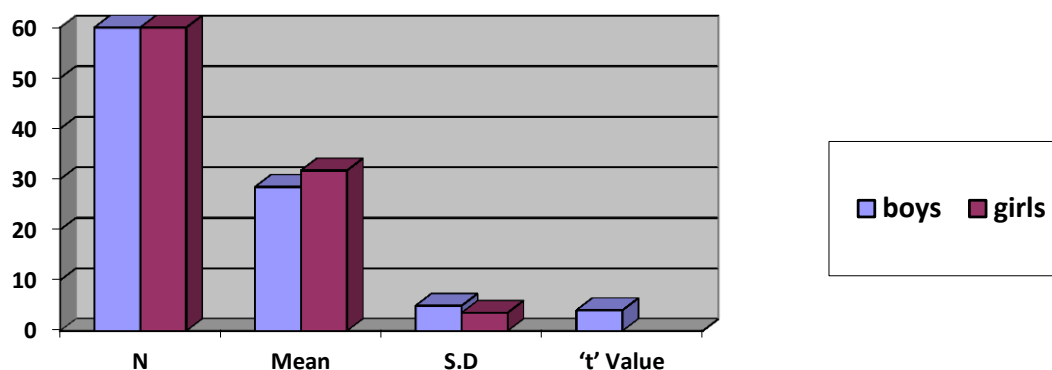


Table no. 1 shows adjustment boys and girls. For the boys the mean is 28.48 and S.D is 4.99. For the girls the mean is 31.73 and S.D is 3.60. For both group 't' value is 4.09 and level of significant is 0.01.

The girl's adjustment is higher than boys.

Table no. 2 Showing 't' value and mean differences between adjustment of children of Parents having single child and more than one child.

Group	N	Mean	S.D	't' Value	Level of significant
children of Parents having single	60	29.53	4.94	1.36	N.S
More than one child	60	30.68	4.28		

Not significant

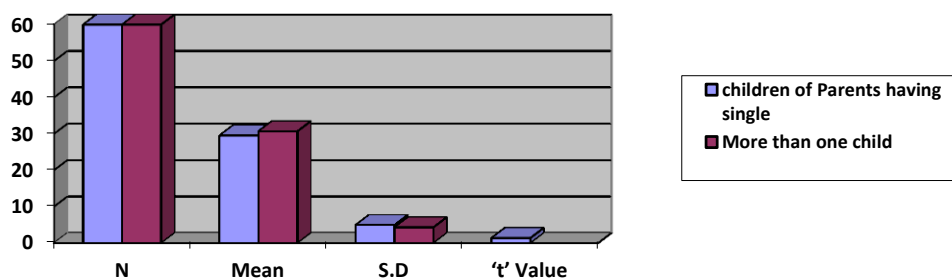


Table no. 2 shows adjustment of children of Parents having single child and more than one child. For adjustment of children of Parents having single child the mean is

29.53 and S.D is 4.94. For the and more than one child the mean is 30.68 and S.D is 4.28 . For both group 't' value is 1.36 and it is not significant.

✓ Summary of the Finding:

- The result show there is significant difference in the Adjustment by cause gender. For the boys S.D is lower and 't' value is significant at 0.01 level.
It mean level of adjustment in girls is more than boys.
- The result show there is no significant difference in the adjustment by cause of type of children.
It means level of adjustment is same in children of Parents having single child and more than one child.

- **Limitation of the study.**

The study was conducted in only Ahmedabad city (Gujarat) one of the most limitations of this study is small sample size of 120 children of Parents having single child and more than one child.

The finding made in the study may be biased participants in sample selection for this research random method was used. The present research is only a part of the study, thus generalization should not be consummated, and the scientific is not approached in the selection of sample. The conclusion of present research is partially significant.

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Importance of European Travelogues as Literary Sources to Study the Seventeenth Century India

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Key words: European travellers, national, international, trade, society, culture, political, social, economic, Persian, royal court, commoner people, Mughal period.

The accounts of the European travellers have been considered as one of the most authentic, descriptive and even primary sources by many historians and scholars. They even preferred the travelogues over the contemporary Persian and Indian texts for a long time for the study of the medieval and early modern India.

The present paper attempts to lay emphasis on the importance of the travelogues or travellers, accounts for the study of seventeenth century by providing reasoning facts and arguments. There were numerous travellers who travelled to India during the seventeenth century. These travellers recorded day to day events and their experiences which eventually formed an enormous storehouse of data. To further elaborate this, I have to diverge to seventeenth century India first.

With the arrival of the Mughals in India, the towns of Northern India witnessed a paradigm shift in their social and economic status. The chief characteristic of that age was that the social, economic and religious institutions were not distinct from one another. Moreover, they were intended for the welfare of all the stratum of people.

The history of India before the seventeenth century was greatly affected by the geographical situation of the country. Heretofore, the North and North-Western India had seen several invasions and destructive wars. This period oscillated between turmoil and political pandemonium. With the advent of the seventeenth century, there came stability of the government and the people pursued a better economic position in the society. As the Mughal rule confederated, it resulted in uniformity of administration along with harmony and security of life and property. The chief attribute of the Mughal period was that, they strived to centralize the administration. They also attempted to suppress the obstinate elements by preservation of law and order and placate the conquered people. Commercial contacts with the larger part of the world were also established ambitiously. All these factors culminated in the growth of innumerable towns in the northern region. With the upper classes generating more wealth than ever, along with the abundance of resources and rapid growth of entrepreneurs; and their involvement in trade and commerce unfolded a new design, in the urban society. The growth of the towns, their character and impact on the country as a whole immensely increases the importance of the study of the urban life of this period.

The seventeenth century India reached the pinnacle of its commercial prosperity and greatness. As a result of the improved economic system, the villages became prosperous and served better as economic entities. The agricultural surplus produce, apparently, led to the growth of the cities and widening of urban activities. Small markets therefore expanded, where surplus goods were sold through brokers, who were generally local men. In the course of time, these places evolved into 'mandis' or markets which subsequently developed into cities which differed in size and importance based on the volume of trade and facilities for transport of exportable goods.

Foreign merchants flocked to India and foreign factories were established in different towns and the Indian towns thus became repositories for multifarious trade and commerce of the globe. Several cities and towns in different provinces evolved as centres of extensive commercial activity. The middle class emerged as an influential stratum of society, which had an effective control over commerce and industry of the country. Money was advanced to Indian producers and manufacturers, and the commodities were purchased and stored by the foreign merchants to export abroad.

When Vasco De Gama discovered the Cape route in 1498, it served as the stepping stone of a new era of relationship between India and Europe. The sudden hunger for knowledge and adventure among the prestigious Europeans was an imminent outcome of the Renaissance. The interest in discovering places, trading and innovating was growing exponentially. After the return of Vasco da Gama with a valuable cargo of spices, a race for lucrative commerce began which included the Portuguese in the early 16th century and later the English and the Dutch who established their factories in 1600 and 1602 respectively. Even the French attempted to control the Indian market by setting up its factory in 1664.

These developments, along with the lure of quick fortune, the curiosity to know the unknown lands and the zeal of the missionaries drew a very large number of European travellers to India. These travellers visited India during the seventeenth century. Their accounts differ in quality as well as the fullness of their description. These travellers belonged to different nationalities, professions and religions. Mostly, they consisted of merchants, doctors, envoys, ecclesiastics, soldiers, fortune hunters and adventurers of all descriptions. Most of them were well educated, some of them even being scholars from prestigious universities, belonging to good families and having vast literary knowledge. They have provided plethora of data on the life of the people of Mughal India. The knowledge provided by them about the middle class along with the rural population is of great value, as this section of society was largely untapped by the indigenous writers of that period.

Most of the Indian historians recorded political events centered on the kings, nobles and the high officials of state. Persian chronicles, are mainly concerned, excepting a few; with wars, conquests, revolts, intrigues and palace revolutions. We find accounts in these chronicles of the magnificent ceremonial observances of the court, the jewels, swords, drums, standards, elephants and horses bestowed upon the dignitaries of the empire and the extravagant but spectacular life of the upper classes. The Indian writers seldom record the condition of the society, its conventional usages or the recognized privileges of different sections, its constituent elements and their mutual relations. They are equally deficient in observations regarding commerce, industries, police, security of life and property, civic amenities, local administration and such other subjects of importance.

These travelogues are a perfect store-house of information regarding matters of historical importance. Some of the travellers have left us short journals; others have left us more ambitious work and full accounts of the places they visited, and supplemented the same with accounts of contemporary events. The impressions left by the travellers are valuable and supply convincing, corroborative evidence of political, social and economic conditions of India. Their observations regarding India and conditions of life of the people of India are not based on conjecture but on their personal experiences. Although there is a long list of travellers who visited India during the seventeenth century, some of the important travellers whose accounts' are of crucial importance are Ralph Fitch, Willam Hawkins, Thomas Roe, Fransico Plseart, Peter Mundy, Mandelso, Tavernier, Bernier, Manuci, Thevenot, Thomas Bowrey, John Fryer and Ovington. There are still many more travellers whose accounts provide useful information.

The records of successive travellers offer stupendous information to scrutinize the subject. They describe the trade routes, towns, architecture, caravansarais, the events, the civic life, and the trade and commerce of the country. They give us an account of the standard of living of the various sections of Indian society, their houses, their dresses, victuals, games and pastimes. Following is some of the vivid information provided by the travellers on the above mentioned aspects. Ralf Fitch, John Mildenhall, William Finch, Thomas Coryat, Abbe Carre, De Laet, Mandelslo, Tavernier, Peter Mundy has described in detailed about various trade routes during seventeenth century. Tavernier described the route from Surat to Agra via Burhanpur and Sironj. He says, "There are but two roads from Surat to Agra, one by Burhanpur and Sironj and the other by Ahmadabad".¹ According to several travellers, a general practice gardens, tanks, cemeteries, cremation grounds and slaughter-houses were not located near the middle of the town. As for the town castle, there appears to have been no fixed pattern. It could be in one corner¹ of the town or it could be built on a nearby hill¹ or on elevated ground surrounded by habitation.¹ But it usually possessed effective defence, often with a river on either one side or on two sides.¹ If there was no river on any side, it was usually encircled by a deep ditch.¹

