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1

BREAKING THE TRADITION: GULAB BAI-THE FIRST WOMAN IN FOLK THEATRE OF UTTAR PRADESH 'NAUTANKI'**Anita Gupta**Ph.D. Research Scholar
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The emergence of women on to the stage of Indian theatre was indeed a challenging and remarkable step. Her endeavor towards making an independent identity in the nation, where women are adorned with the attire of dignity and pride of the society with limited and restricted powers, was really a courageous step. In this paper will discuss elaborately with the following issues.

What was the condition of women on the stage of Indian society? What were the social attitudes towards women when Gulab Bai entered in to the field of performance and on stage?

Parasi theatre and women artists:

“The Parasi theatres started staging mythological plays in 19th century. Though they were professional theatre they prevented women from performing upon the stage. The proprietor of Victorian theatre, Dadi Patel who ventured to bring women on stage was not successful, as his companions did not support him. Hence the trend of performance of women characters by men continued for a long time. There is a mention about a woman actor Jameela in ‘Inder Sabha’. The people of dignified class avoided watching the plays performed by the companies which included women. This was during 1878-80, ‘Fenton’ first came in mainstream but she also didn’t get social recognition. It can be estimated that how women were treated who came on stage by an example of that time- An young man Dayashanker by name who performed the heroine role in ‘Kamsin Rasika’ was followed by many crazy young boys and they offered hat and handkerchief as gifts to him. Balgandharv in Marathi, Jaishankar Sundari in Gujarati and also in some Persian theatres the performances of female impersonators during this time gained popularity as their performances were lively. It may be true that because of the talented actors the necessity of a woman performing on stage was not felt. But these are only exceptional cases.”¹

‘Women are present at another level in Nautanki, conceived as the entire system of the performance or the theatrical text, before the main drama begins, the female performer sings and dances in a seductive manner, a role that often clashes with her later appearance as up right queen, wife or daughter-in-law. The transactions between the actress or female impersonator (the gender performer) and the male spectator play with the possibilities of exhibitionism and voyeurism. Here too gender roles are being reproduced, but in an arena labeled forbidden and

dangerous. What meanings are attached to the performance of the eroticized actress? How does she fit in to the system of gender difference operating in society?’ⁱⁱ

In the year 1931, Satyawati raised her voice to bring women on stage. Km. Satyawati expressed her desire for a theatre which is different from Persian theatre, where they would find nothing wrong if women take part in the play. Km. Satyawati asks that why women should not be there in the Hindi theatre? She declares clearly that the ideals and works of women are rightful as those of men’s along with equality of dignity. Km. Satyawati says that the aim of Indian theatre is to make a path of conscience and ecstasy for those who are submerged in lust and desires. In this situation is it wrong or opposed to the prevailing morality, if a woman comes to the stage and speaks her mind? She argues that as the way of life and its works is divided in to feminine and masculine, and both gender should participate in every work to fulfill their lives, similarly in the theatre as part of arts where happiness and sadness the both dimensions of life are shown, man and woman should participate together.

The aim of theatre is to educate people. In the ancient times sages and their wives were doing that work. The need for plays has increased