Many of the towns such as Ahmadabad¹, Broach¹, Daulatabad¹, Etawah¹, Mathura¹, Mandu¹, Ajmer¹ were fortified by stone walls and towns like Lahore¹, Cambay¹, Surat¹, Benares¹, Ahmadabad¹, and Burhanpur¹, were strongly fortified with brick walls. The side of the city which was adjacent to the river was protected by the river itself which acted as a protective barrier, hence a wall was not constructed for that side.¹ Ditches¹ were also constructed alongside the walls, for the purpose of defence. These ditches were also connected with rivers. Ralph Fitch observed that, "Agra and Fatehpur are two very populous towns".¹ Agra in the early seventeenth century according to Salbancke was "as great as London, and every populous".¹ "Delhi was as great as Paris", according to Bernier.¹ Bernier speaking about the houses of the upper stratum says, "The upper class mostly lived in the capital and the important provinces i.e. Agra, Delhi, Lahore, Multan and Ahmedabad. Their residences were generally situated on the banks of a river".¹ Another example where Ovington speaks about the food of the middle stratum of people, says, "The middle or the well to do classes such as the shopkeepers, traders, merchants, brokers and bankers used to have meals thrice a day, viz. 8-9 in the morning, 4-5 in the afternoon and 8-9 in the night.¹ Their meals consisted of wheat flour (*chapati*), boiled rice and assorted cooked vegetables. *Puris* and *luchis* also formed a part of their meals on special occasions".¹ It is evident from multiple travellers' account that the main choice of cloth for the poor and the common people was cotton, as it was widely available and inexpensive.¹ This was also due to the reason that India was a tropical country geographically, hence, mostly throughout the year except three to four months was hot or humid, which did not allow an overabundance of clothes.¹ Rich and poor in Calicut went around naked, only wearing silk or cotton cloth in the middle.¹ In Malabar, the king and the commoners wore very brief clothes and the king could be distinguished from the common man by the ornaments of precious metals he wore.¹ Similarly, in south India, the kings and princes did not wear much clothes or preferred cotton clothes over silk because of the excessive heat in the region.¹

These were a glimpse of the plethora of information available in the European travellers' accounts with much detail and lucidness. However, appropriate care should also be taken while studying these accounts, as their accounts, at many places have inaccuracies for different sorts of reasons. We must distinguish between facts and fancies, observations and opinions. In every case we must first examine, what chances the individual traveller had for learning the truth. It is difficult to accept every traveller's account as trustworthy or otherwise as a whole, and as such their statements have been accepted or rejected on the basis of

corroboration by other sources. They have their limitations. Their knowledge of the country was sometimes superficial. Travellers were inadequately informed about the geography of the country, and had no access to the authentic chronicles of the country, and for current events sometimes they depended on grape vine and conjecture, without bothering to test the accuracy of such information. Also, the travellers did not always bring an unprejudiced mind to a foreign land. In addition to it, their unfamiliarity with the language, customs and manners of the country sometimes led to misunderstandings. Sometimes wrong information passed from traveller to traveller and thus it gained wider currency. Their credulity and carelessness often landed them in serious blunders. At places they became self-assertive.

However, inspite of these limitations, the historical merit of these accounts considering the writers' learning, integrity and sincerity, cannot be minimized as a contemporary source for Medieval Indian history, and they will always remain indispensable for the study of the same. An exhaustive and critical study has been made of the growth of the medieval towns, their character and classification, their administration and pattern of urban society after going through all the available sources.

The scholars have resolutely followed the veracity of the European travellers' accounts. Thus, the valuable insight of travellers has provided us with the information about the trade and commerce, including both international and intra-national trade along with the growth and development of the towns and the cities as a whole entity. They also provide us with ample information to draw a complete picture of the Mughal India including the people, the communities, their religious and cultural beliefs and the overall living standard. The combination of these two forms the basis of the process of urbanization in the Mughal period.

The foreign records include accounts of contemporary foreign travellers and the correspondence of the employees of the English, French and Dutch East India Companies. In addition to them, Factory records, Court minutes, and accounts left by missionaries have also been studied. Amongst the early travellers the accounts of missionaries like the Jesuits, and other English traders and envoys like Ralph Fitch and Thomas Roe are the most important. These cover the period upon the first half of seventeenth century, while some later travellers, like Tavernier, Bernier, Manucci and Thevenot were more enterprising than the others, and spent long years in India and acquired firsthand knowledge of many towns and cities.

The travellers as can be understood from their brief introductions, most of them were educated and had scholarly reputation. Further, many of these travellers had good command over some Asian languages such as Persian, Turkish and Arabic etc. which further helped them to understand the Royal court proceedings, as well as in interaction with much of the commoners. This is the reason that their accounts are vivid and full of information.

In addition to the European travellers' accounts, the factory records of the various companies trading in the East, form a very valuable original source of information for the history of the period of our study. The published records and administrative manuals of the English Company include the Letter Book of the East India Company; letters received from the servants, and calendar of the Court minutes of the company. These series cover the period from 1600 to 1708. These letters and records which have been mainly collected by William Foster, deal mainly with the history of Indo-European trade, the commercial transactions of the foreigners in the different towns of the country, the towns which were the principal marts for European trade and the region where different goods were manufactured. These invaluable letters and reports help us in reconstructing the political, commercial and economic life of the country during the seventeenth century.

The letters of the servants of the Company, though mainly concerned with trade and commerce throw important sidelight on the administration, and social and economic life of the country. The Company's agents and officials had to proceed to important commercial towns for procuring commercial goods and as such they came in close contact with Indian merchants, artisans and the commercial life of the country. The officials wrote letters about their experiences on various subjects like the condition of the towns from commercial and economic point of view. These letters also contained information concerning the scope of trade in various towns, recommendations for starting new factories, exports and imports, obstacles in their business, while particular attention was paid to information regarding the products and manufactures of India. They also deal with the condition of the artisans, labourers, merchants, brokers and the relations between them; also the administrative and economic policy of the Mughal government and officials. They also give topographical details about many cities of the Mughal Empire and the various roads and means of communication between these cities.

Thus, one can say that the vast and vivid information available in the European travellers' accounts is indispensable for the lack of information available in the contemporary records on many fronts such as the common people, the trade routes, elaborated trade activities, detailed descriptions of towns etc. Further, when specifically discussing the seventeenth century India it is near impossible to understand any aspect without the use of the European travellers accounts.

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- 4 The fort at Burhanpur was situated in the middle of the town, Tavernier, Vol. I, p. 42.
- 5 Ovington, pp. 129-30; Finch, *Early Travels*, pp.133-34, 140; for the strategic situation of Allahabad fort see Tavernier, Vol. I, p. 95; Manucci, *Storia*, Vol. I, pp. 183-84.
- 6 The present fort at Bikaner, built in the last quarter of 16th century, is situated on a level ground outside the town. It has a very defensive and deep trench around the outer wall. It has no river flank. However, a big tank is still lying just near the front gate. The trench is still visible. The forts of Agra and Delhi also have trenches around the outer walls.
- 7 Thevenot, p.11. According to him, the town is enclosed with stone and brick-walls.; Nicholas Withington, *Early Travels*, p. 206; Edward Terry, *Early Travels*, p. 301; Finch, *Early Travels*, p. 173; De Laet, p. 19.
- 8 Mandelslo, p. 14, According to him, "Baroch standing upon a pretty high mountain, surrounded by a wall of free stone".; Thevenot, p. 9, he describes, "It is environed with

- stone walls about three fathom high”.; Pelsaert, p. 42, he says, “the town is surrounded by a wall of white stone and looks more like a fort than a city, it a kos in circuit”.
- 9 Tavernier, Vol. I, p. 116.
 - 10 De Laet, p. 63.
 - 11 Monserrate, *Commentary*, p. 92.
 - 12 Finch, *Early Travels*, p. 140; Thevenot, *Indian Travels of Thevenot and Careri*, p. 97; Fitch, *Early Travels*, p. 17.
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 - 14 Finch, *Early Travels*, p. 161, for Lahore, which was enclosed with a strong brick walls; Manucci, *Storia*, Vol. II, p. 186, he mentions, “wall of burnt bricks, high and provided with bastions”.
 - 15 Thevenot, p. 17; Finch, *Early travels*, p. 174
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 - 18 Thevenot, p. 11; De Laet, p. 19; Withington, *Early travels*, p. 206.
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 - 26 Ovington, pp. 184-85
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- 29 Bernier, p. 240.
- 30 Della Valle, Vol. II, p. 360.
- 31 Tavernier, Vol. I, p. 197.

A New Usability of ESP-8266 as an Internet Accessing Device under IOT

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Sensible homes refer to energy; economical, time saving and reduces the human efforts. Industrial content distribution network (CDNs) has Video-on-demand (VOD) services for on-demand capability provisioning on sensible TV (Home Automation). The content has full management and customization, so that they like self- managed content infrastructure. The initial capital investment for physical infrastructure was therefore costly and quite tough for management. The target of key suppliers was to cut back the server rental value by accessing through the economical and cheap ESP8266 chip to the cloud platforms on that dynamic server provisioning to cut back the server rental value that was the key objective for content suppliers. During this paper we tend to address the challenges of reducing the price of accessing the cloud platforms. We tend to gift the development of ESP8266 with the Arduino or microcontroller AR hooked up to urge the sensible tv, wherever all our selection of videos will be held on and retrieved at any time. Adafruit, Electrodragon, Sparkfun help to urge the chip. Through the software system development kit (SDK) in ESP8266 permits the chip to be programmed, that takes away the necessity of the microcontroller. Usually accessing cloud facility can manufacture high value however, this paper provides the replacement of accessing the cloud with the ESP8266 serial chip that operated in low power consumption with the low value as a result of it, there are 3 configurable sleep modes.

1. Introduction: Era of 2010s is era of Information. Information which is available to everyone via worldwide connectivity. This connectivity is possible because of Internet. [1]

Most used technology for accessing the internet is Wi-Fi. This paper focuses on a new device that has been introduced in Wi-Fi playground.

Purpose of this paper is to educate thoroughly about the device known as ESP8266.

ESP8266 is compact in form factor compared to other available Wi-Fi devices in the market. ESP8266 has integrated SoC(System on Chip). [2][3] Despite of being small in size it is equipped with fairly powerful processor and memory modules. It has reliable Wi-Fi connection and wide range of supporting Wi-Fi protocol. [4]

2. Overview of ESP8266

ESP8266 is developed by Espressif system which is a company based in Shanghai, China. ESP8266 is developed to be low in cost. It has support for full TCP/IP stack and MCU (Microcontroller Unit). [5]

This chip got recognition when it came to market in August 2014. This chip was introduced by a third-party manufacturer AI-Thinker.

ESP8266 is manufactured for making wireless networks and microcontroller modules.

ESP8266 is equipped with General Purpose Input/output (GPIO), Inter-Integrated Circuit (I^2C), Analog to Digital Conversion with 10 bit capacity (10 bit ATD), Serial Peripheral Interface (SPI), Integrated Inter IC Sound bus (I^2S) with Direct Memory Access (DMA) by shared pins with GPIO, Support of UART (Universal Asynchronous Receiver-Transmitter) on dedicated pins in addition transmit only UART and can be enable on GPIO 2 and Plus Width Modulation (PWM).[6][7]



Figure 1: Esp01 module by AI-Thinkers

It has L106 core processor. It is a 32-bit processor with capacity of 80MHz which can be overclocked to 160MHz.

ESP8266 is powered with 64Kb of Boot ROM, 64Kb of Instruction RAM and 96Kb of Data RAM. External flash memory can also be accessed by SPI. [8].

3. Comparison Table of Internet Accessing Device Used in IOT Platform

Name	ESP8266	RTL8710	NI6621- Y1	Onion Omega2
Standards	802.11 b/g/n	802.11 b/g/n	802.11 b/g/n	802.11 b/g/n
Frequency	2.4 - 2.5 GHz	2.4 – 2.5 GHz	2.4 GHz	2.4 GHz
Power	2.2V to 3.6V	3.0V to 3.6V	3.3V	3.3V
Memory	512kb	512kb	448kb	64MB
Wireless	Station, Access Point,	Station, Access Point,	Station,	Station, Access Point,
Network	Station + Access	Station + Access	Access Point	Station + Access
Mode	Point	Point		Point

UART	Up to 3	Up to 3	Up to 1	Up to 2
PWM	Up to 4	Up to 4	Up to 2	Up to 2
GPIO	Up to 17	Up to 19	Up to 32	Up to 15
Cost (INR)	159 - 199	299 - 599	499 - 599	849 - 999

Table 1: Various Wi-Fi Modules Available for IOT Development

4. Features of ESP8266

- ☐ Microprocessor
- ☐ UART
- ☐ I²C
- ☐ SPI
- ☐ GPIO
- ☐ PWM
- ☐ I²S

4.1 Microprocessor:

ESP8266 comes equipped with L106 processor. It is a 32 bit architecture processor, core of this processor is based on unveils diamond standard. This design is for simple controller application in SoC designs.

Benefits of this standard is it optimizes a set of diamond standard software tools and wide range of industry infrastructure partners support diamond standard protocol

4.2 Universal Asynchronous Receiver-Transmitter:

UART is an individual circuit which is being used for serial communication over a peripheral device serial port. UART will read bites of data and transmit it into individual bits in sequential fashion.

With the help of UART, ESP8266 can receive and send commands to external processor (like Arduino) or any other peripheral devices.

4.3. Inter-Integrated Circuit:

IIC or I²C is a multi-master, multi-slave, packet-switched, single-ended, serial computer bus invented by Philips Semiconductors.

In this design, processors and microcontrollers are commonly attached together by lower speed peripherals with short range of intra-board communication. [9]

4.4 Serial Peripheral Interface Bus:

It is a synchronous serial communication used for short distance communication between processor and Wi-Fi chip which are already embedded in the system. [10]

4.5 General Purpose Input Output Pins:

ESP8266 supports upto 16 pins of general purpose input output pins. Most of ESP8266 boards contain a flash chip which is connected with some or all of GPIO-06 to GPIO-11 pins. GPIO-00, GPIO-02, GPIO-15 are used as output pins in almost all the ESP8266 boards.

ESP8266 boards can be connected to other devices and can control other devices using GPIO pins by giving different values as output and accepting different values as input.[11]

4.5.1. Analog to Digital Conversion:

ADC (Analog to Digital Conversion) is a converter which is used to convert analog signals to digital signal or value.

ADC translates the analog electrical signals for digital data processing purpose.

The ESP8266 includes one ADC pin which can be used for reading analog signals and convert them to relative digital values. This ADC is not a part of included GPIO pins.

4.6 Pulse Width Modulation:

PWM (Pulse Width Modulation) is a technique, where pulsing signals are encoded to messages. Main use of PWM is to manage the flow of electric power being supplied to the electric devices.

By PWM, ESP8266 can control the RGB LEDs and speed of electric motor.

5. Pin-Description of ESP8266

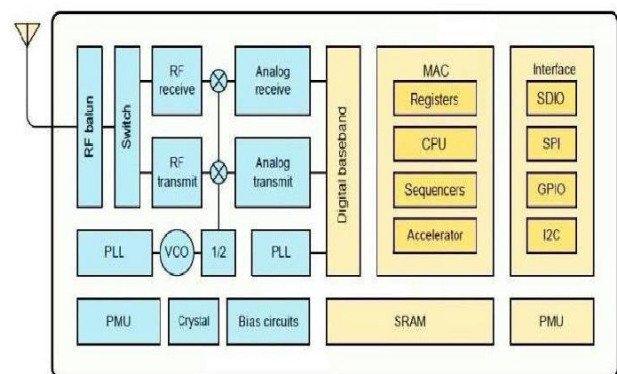
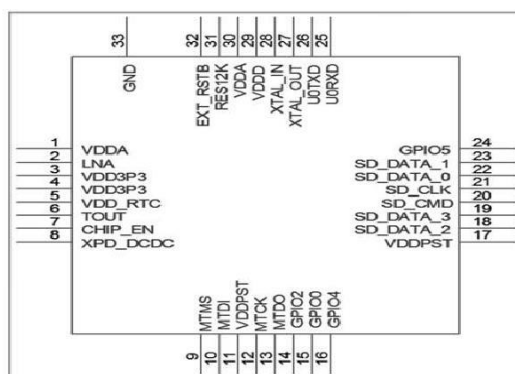


Figure 2: Pin description of ESP8266 Wi-Fi chip

Table 2: Detail Pin description of ESP8266 Wi-Fi Chip**6. Various modules with ESP8266 SoC**

No.	Name	Active Pins	LEDs	Antenna	Shielded
1	ESP-01	6	Yes	PCB Trace	No
2	ESP-01M	16	No	PCB Trace	Yes
3	ESP-02	6	No	U.FL Socket	Yes
4	ESP-03	10	No	Antenna Ceramic	No
5	ESP-04	10	No	None	No
6	ESP-05	3	No	U.FL Socket	No
7	ESP-06	11	No	None	Yes
8	ESP-07	14	Yes	U.FL Socket	Yes
9	ESP-07S	14	No	U.FL Socket	Yes
10	ESP-08	10	No	None	Yes
11	ESP-09	10	No	None	No
12	ESP-10	3	No	None	No
13	ESP-11	6	No	Antenna Ceramic	No
14	ESP-12	14	Yes	PCB Trace	Yes
15	ESP-12E	20	Yes	PCB Trace	Yes
16	ESP-12S	14	Yes	PCB Trace	Yes
17	ESP-13	16	No	PCB Trace	Yes
18	ESP-14	22	No	PCB Trace	Yes

Table 3: Various Modules of ESP8266 Wi-Fi Chip**7. Conclusion:**

This paper offers the essential data of IOT, wherever all the appliances of area unit are controlled and might additionally update the standing of the device. ESP8266 is extremely helpful in IOT trade wherever its price is economical, secure, power saving, and compact in style, and its performance is reliable. It's mainly used for aged folks, where all the devices of area unit are simply managed; once the users area unit is out of the city. The convenience is inflated by accessing, saves our valuable time and , cost. ESP8266 would not be burned by the users heating bill and additionally it's (cheap|low price|low-cost) in cost for our home automation.

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Creativity and Intelligence Level of Government and Private Aided School Students

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The basic aim of present investigation is to study the level of intelligence and creativity among government and private aided secondary school students. With reference to the above problem, main objectives of the study were [1] to study the level of intelligence and creativity of government and private aided secondary school students. [2] To study the level of intelligence and creativity of government and private aided secondary school students of both the genders. For that purpose 240 students were selected from different schools out of which 120 were taken from Government schools and the remaining 120 were taken from Private schools. Intelligence test by Dr. Desai and non verbal creativity scale by Baquer Mehdi were used for data collection. The data was analyzed by 't' test and correlation. Results indicate that level of intelligence and creativity was significantly higher among the girl students, where as compared to boy students. It was also found that level of intelligence and creativity was significantly higher among the girl students, whereas boy students of government school and also private school. There is no significant correlation found in level of intelligence and creativity of government and private aided secondary school students.

Creativity is a phenomenon whereby something new and somehow valuable is formed. The created item may be intangible (such as an idea, a scientific theory, a musical composition, or a joke) or a physical object (such as an invention, a literary work, or a painting).

Psychologists usually define creativity as the capacity to produce ideas that are both original and adaptive. In other words, the ideas must be both new and workable or functional. Thus, creativity enables a person to adjust to novel circumstances and to solve problems that unexpectedly arise. Obviously, such a capacity is often very valuable in everyday life. Yet creativity can also result in major contributions to human civilization. Examples include Michelangelo's Sistine Chapel, Beethoven's Fifth Symphony, Tolstoy's *War and Peace*, and Darwin's *Origin of Species*. One might conclude from these observations that creativity has always been one of the central topics in the field, but that is not the case. Although psychology became a formal discipline in the last few decades of the 19th century, it took several generations, before creativity attracted the attention it deserves. This neglect was even indicated in the 1950 Presidential Address that J. P. Guilford delivered for the American Psychological Association. Nevertheless, in the following half century, the field could claim two professional journals – the *Journal of Creative Behavior* and the *Creativity Research Journal* – several handbooks (e.g., Sternberg, 1999), and even a two-volume *Handbook of Creativity* (Runco & Pritzker, 1999). Although some psychologists might argue that creativity still deserves more research than it currently receives (Sternberg & Lubart, 1996); the fact remains that its status in the discipline has risen immensely in the latter half of the 20th century.

Numerous psychologists have investigated the relationship which exists between creativity and intelligence, and diverse results were found. Thus, Guilford (1950) includes creativity within the intelligence construct, Sternberg (1988) alludes to creativity as encompassing the intelligence construct; Gardner (1955) indicates a close relationship between creativity and the domain where certain intelligence is manifest; and for Getzels and Jackson (1962) and Torrance (1962), intelligence and creativity are independent.

Psychologists have essentially talked of creativity, in terms of the thought process. Several definitions of the concept are available. Different definitions stress different aspects of the concept; sometimes the same aspect is expressed using different terminology.

Creativity is the ability to produce ideas that are both novel and valuable. It correlates somewhat with intelligence. While psychologists have not adequately delineated the concept of creativity itself, it is understandable that there is a good deal of controversy in the existing theories of creativity.

As Guilford (1966) rightly remarks, there is a disagreement among theories attempting to account for the creativity. Some of the typical theories about creativity are outlined below. According to the psychoanalytic theories, the creative process involves regression from rational thinking towards primary processes.

Freud (1983), after analyzing the mental processes of the creative writers, comes to the conclusion that the creative work is a kind of sublimation of the repressed complexes.

Maslow (1968) holds that this capacity to regress in the service of the ego, retrieves material from the preconscious, and returns, it to the world of reality, as the vital aspect of creative process.

In his article on "Traits of Creativity", Guilford (1970) points out the importance of trait concepts. According to him traits are properties of individuals, and hence the most defensible way of discovering dependable trait concept at present, is that of factor analysis. He conducted a brief survey of the known primary trait that is believed to be related to creativity. The survey includes both aptitude and non-aptitude traits, latter being the traits of temperament and of motivation. After considering all the known factors that could be regarded as belonging in the intellectual category, Guilford proposes a system of those factors and calls it a 'structure of intellect'. Guilford points out fluency, flexibility, originality, elaboration, redefinition, and sensitivity to problems as aptitude traits.

The cognitive characteristics of the creative thinker are: He is likely to possess cognitive styles involving least censoring of information available from the external world. He has the 'willingness to take risks', a cognitive variable related to 'creatively gifted'. He is willing to 'have a go', intellectually speaking. He is 'flexible' and 'adaptable' and not 'rigid' in his intellectual functioning.

The study which had a great impact on psychologists in the field of education and which had set off a boom in research, into the area of creativity was the study of 449 high school children in Chicago, published by J. W. Getzels and P. W. Jackson in 1962. They compared a group of middle-class adolescent pupils who had scored well on intelligence tests with pupils who scored well on creativity tests designed by Guilford. They found that highly creative children were superior in scholastic achievement to pupils with high I.Q., although the highly creative had 20 I.Q. points lower than the high I.Q. students - indicating a positive relationship between creativity and academic ability. The highly creatives's, although having an average I.Q. 5 points less than their school population taken as a whole, performed better in school achievement. Getzels's and Jackson's (1962) study drew criticisms to its design and the sampling procedures employed. But the educational implications of Getzels and Jackson's study were undeniable. Several research studies replicated the study on other samples.

Yamamoto (1964) replicated Getzels's and Jackson's (1962) study on 272 ninth through twelfth grade students of the University of Minnesota High School. The students in each grade were grouped into three groups based on their level of creativity and intelligence scores. The groups were the high intelligence group (comprising students in the upper 20%

on IQ but not in the upper 20% on creativity scores), the high creative group (comprising students in the upper 20% on creativity scores but not in the upper 20% on IQ) and the high intelligent-high creative group which comprised students in the upper 20% on both the I.Q. and creativity measures. On analyzing the academic achievement scores of these groups, Yamamoto (1964) found no difference in academic achievement between the high creative and the high I.Q. groups, although there was a mean difference of twenty I.Q. points. The creative seem to be able to “compensate” for what they lack in intelligence by their creative ability to attain similar level of academic achievement.

Intelligence to be labeled as being “intelligent” imparts positive feelings, encourages self esteem and a sense of worth. Yet, what is intelligent and smart? This has been the focus of theories, definitions and philosophies dating as far back as Plato (428 BC); yet most presumably, dating prior to this historical figure, might be due to the fact that humankind is itself intelligent.

According to H. Gardner “intelligence is the ability to solve problems, or to create products, that are valued within one or more cultural settings.” According to D. Wechsler, “A global concept that involves an individual’s ability is to act purposefully, think rationally, and deal effectively with the environment.” There are different theories about intelligence, none of which agree with each other. Every approach to thinking comes up with its own different perspective and assumptions. The following are some of the major theories of intelligence that have emerged during the last 100 years.

The idea that general intelligence exists comes from the work of Charles Spearman (1863-1945) who helped develop the factor analysis approach in statistics. Spearman proposed that general intelligence is linked to many clusters that can be analyzed by factor analysis. Spearman, using an earlier approach to factor analysis, found that scores on all mental tests (regardless of the domain or how it was tested) tend to load on one major factor. Spearman suggested that these disparate scores are fueled by a common metaphorical “pool” of mental energy. He named this pool the general factor, or ‘g’ (Spearman, 1904).

L. L. Thurston, a critic of Spearman, analyzed his subjects NOT on a single scale of general intelligence, but on seven clusters of primary mental abilities, including: Word Fluency, Verbal Comprehension, Spatial Ability, Perceptual Speed, Numerical Ability, Inductive Reasoning, Memory. Later psychologists re-analyzed Thurstone’s data and found a weak relationship between these clusters, suggesting some evidence of a ‘g’ factor.

Howard Gardner (1983, 1999) supports Thurstone’s idea that intelligence comes in multiple forms. Gardner notes that brain damage may diminish one type of ability but not others. Howard Gardner proposes eight types of intelligences and speculates about a ninth one — existential intelligence. Existential intelligence is the ability to think about the question of life, death and existence. The eight types of intelligence are: linguistic, logical, spatial, musical, motor ability, interpersonal, intrapersonal and naturalistic.

Alfred Binet and his colleague, Theodore Simon practiced a more modern form of intelligence testing by developing questions that would predict children’s future progress in the Paris school system.

In the US, Lewis Terman adapted Binet’s test for American school children and named the test, the Stanford-Binet Test. The following is the formula of Intelligence Quotient (IQ), introduced by William Stern: $I.Q = M.A / C.A * 100$.

A valid intelligence test divides two groups of people into two extremes: the mentally retarded (IQ 70) and individuals with high intelligence (IQ 135). These two groups are significantly different.

Objectives:

1. To study the level of creativity and intelligence of secondary school students.
2. To study the level of creativity and intelligence of secondary school students in the context of their school type.

Hypothesis:

- Ho 1. There will be no significant difference between the mean score of intelligence of boys and girls of secondary schools.
- Ho 2. There will be no significant difference between the mean score of creativity of boys and girls of secondary schools.
- Ho 3. There will be no significant difference between the mean score of intelligence of government and private aided secondary school students.
- Ho 4. There will be significant difference between the mean score of creativity of government and private aided secondary school students.

Variables Involved:

In present study, the level of intelligence and creativity both have been taken as the dependent variables, whereas demographic variables such as type of schools, gender are the independent variable.

Instruments:

1. Intelligence test by Dr. Desai and non verbal,
2. creativity scale by Baquer Mehdi were used,

Method***Participate:***

In the study 240 students were randomly selected from Ahmadabad city of Gujarat. In this study 240 students were taken out of 120 students (60 were boys and 60 were girls) government secondary school students, 120 private secondary school students (60 were boys and 60 were girls) were taken as a participate.

Research Design:

The aim of present research was to study for intelligence and creativity of government and private schools of Ahmadabad city of Gujarat. Selection for participates, purposefully random method was used.

In this study 240 students were taken out of 120 students (60 were boys and 60 were girls) government secondary school students, 120 private secondary school students (60 were boys and 60 were girls) were taken as a participants. To check the differences between groups t-test was used and to check relation between variables Karl Pearson 'r' (correlation) method was used.

Procedure:

For the collection of required data for the study, researcher has taken permission of the principle of the selected schools in advance, after informed consent and establishing rapport. Detailed instructions regarding response on test were given. Once completed, the booklets were collected and participants were apprised for their cooperation. Each item was scored with the help of scoring key. All the completed tests were used for data analysis using statistically measures such as Mean, Standard Deviation and 't'- test and Pearson's product moment correlation.

Result and Discussion:

Result and Discussion for the present study are as follows:

Table 1. Mean differences, SD and t-values between boys and girls of secondary schools on intelligence :

Group	Intelligence			't'
	N	M	SD	
Boys	120	87.17	9.96	5.97*
Girls	120	95.12	10.68	

*Significant at 0.01 level.

Table 1 the 't' test has been applied to find out whether there is any significant difference in the intelligence with respect to their gender. Calculated 't' value is found to be 5.97 which is greater than the table value and significant at 0.01 level. Hence the null hypothesis, "there will be no significant difference between the mean score of intelligence of boys and girls of secondary schools" is rejected. Therefore it is concluded that "there is a significant difference between the mean score of intelligence of boys and girls of secondary schools." This result indicates that the mean scores for the variable of intelligence for boys were 87.17 and girls were 95.12 respectively. The mean value indicates that the girls scored better than the boy students score in the intelligence. It means that the girl students were more intelligent than the boy students.

Table:2 Mean differences, SD and t-values between boys and girls of secondary schools on creativity.

Group	Creativity			't'
	N	M	SD	
Boys	120	67.32	15.31	3.73*
Girls	120	74.63	15.01	

*Significant at 0.01 level.

Table 2 the 't' test has been applied to find out whether there is any significant difference in the creativity with respect to their gender. Calculated 't' value is found to be 3.73 which is greater than the table value and significant at 0.01 level. Hence the null hypothesis "there will be no significant difference between the mean score of creativity of boys and girls of

secondary schools” is rejected. Therefore it is concluding that “there is a significant difference between the mean score of creativity of boys and girls of secondary schools.” This result indicates that the mean scores for the variable of creativity for boys were 67.32 and girls were 74.63 respectively. The mean value indicates that the girls scored better than boys in creativity. It means that the girls were more creative than boys.

Table:3 Mean differences, SD and t-values between government and private aided school students on intelligence.

Group	Intelligence			‘t’
	N	M	SD	
Government aided School students	120	90.45	11.20	0.98*
Private aided School students	120	91.84	10.89	

*Not Significant.

From the result given in table 3, it appeared that the magnitude of intelligence among government and private aided secondary school students as the mean score were 90.45 and 91.84. The differences in terms of intelligence between government and private school students was also statistically tested by computing ‘t’ ratio which was also found not significant ($t = 0.98$). So the null hypothesis framed on this variable are accepted. Hence, it can be safely said that government and private secondary school student does not differ in intelligence. Thus hypothesis, presuming level of intelligence among government and private aided secondary school students was found to be not proved. It means that there is no significant difference between the mean score of intelligence of government and private aided secondary school students.

Table 4. Mean differences, SD and t-values between government and private aided school students on Intelligence

Group	Intelligence			‘t’
	N	M	SD	
Government aided School students	120	70.43	16.53	0.54*
Private aided School students	120	71.52	14.60	

*Not Significant.

From the result given in table 2, it show the magnitude of creativity among government and private aided secondary school students, as the mean score was 70.43 and 71.52. The differences in terms of creativity between government and private school students was also

statistically tested by computing 't' ratio which was also found not significant ($t = 0.54$). So the null hypothesis framed on these variables are accepted.

Hence, it can be safely said that government and private secondary school students do not differ in creativity. Thus hypothesis, presuming level of creativity among government and private aided secondary school students was found to be not proved. It means that there is no significant difference between the mean score of creativity of government and private aided secondary school students.

Summary of the findings:

- There is no significant difference between the mean score of creativity of government and private aided secondary school students.
- There is significant difference between the mean score of creativity of boys and girls of secondary schools. The girl students were more creative than boy students.
- There is no significant difference between the mean score of intelligence of government and private aided secondary school students.
- There is a significant difference between the mean score of intelligence of boys and girls of secondary schools. The girl students were more intelligent than boy students.

Limitations of the study:

This study is not without its limitations, this should be noted. The present investigation was carried out under the following limitations. This study was conducted only in Ahmadabad city (Gujarat). One of the limitations of this study is small sample size of 240 government and private aided school students. The findings made in the study may be biased by the incorrect information given by the participants. In sample selection for this research, random method was used, the present research is only a part of the study, thus generalization should not be consummated, and scientific method is not approached in the selection of sample. The conclusion of present research is partially significant.

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INDO-EUROPEANNESS OF LANGUAGES: A FAMILYHOOD

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Language is an effective medium to express thoughts and emotions of human beings. It is thought to be born along with the birth of mankind. Speech is the precious gift possessed by only animals called human beings. Speech differentiates human beings to other animals. Sanskrit Naiyavika believes that acquiring particular meaning of the particular word would be a divine gift. Sanskrit is believed to be the language of deities and later on achieved by human beings. Language might have evolved, as Darwin believes is a result of using organs of body when the primitive man learnt to stand on two legs. In the process of using the air flow of the lungs and moving the tongue in the mouth might have produced sound. Language is primarily spoken. It is evolutionary, not static.

Though the evolution of language is ‘anadi’ as Bhartuhari notes that the element of letter and word is unpredictable about its origin. The primitive men imitated the sounds of birds and animals, rivers, thunders of clouds. They imitated ‘bow-vow’ sounds of the dogs and the ‘Bow-Vow’ theory was established. The onomatopoeic and echoic words were used to bring rhythm in their routine which established the ‘Ding-Dong’ theory. Pooh-Pooh theory believes in interjectional sounds produced while expressing various emotions. The ‘Gesture’ theory is more sound as it believes in evolution of language through gestures and signs of the parts of body. The origin of language is a controversial issue. The element of letter and word has uncertain origin point. The philological studies consider that certain families of languages existed many years ago.

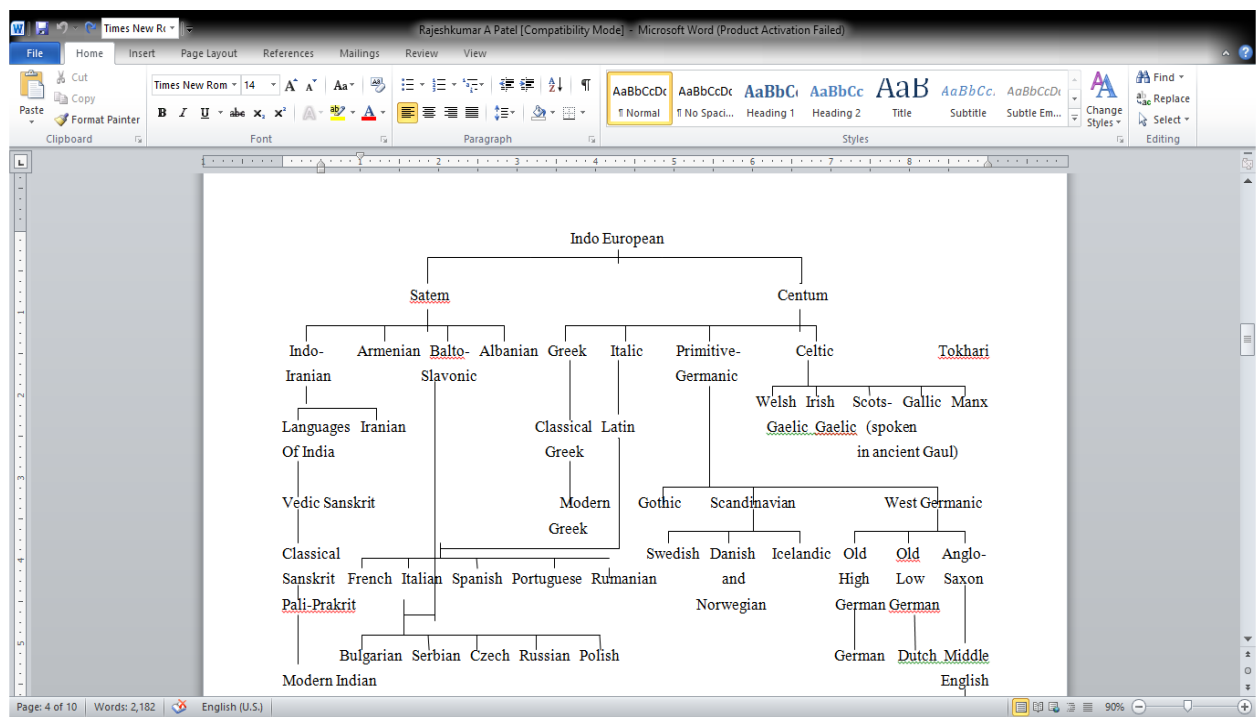
The languages of the world are classified into two groups. The first group is based on figures and shapes of the languages, and the second one on the basis of heresy. The classification of languages on heresy comprises of about hundred language families but only eleven of them are prominent. They are Indo-European, Dravidian, Agni-Asian, China-Tibetan, African-Asian, Japanese-Korean, Urai-Altain, Krokesian, Malayapolinasian, Amerindian. Indo-European is the major prominent family of languages covering major parts of the east and the west.

The study of eastern and western languages was based on the study of any one language partially or wholly. The comparative study of languages had a little scope in ancient time. During the Middle Age such comparative studies might have taken place. The translations of the Bible in various languages witnessed similarities and differences between two languages. In the opening of 10th century Polyglot Dictionary was prepared by Ambrozio Calepino. It is believed that a researcher translated some verses into five hundred languages. At that time Hebrew was considered the ancient language. Sir William Jones delivered a lecture at the Royal Asiatic Society in Calcutta and mentioned similarities among Greek, Latin and Sanskrit languages. It brought out a point that such relevance couldn’t be accidental. He also pointed out that those languages must have been originated from a common root. He established comparative philology and many researchers reshuffled for the

parent language. The scholars who worked to strengthen Jones' thoughts were Colebrook, Grimm, Schlegel, Rask, Bopp, Benfey, Jules Bloch, Wackernagel and many others.

The distinct geological character of languages of Europe and Asia like Greek, Latin, German and Sanskrit become a research point. The pre-historic Indo European language group was thought to be the parent language. Lokmanya Tilak believed that the Aryans migrated to the Middle Asia from the North Pole. The two groups of these people reached to Europe and Asia. The scholars like Maxmuller believe Asia to be the native of Aryan and dwelt around Volga river. In the view of modern researchers, the Indo-European people lived on the north of Caspian sea and between Uran and Altaic mountains. They were supposed to exist in Kirgiz landscapes. Considering it, F.T. Wood notes "This parent language has been variously named Aryan, Indo-Germanic and Indo-European." Further, he adds that Aryan has been abandoned for some time and is now applied rather to a later sub-division of the parent tongue of Sanskrit and the Indian group of languages as well as Persian. Indo-Germanic restricts its scope to Romance and Slavonic groups. Indo-European, hence is the apt term to include a large family of languages of Europe and Asia.

The Indo-European language was supposed to be spoken about 3000 B.C. by nomadic tribes wandering in the lands around the Black Sea. These tribes split up into various sections and moved in different directions across the continent of Euro-Asia, taking the parent language with them each group developed different dialect. Due to the two fold process of developing own dialect and the parent language, the original indo-European had split up into eight distinct language groups or dialects by 2000 B.C. The eight groups of a family sub-divided and provided multiplicity of languages:



It is believed that the people speaking Indo-European language might be called 'viros' as Sanskrit has the word 'vir', Latin has 'uir', German 'wer' and Irish 'fer'. Indian people might have migrated first to Balkh and they might be ancient Aryans. The first team of Indo-European community settled in Balkh. The second one reached to north-western area near Baltic. The third team of Hittait settled in Miner of Asia. The majority of these people settled in Europe but Tokhari and Hittait point out their place in Asia. The Eastern section comprises

four group of languages which have in common certain basic changes from the original system such as a general shift in the pronunciation of the so called guttural consonants g and k to a palatal position. The Indo-European, thus, assumed the primitive form for the numeral 100 as kmtom but various languages of the western set of groups such as Latin (Centum) retain the original k-sound. Sanskrit has changed the 'k' to 'sh'- sound using shatam for hundred. Thus, the Eastern languages are referred to as Satem languages and the western as Centum languages.

Classification of the Eastern languages:

The eastern group consists of four languages based on satem concept. They are Indo-Iranian, Balto-Slavonic, Albanian and Armenian.

- Indo- Iranian:

There are two sub-divisions of the group : Indian Aryan and Iranian languages. Indian Aryan languages comprise vedic Sanskrit, classical Sanskrit, Pali-Prakrit, Modern Indian Aryan languages i.e. Hindi, Bengali, Bihari, Marathi, Punjabi and Gujarati. Iranian has sub-division of Avesta and Old Iranian. Old Iranian comprises ancient Persian and Modern Persian. The Indian Aryan language has the oldest literary evidence 'Rigveda' The vedic verses of 'Rigveda' are believed to be composed 2500 year B.C. The ancient writing of Iranian is preserved in 'Avesta'. Pahlavi is the related Iranian form. Persian, Kurdish, Oceanic and Baluchi are the modern forms.

- Albanian- The ancient written form of the branch is not available. The branch has little historical content hence the study of the branch before 14th century remains undone.
- Armenian- Armenian branch contains a few Iranian words, the vowels 'I' and 'u' occur finally. For example, hinoy becomes hnoy.
- Balto-Slavonic –The sub-divisions of the branch are Baltic and Slavonic. Lithuanian is the important language of the branch even now-a-days. Lithuanian possesses six case endings. The following illustration shows its relevance with other family language:

Lithuanian	Greek	Sanskrit
Esti	Esti	Asti
Ugnis	Ignis	Agni

Slavonic form has three variations – Southern Slavonic, Western Slavonic and Eastern Slavonic. The modern languages of the branch are Bulgarian, Slovan, Czech, Slovak, Polish, Serbian, and Russian.

Classification of Centum languages :

- Greek : Greek is the most ancient language branch in this group. It has great influence on the western languages. Homer has been influential regarding his literary works written in Ionic form. There are two sub-branches – Eastern and Western Greek. Attic and Ionic are two major sections of the Eastern Greek. Doric

is the main form of the Western Greek. The ancient- Homeric Greek is more valuable than the modern Greek.

- **Italic:** It consists of Latin which is the most valuable language of Europe. It has preserved morphology of the Indo-European. The Italic can be sub-divided into two branches – Latin-Faliscan and Oscan-Umbrian. The ancient Latin literature is in the form of vulgar Latin. The modern languages French, Spanish, Portuguese, Italian, Rumanian have descended from that form. The Oscan-Umbrian can only be found in ancient monumental inscriptions.
- **Celtic :** There are three sub-branches of Celtic group. They are – Britannic, Gaelic and Gaulish. The main descendants of Gaelic form are the modern Irish, Scot. In the Brittany area Brittanic is spoken. Gaulish has been no more extant.
- **Primitive Germanic :** Teutonic is also used for Primitive Germanic branch. It is sub-divided into three main branches – Gothic, Scandinavian, and West Germanic. Gothic has no further branch. Scandinavian covers Swedish, Danish, Norwegian and Icelandic. West Germanic is the important branch as it is the predecessor of the English language. Old High German, Old Low German and Anglo-Saxon are its sub-branches. German, Dutch and Modern English are its forms. It covers the major part of Europe.
- **Tokhari :** It is invented in the modern time. The manuscripts found in 1904 A.D. from China consisting Buddha plays are in Tokhari. It is based on the word related to Tukhar community. It is believed to be one of Indo-European languages. The following resemblance makes it an Indo- European:

Sanskrit	Tokhari
Pitru	Patar
Matru	Matar

Indo-European is but one of number of families into which the world's languages may be divided; and it must be remembered too that there are still many languages, and even whole groups, that have not been examined scientifically, or committed to writing yet, and hence can't be fitted into any scheme of classifications. There are two outstanding characteristics of Indo-Europeanness-its structure and its vocabulary. The language may either have inflexion or be synthetic with full inflexions or analytic with few or none. The parts of speech like verb, noun will be found to be Indo-European. A few languages like Uralian do not have parts of speech. These languages are sometimes classified as agglutinative or incorporating. Many of the languages of U.S.S.R. are of this kind.

In the matter of vocabulary, Indo-European languages have so much in common viz. shared nucleus of fundamental root, the common basis of vocabulary may serve to distinguish them from all others. The names of family relationships, of elementary domestic materials, and of familiar animals can be seen to be shared by the Indo-European languages and not to be found in those forms except by borrowing outside those groups. It is traceable that in most of the Indo-European languages the personal pronouns bear a very close resemblance. The dispersal of the ancient Indo-European tribes by the time, took place. The more interesting is the close resemblance in the ancient languages and even in modern ones, of the cardinal numbers up to ten. The following table points out that the languages might have the names of the same numbers in French, Italian, Spanish and Portuguese closely resemble the Latin and are clearly derived from them :

English	Anglo-Saxon	Gothic	German	Dutch	Danish	Latin	Greek (English Literals)
One	ān	Tins	Eins	Cen	Een	Unus	Cis (en)
Two	Twa (Masctwegen)	Twai	Zwel	Twee	To	Duo	Duo
Three	Ori ¹	Orija	Drei	Drie	Tre	Tres	Treis
Four	Feower	Fidwor	Vier	Vief	Fire	Quattuor	tessara
Five	Fif	Fimf	Finf	Vijf	Fem	Quinque	Pentc
Six	Siex	Shihs	Sechs	Sea	Sex	Scx	Hex
Seven	Scofon	Sibun	Sieben	Seven	Syv	Septem	Hepta
Eight	Cahta	Shihu	Acht	Achr	Oile	Octo	Okto
Nine	Nigon	Niun	Neun	Negen	Ni	Noven	Ennca
Ten	Tien	shihun	schn	tien	ti	decem	deka

The ancient man counted on his fingers and couldn't count above ten. The finger counting reached up to ten with the help of two hands. The easiest way to count was to have pebbles. The Latin word for pebble is calculus, hence, the verb calculate appeared. The following are the most important sound changes that appear to have taken place in Primitive Germanic. Latin is taken for example.

p>f	Lat.pes,pedem; A.S.fot; Mod.Eng.foot
	Lat.piscis; A.S.fot; Mod.Eng.fish
	Lat.palar; A.S.faber; Mod.Eng.father
t>ð.	Lat.tres; A.S.ðri; Mod.Eng.three
	Lat.in; A.S. ðu; Mod.Eng.thou
	Lat.frater; A.S. broðor Mod.Eng.brother
k>h.	Lat.eamis; A.S.hund; Mod.Eng.hound
	Lat.car; A.S.heorle; Mod.Eng.heart
	Lat.capul; A.S.heafod; Mod.Eng.head
kw>hw.	Lat.quis; A.S.hwd; Mod.Eng. who
	A.S.waeter;
	Lat.aqua. Mod.Eng.water
	Gothic,a,a

The Indo-European covers a small world of languages and builds a familyhood of languages.

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Contributions of Panchasakha Literature to the Socio-Cultural Life of Odisha

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When there was an all-India phenomenon of Bhakti movement and Indian literature was fully saturated with the writings of mighty saints in all over India, Odisha shared this common platform and trends through a band of five fellow saint poets, generally known as **Panchasakha**. They were Balarama Dasa, Jagannath Dasa, Achyutananda Dasa, Ananta Dasa, and Jashovanta Dasa. They were all contemporaries of **Sri Chaitanya**. It is a common belief in Odisha that the epithet *Panchasakha* was used by Sri Chaitanya to refer to these saint poets. Their writings, enriched with philosophical ideas, religious themes, mythological episodes and socio-religious reforms, are famous as **Panchasakha literature** in the history of Odia literature and culture. Following the footstep of *Adikavi* (primordial or first poet) Sarala Dasa (who wrote Mahabharata in Odia language), *Panchasakha* wrote many sacred Hindu religious literature in vernacular language (Odia) and made them available to the common people. They reflected in their writings that complex thoughts and abstract feelings of Hindu philosophy could not only be expressed in Sanskrit language but also in common people's language. Their literary works are very valuable in bringing the socio-religious reforms in Medieval Odisha as most of these writings protested against Brahminical supremacy, superstitious practices in Hinduism, rigid caste system and externality in spiritual life, etc. Their writings like 'Odia Ramayana', 'Lakshmi Purana' of Balaram Dasa, 'Odia Bhagabata' of Jagannath Dasa, 'Harivamsa' and 'Sunya Samhita' of Achyutananda Dasa, 'Gita Govindachandra' of Jashobanta Dasa provided so much life learning lessons to the common people that in each Odia village, *Bhagabata Ghara* (place for preservation of 'Odia Bhagabata' and other religious scriptures) was established and these books were worshipped and recited every evening. Not only village but also every family of Odisha felt proud to keep these books in their houses, and read and recite them on important events and occasions. The language used by *Panchasakha* has gone so deep to the people of Odisha that even after centuries, people take a fancy to get by heart several lines from them and use them in their conversation as models of expression. The literacy rate of Odisha during that time was gradually increased for people's zeal to read 'Odia Bhagabata' and other books. In spite of modernization of society, *Panchasakha* literature is still popular and inspiring the life of the people of Odisha. Nowadays Odia T. V. Channels are telecasting some of their works through different programmes like dance, drama, song, serials etc. in order to reach them to the common people. The present paper makes an attempt to highlight the reflection of socio-religious reformatory ideas in *Panchasakha* literature and its influence on the life of the people through an analytical and explanatory approach of study. The paper also tries to focus on the contributions of their works in shaping and enriching the society and culture of Odisha.

KeyWords: Panchasakha, Bhakti movement, Panchasakha literature, Socio-religious reforms, philosophical ideas, Vernacular language, culture

The literature of Odisha has consistently played a significant role as a champion of reforming and enriching the Odia society and culture. It has produced famous Sanskrit works like 'Gita Govindam', 'Sahitya Darpana', 'Ekavali', 'Saraswati Vilasa', 'Kapila Samhita' and the like. From the 15th century Odia language was developed with its independent literary identity as

derived from ‘Odri’(Magadhi) apabhramsa.[1] Poet Sarala Dasa pioneered Odia language and literature by translating Mahabharata into Odia language. Odia literature was then consolidated and flourished by five fellow saint poets of Odisha, famous as *Panchasakha* of Sri Chaitanya’s times. They dominated the realm of Odia literature for about quite a century, from 1450 to about 1550 AD. The period dominated by *Panchasakha* is famous as *Panchasakha* age in Odia literature. Although the dates of their activity span was one hundred years, they are collectively known as “**Panchasakha**”, since they adhered to the same school of thought, *Utkaliya* Vaishnavism. Sri Chaitanya has referred to these five friends as *Panchasakha* and stated that they are like *Pancha Atma*, i.e. five souls .[2] They were not only Vaishnava saints but also poets, philosophers and reformers. The literary works of *Panchasakha* have been a dearest possession of every family in Odisha and powerful influence on the society, culture, belief system and values through the centuries. Their religious ideas and philosophy enriched the *Utkaliya* Vaishnavism. The *Panchasakha* literature had also exerted profound influence on poets, philosophers, and men of literature in later period of time. Even when society has been changing under modernizing forces, the importance and influence of their writings on the life of the people of Odisha is still noticed.

Panchasakha contributed a vast body of religious literature to Odia language and literature.

Most important writings of *Panchasakha* are ‘Jagamohana Ramayana’, ‘Vedantasara Gupta Gita’, ‘Brahmanda Bhugola’, ‘Bhaba Samudra’, ‘Gupta Gita of **Balarama Dasa** ; ‘Odia Bhagabata’(translation of Srimad Bhagbat Gita), ‘Tula Bhina’, Gaja Stuti’, Mruguni Stuti’ of **Jagannath Dasa**; ‘Harivamsa’, ‘Sunya Samhita’, ‘Gopala Ogala’, and ‘Gurubhakti Gita’ of **Achyutananda Dasa**; ‘Govinda Chandra Gita’, Sivasvaradaya’, ‘Premabhakti Brahma Gita’ of **Jashobanta Dasa** and ‘Hetu Udyia Bhagabata’, *Bhajan*as of **Ananta Dasa** . Most of the *Panchasakhas* had also written a number of *Bhajan*as (prayer songs) and *Mallikas* (speculations and predctions about the happenings of the future). The present work analyzes few of their writings to get a vivid picture of their contributions to the society, culture, religion and philosophy and literature of Odisha.

Panchasakhas were great socio-religious reformers. Through their writings , they wanted to abolish all barriers of caste, creed and other man-made discriminations. They openly challenged the Brahminical supremacy in society and advocated for common man’s access to *Shashtra*(Holy scriptures) and *Sadhana*(Spiritual practice). They looked forward to an open society based on new values of equality, human dignity and equal rights to attain self-realisation. It is known from the writings of Balaram Dasa and Achyutananda Dasa who rejected the *Chaturvanya* (four divisions of caste system) , given in *Purusasukta* of ‘Rig Veda’. Balaram Dasa has described *Chaturvanya* in an unconventional manner in his book, ‘Gupta Gita’. [3]

“The *Vaisyas* are the eyes of God,
the *Kashtriyas* are His ears;
the *Brahmins* are the air of His breath;
the *Sudras* are his mouths.
Thus four *varnas* emanated from
the divine light”.

In his ‘ Shri Gurubhakti Gita’, Achyutananda described that for taking initiation from a *guru*, one has to invite four persons from four *varnas* and treat them equally.[4] This equal treatment of four *varnas* was particularly directed against Brahminical supremacy.

In 'Jagamohana Ramayana', Balarama Dasa did not find any distinction between a *Brahmin* and a *Chandal* (low caste), and to him all were human beings of the same blood and flesh. To prove this, he has described about the close friendship between *Purushottama* Rama and Guhaka, a tribal chief of the forest. Both of them were so close that Rama delivered the message of killing Ravana first to Guhaka. Secondly, the poet also described about how Lord Rama was happily eating the berries already tasted by a Sabari (hunter woman) while he was in exile in the forest' [5]

Balarama Dasa protested against caste system and untouchability in his book, "Lakshmi Purana". This book is about the Thursday puja of Goddess Lakshmi or Sriya Chandanuni story in which once Goddess Lakshmi of the Jagannath; temple at Puri, is punished by Lord Balarama and Lord Jagannath; for going to the house of Sriya, a scavenger woman, who worshipped her with all devotion on a Thursday. For entering into the house of an untouchable, the Lords, particularly Lord Balarama, is terribly angry and being an obedient brother, Lord Jagannath finally compels to banish his spouse, Goddess Lakshmi from the precincts of the sacred temple. After Goddess Lakshmi leaves the temple, the miseries of the two divine brothers begin. Being suffered by poverty and hunger for 12 years, they at last came to the door of Goddess Lakshmi who served them with sumptuous dishes. Then Jagannath, Balabhadra and Goddess Lakshmi reconciled and returned to the Great Temple. Thereafter Goddess Lakshmi was permitted to visit the houses of her devotees freely irrespective of caste and creed. Lord Jagannath and Balabhadra also accepted the wish of Goddess Lakshmi that people of all denominations, from *Chandal* to *Brahmin*, would take Mahaprasad (food offerings to Lord Jagannath) together in the premises of the Jagannath temple. This practice is still continuing in the temple precincts of Jagannath temple at Puri. [6] Worship of Goddess Lakshmi on each Thursday of the month of *Margasira*, famous as *Gurubara Osha*, is observed by each household of Odisha with great devotion and 'Lakshmi Purana' is recited near the place of worship. Nowadays Odia T.V. channels are also telecasting the recitation of 'Lakshmi Purana' and drama on 'Lakshmi Purana' on every Thursday in the month of *Margasira* of Hindu calendar due to its popularity among Odia people. This book has not only tried to establish equality in society but also gender equality.

Except Jagannath Dasa, the other four members of the *Panchasakha* were non-Brahmins. In order to establish the status of *Sudras* in society, they gave up their original surnames and preferred to call themselves 'Dasas', meaning servants of God. They preferred to call themselves *Sudras* because they considered *Sudra* mentality as the most suitable one for developing *bhakti* or true devotion. A *Sudra* was capable of becoming a true devotee for his virtue of humility and service. In "Varna Samhita" (tika) Achyutananda Dasa writes:

"I have no faith in *Brahmins*, *Kshatriyas* and *Vaishyas*.

The low caste people (*Sudras*) are humble in mentality.

Sudras can render real service. They have no ego.

That is why Achyutananda preferred to call himself as *Sudra*." [7]

The *Panchasakha* challenged the Brahminical monopoly on the knowledge of religion as well as their religious authority. Balarama Dasa championed the cause of the *Sudras* at the *Muktimandap* (an institution, in keeping with the *Sabha* of Vedic times, that used to give the right participation in discourses to everybody) of Puri, challenged the orthodox *Brahmins* and proved that the *Sudras* were in no way inferior to them in *jnana* or knowledge. This is known from his book, "Vedantasara Gupta Gita" in which it is written that, there was a debate on some points in the *Vedanta* philosophy. In this debate, Balarama Dasa, who was present

there in the guise of a *Brahmin* solved the issue. But his real identity was soon revealed and the Brahmins rebuked him in harsh language and said that he had no right to listen to and participate in *Vedanta* discussion, being a *Sudra*. [8] He was kept in confinement by the king within the temple premises for the night but by the blessings of Lord Jagannath, he passed the test before king and *Brahmins*. The King and the priests had to surrender before his Vedic knowledge and the divine power and made him a request to give a discourse on *Vedanta*. [9]

Another saint poet of Panchasakha, Jashobanta Dasa has given importance on accepting Guru(preceptor) irrespective of caste, creed and colour. In his work, 'Gita Govinda Chandra', he has written about how a prince from Bengal named Govinda Chandra accepted Hadipa (a person from a sweeper caste) as his *Yogic Guru* being advised by his own mother. It is one of the valuable works which preaches that the *gurus* should be accepted irrespective of caste, creed and colour, if they were to possess real knowledge. [10] In the subsequent period, one poet named Yogindra Daivanya Bipra, had written "Tika Govinda Chandra" based on the subject matter of "Gita Govinda Chandra" in very simple and heart touching language. This book is very popular ballad song in Odisha. Till now in villages of Odisha, we can find yogis of Ntha cult-medicant singers, who used to sing the couplets of "Gita Govinda Chandra" while begging from door to door.

Jagannath Dasa's "Odia Bhagabata" (translation of Srimad Bhagabat Gita) contributed a lot to the socio-cultural life of Odia people. Its teachings are so simple and heart touching that it has served as the basic foundation of social and ethical values, and regulated moral attitude of the people for centuries. It became so popular that in each Odia village "Bhagabata Ghara" (Place of worship of 'Bhagabata' and other religious scriptures) came into existence and people assembled there every evening to hear the recitation of the "Odia Bhagabata". "The *Bhagabata Ghara*" gradually served as a temple of learning and education for the village people. The literacy rate of Odisha was increased as people loved to know the stories and life learning lessons from "Bhagabata." The religious and moral teachings of "Bhagabata" inspired the people to lead a sacred, frugal and peaceful life. The "*Bhagabata Ghara*" as such, served as a place of real education and imparted true knowledge to the village community. People's faith towards the "Odia Bhagabata" was so intense that this sacred religious book continued to be read by many persons; at the time of the out-break of epidemics like smallpox and cholera in villages continuously for the seven days, with the hope that the epidemics will disappear from the villages. It is stated that with this observance such epidemics also gradually disappeared from the villages. "Bhagabata" became so much a part of the life of the people that even before a dying man a chapter of the "Odia Bhagabata" is recited with the belief that the soul would obtain *Moksha* (liberation) immediately after death or would enter into a new body as per his/her own desire as depicted in the "*Bhagabata*". Nowadays this practice is also found in Odisha. The custom to observe continuous *Bhagabata Parayana* (chanting of the 'Odia Bhagabata') for seven days in any sacred month of the year with the chanting of '*Harinama*' by many persons, is in practice till today.

'Odia Bhagabata' had also developed many spiritual festivals in Odisha. Some of them were-week-long *parayana* (chanting of the 'Odia Bhagabata' and other religious texts) , *astaprahari* (recitation of Bhagabata for eight *praharas*(hours)), *chabisaprahari* (recitation of Bhagavat for twenty four *praharas*), *mass Bhagabata parayana* (Recitation of Bhagabata by all people Present there), *mela*, *melan* and *mahotsaba* (other spiritual festivals) .These festivals are used to observe at the *Bhagabata Ghara* with huge gatherings of the village people and at the end of every such festivity common meals were followed at the place. This kind of festivity created not only religious fervor but also an emotional integrity among the

people. All the people of the village had equal rights to discuss matters of village life by sitting within the four-walls of the “*Bhagabata Ghara*.” [11] It served for multipurpose uses like a temple, a school, a club, a library and a place to settle disputes. It was indeed the nerve-centre of village life right upto the beginning of 20th century. Nowadays importance of reading of “Bhagabata” is gradually decreasing among the young generation, as people are more inclined to materialistic life than spiritualistic. Still the complete set of “Bhagabata” is found to be worshipped along with domestic Gods and Goddesses in houses of Odisha. Odia T.V channels like “Prathana” is telecasting programme on recitation of “Bhagabata” and creating awareness among the people for spiritual development. Many writers, poets and scholars are also writing stories, poems and articles on the philosophy of “Odia Bhagabata” and bringing its moral and religious teachings to the people. Even today people love to use the couplets of “Bhagabata” to seek solace and consolation in tragedies. According to Sitakant Mohapatra, it is to the Oriyas what the Bible is to the Christian World.

While *Gaudiya* Vaisnavism was flourishing as court Vaisnavism in 16th century, propagated by Sri Chaitanya who converted the then *Gajapati* King of Odisha, Prataprudra Dev to his way of *Gaudiyan* Vaishnavism, “Panchasakha” during that time represented and flourished the traditional Vaishnavism of Odisha centering around Lord Jagannath. Though the *Panchsakha* acknowledged Sri Chaitanya as a great soul, their *guru*, and a great leader and prophet of Vaisnava faith, but they preached the *Utkaliya* Vaisnavism which is nothing but the Jagannath cult, free from intolerance and sectarian animosity. Jagannath cult is a wonderful synthesis of elements of numerous faiths like Buddhism, Jainism, Tantricism, Nathism, Shaktism, Shaivism and Vaisnavism. *Panchaskha* as staunch worshipper of Lord Jagannath, has followed this synthetic cult of Lord Jagannath and gave *Utkaliya* Vaishnavism a new vision and aspiration. Their writings are enriched with the philosophy of *Utkaliya* Vaishnavism and Lord Jagannath. The philosophy of *Utkaliya* Vaishnavism is mostly based on Upanishadic philosophy and emphasizes on a balanced and harmonious relationship among *Gyana*, *Bhakti* and *Yoga*. The impact of *Panchasakha* philosophy is reflected in the writings of many saint poets of Odisha like Bhimabhoi, Arta Dasa, Hadi Dasa, Mani Dasa, Chaitanya Dasa, Bahuda Dasa and Arakshita Dasa, etc. in the later period of time.

In most of their works, *Panchasakha* have established the supremacy of Lord Jagannath and *Jagannathadhama* (Puri). In Balarama Dasa’s ‘Bata Abakasa’, ‘Bhaba-Samudra’, ‘Lakshmi Purana’; Jagannath Dasa’s ‘Darubrahma Gita’, Achyutananda’s ‘Sunya Samhita’, we find the description of the supremacy and glories of Lord Jagannath who is incarnate of Lord Visnu. He is ‘*Purnabrahma*’ (full manifestation of Godhood). In ‘Sunya Samhita’, Achyutananda has described Puri as *Martyavaikuntha* (Abode of Lord Visnu on earth) where Lord Jagannath resides.

Panchasakha ushered a new tradition in the field of Odia devotional lyrics in its various forms such as *janana*, *bhajana*, *chautisa* (ballads) in honour of Lord Jagannath, the doctrines of *Sunyavada* (concept of void) and *Pinda-brahmanda tattwa* (theory of macrocosm in microcosm). Being influenced by such writings, many poets of the later period also composed ‘poems’, ‘lyrics’, ‘*bhajan*’ and ‘*janana*’ on Lord Jagannath and ‘*Puridhama*.’ Poet Nilambara Dasa’s ‘Deula Tola’, Mahadev Dasa’s ‘Niladri Mahodaya’, Jaya Sinha’s ‘Kshetra Mahatmya’, Rama Dasa’s ‘Dardhyata Bhakti’, Kavisurya Baladeva Ratha’s ‘Jagannatha Janana’, Dibakar Dasa’s ‘Jagannath Charitamruta’ are some of the writings about Lord Jagannath, written in the later period of time. [12] Following the footprint of *Panchasakha*, saint poets of later period like Hadi Dasa (‘Mallika’), Arakshita Dasa (‘Jnana Sagar Mallika’), Baikuntha Dasa (‘Bhabisya Purana’), Salabega (‘Kalibharata’) also wrote Mallikas. Till today, writings of Odia poets and writers are also enriched with the

greatness and glorification of Lord Jagannath, His Temple, His festivals, rites and rituals, etc. Many scholars have been influenced by the language and style of *Panchasakha* literature. *Panchasakha* writings, based on their ideology and philosophy have influenced and enriched medieval and modern literature of Odisha.

The contributions of *Panchasakha* literature to the socio-cultural life of the Odia people is far reaching and magnanimous. They introduced the concept of Liberal Humanism by showing the path for abolition of the downtrodden, casteism, and Brahminical supremacy in society. *Panchasakha* literature played a very commendable role in bringing common people in direct contact with the Hindu religious scriptures and thereby with the cultural heritage of the country. In view of Dr. Mayadhar Mansingh, "For the education and regeneration of the people of Orissa, they exercised their pens in all possible manners. They brought a spiritual lore that was sealed in Sanskrit to the door steps of the peasants of the cottage". *Panchasakha* literature has influenced Odia society, culture and literature for centuries. That's why they are considered as the real architects of Odia language and literature. Till Today, the large bulk of the people of Odisha pay homage to *Panchasakha* and read their books with great love and devotion.

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Deterioration of Manuscripts and Indigenous Methods used for Preserving These Documentary Cultural Heritage

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The whole world is filled with cultural heritage of all kinds generated by our ancestors. A large number of monuments, artefacts and manuscripts spread all over the world are finest examples of the artistic, scientific, architectural knowledge. These rich cultural heritages are a symbol of men's cultural identity and continuity. Cultural heritage is unique and irreplaceable, which places the responsibility of preservation on the present generation. Deterioration is a loss of structural capacity with time by the action of the external agents or material leaching (Saiz and Laiz, 2000). The worldwide distribution of manuscripts contain rich intellectual diverse cultural heritage, which are the legacy of traditional wisdom and priceless Divine knowledge of thousand years back. Manuscripts are the important cultural heritages which often found neglected in many parts of the world for decades. But more importantly manuscripts are needed to be conserve for safeguarding the records of the past history, culture and traditional knowledge. India possesses one of the largest collections of manuscripts comprising more than five millions of manuscripts on different materials. Manuscripts are handwritten documents on paper, palm leaf, leather, textile or other materials written more than seventy five years old that have significant historical, scientific or aesthetic value. There are several factors that deteriorate the manuscripts. The different types of deterioration of heritage collection are reflected in the form of wear and tear, shrinkage, cracks, brittleness, warping, bio-infestation, discoloration, abrasion, holes, dust, and dirt accumulation etc. The ravages of time, and extreme climatic conditions such as changes in temperature, humidity, intensity of light or even ignorance and most important biological agents, often destroyed priceless cultural property and records. It is therefore imperative that measures be taken at the earliest and in time to save and preserve these culture and heritage for posterity. This research paper contain an understanding of physical, chemical and biological agents, required to identify accurately so the proper conservation step can take to preserve these cultural heritage.

"Cultural Heritage is an expression of the ways of living developed by a community and passed on from generation to generation."

Keywords: Deterioration, Manuscripts, Cultural Heritage, conservation.

Introduction: The worldwide distribution of manuscripts contain rich intellectual diverse cultural heritage, which are the legacy of traditional wisdom and priceless Divine knowledge of thousand years back. . Manuscripts are the important cultural heritages which often found neglected in many parts of the world for decades. But more importantly manuscripts are needed to be conserve for safeguarding the records of the past history, culture and traditional knowledge. India possesses one of the largest collections of manuscripts comprising more than five millions of manuscripts on different materials. Manuscripts are handwritten documents on paper, palm leaf, leather, textile or other materials written more than seventy five years old that have significant historical, scientific or aesthetic value.(Patidar and Soni 2016) During the survey of India, it was observed that a large percentage of manuscripts were in bad condition due to biodeterioration and need immediate conservation. The problems differ from country to country, but in general one can say that the main cause of deterioration of this heritage is lack of awareness, lack of understanding of methods of preventive conservation, shortage of conservation facilities and lack of awareness.(Agarwal 2006)

Manuscripts written on olden days mostly used palm leaf, birch leaf, paper and vellum or parchment organic in nature and are prone to deterioration.

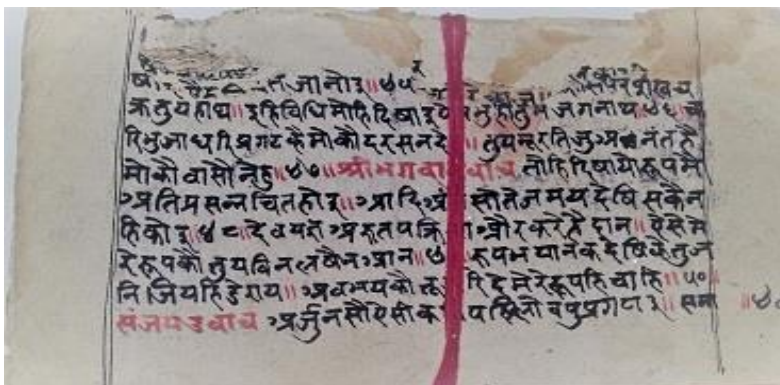


Fig: Folio of Manuscript deteriorates by the action of insects and microorganism.

The authors of manuscripts suggest some instructions to the owners how hard work they did to make the manuscripts and they should conserve these heritage for future reference and spread these wisdom to others with care.

“Kasten likhitam shashtram, Yatnen paripalyet”

In the above instruction found in the manuscript show that the author found it difficult to write that's why gave instruction to the owner to preserve these cultural, knowledgeable and art and culture with great care.

Review of Literature: Ripka (2005) observed and stated that generally, growth of microorganisms on mural paintings is supported by humidity, slight alkaline pH and the presence of organic and inorganic nutrient sources. Thiyam (2008) expressed that Manuscripts are one of the precious materials of our cultural heritage which act as a valuable source of history and knowledge and offering perspective on contemporary society. Due to decay and improper handling we are losing our manuscripts. Present progress in the field of information and communication technology (ICT) offers a solution to the problem. By the digitization projects, manuscripts can not only be stored and preserved, but also made available to the scholars, researcher and public. Fungus damages all types of manuscripts (paper, palm, birch and vellum), paper objects, textiles, paintings, and so on. Wrong, mishandling or casual techniques in packing of precious art objects result in damaging them. The weathering and decay of cultural heritages is a complex process caused by the interaction of many physical, chemical and biological agents. The different biological deteriogens are bacteria, algae, cyanobacteria, mosses, bryophyte, fungi, rodents, insects, birds and human play a role in the decay of monuments. (Farooq *et al.*, 2015). Kalaskar and Zodpe (2016) stated that the possible combinations of paper and printer ink with different dyes are the best method to protect the books, manuscripts and other library resources from fungal and bacterial growth.

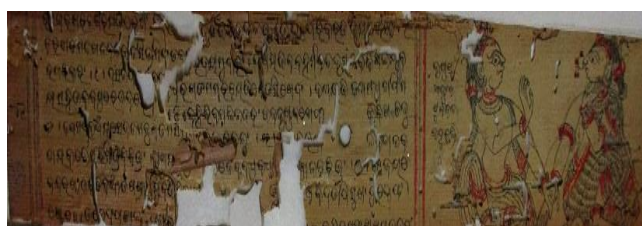


Fig: Folio of Palm leaf Manuscripts (Geet Govind by Jaidev) deteriorate by the action of insects and microorganism

Why there is a need to conserve Manuscripts

The world is full of cultural heritage of all kinds. A large number of monuments, artefacts and manuscripts spread all over the world are finest example of rich cultural heritage and a symbol of men's cultural identity and continuity. Cultural heritage is unique and irreplaceable, which places the responsibility of preservation on the present generation. The different types of deterioration of heritage collection are reflected in wear and tear, shrinkage, cracks, brittleness, warping, bio-infestation, discoloration, abrasion, holes, dust, and dirt accumulation etc. The ravages of time, and extreme climatic conditions such as changes in temperature, humidity, intensity of light or even ignorance and most important biological agents, often destroyed priceless cultural property and records. It is therefore imperative that measures be taken at the earliest and in time to save and preserve these culture and heritage for posterity. The legacy of physical artifacts and intangible attributes of a group or society, man-made heritage those are inherited from past, maintained in present and bestowed for the benefits of future generation are our cultural heritage.

Why Indigenous Methods?

Boyaghchi (2009) has explained a scientific elucidation for Hanzal extracts used by Iranian artists in making old paper manuscripts. She finds the good results for Hanzal extracts to inhibit biodeterioration of paper manuscripts. Baruah *et al.*, (2008) reported that main sources of deterioration and degradation of library resources are the bacteria and fungi. Biodeterioration of library materials is a worldwide problem and it cause great damage especially to unique manuscripts and rare books that are stored in library. Bakkali *et al.*, (2008) observed essential oils are volatile, natural complex, secondary metabolites, characterized by a strong odour and have a generally lower density than that of water therefore can be used for the controlling the biodeterioration . At the present scenario there are no dearth of modern chemical pesticides and repellants for the safe upkeep of manuscripts. The advent of technology has also given rise to greater concerns of preservation of manuscripts by adopting modern technologies. Still beside the modern technology the traditional methods of preservation are in vogue, as these methods have their own merits:

- These methods are not hazardous for human health.
- The Indigenous methods do not have any adverse effect on the materials.
- The methods do not require much expertise, equipment and money.

In this context an attempt has been made to summarize the effectiveness of various traditional practices, Indian herbal pesticides and insect repellants which are being used by different organizations or could be used by the organizations to seize the growth of insect infestation in the manuscript repositories.

Traditional Preservation Methods:

The art of preservation of cultural materials which are the identity of men's progress is as old as human civilization. In a way it may be said to derive from the instinct of self-preservation common to all human beings. The art of preservation is not new to Indians. From the ancient times several indigenous methods have been used for preservation of manuscripts. The people were aware of the basic factors that cause deterioration of the manuscripts namely light, dust, heat and humidity. So in order to protect the manuscripts from these possible factors, the manuscripts were usually covered by clothes. Most of time it is observed that red colored clothes used for this purpose as it also worked as repellents. Nevertheless some traditional practices, which were adopted by the custodians of manuscripts and observed that

still being practiced in many parts of our country or the preservation of these cultural heritages, some of them are enumerated below:

1. Wrapping the manuscripts in clothes, protect them from worms, dust as well as to a great extent from variation in atmospheric humidity and absorption of acidic fumes.
2. Usually to protect the manuscripts, holes are punched on the leaves and cords are passed through them. These are then placed in between two stiff flat wooden boards. Wooden boards press the leaves from both the sides, prevent curling at the edges and chipping by abrasion. And also protect the further damages.
3. Palm leaves are wrapped in red or yellow color clothes. It is believed that red is a repelling color for the insects and yellow color if, produced by turmeric itself work as repellent and possess some germicidal power that can repel the insects from getting in contact with the manuscripts.
4. Manuscripts in olden days are also wrapped in silk clothes as silk is remarkably free from bookworms for which its extensive use has been seen.
5. Safe upkeep of manuscripts is ensured even before writing on the leaf. Seasoning of the leaf by burying them under the mud or boiling them in water are considered to have some antiseptic effect against the damage caused by the insects and other small creatures.
6. The bundles of manuscripts are also kept in heavy wooden chests to reduce the rigorous changing of climate.
7. The palm leaves are usually arranged and strung together with the help of a needle made of bamboo and a string of cotton or silk which keep the leaves intact.
8. Exposing palm leaves in the kitchen have the scientific fact that smoke particles have the capacity to repel the insects. Though the smoke deposits bring out undesired changes on the leaves yet this system is very effective for prevention of insect attack over the palm leaf manuscripts.
9. Manuscripts are generally exposed to the Sun in the Lunar month of Bhadraba i.e. in August as the rays of the Sun in that particular month are very favorable. By this the worms are killed under the Sun.
10. The indigenous method is to take out palm leaves on Vijaya Dashami day then they are cleaned and kept back.
11. Exposure of the leaves (manuscripts) to the tender rays of the rising or setting Sun destroys the traces of growth of insects and micro-organisms.
12. At some places underground cells are prepared for preservation purpose of manuscripts.

Conclusion:

The safe upkeep of manuscripts has also been inscribed by the authors of manuscripts, generally written in the colophon which is evident from the following lines:

“Jaladraksha Tailadraksha raksha man shlatha vandhanat
Ashubhya parahastebhya Ebam badati pustakam”

That means: “The book itself appeals the owners to protect it from water, oil, slack binding, rats and from the hands of other people who do not know proper handling”. Some of the authors also request to the user to treat the manuscripts as their own sons.

“Yatnen likhitam shashtram, Putravat paripalayet”

Making of manuscripts was very difficult task on that time, It take a long time and lot of patience. The people who worked on it were special as they conserve the cultural and other important information for the next generation. And that's why there is a responsibility to us to preserve their documentary heritage for our next generation. The Indigenous methods are not hazardous for human health, do not have any adverse effect on the materials and methods do not require much expertise, equipment and money so it is very efficient and safe method to use preserve these cultural heritages. These methods are so simple and effective in preventive conservation so there is no need to be specialized in the field of conservation and can easily learn by people or caretaker. No any harmful chemicals are used in this purpose so there is not any risk of health hazards.

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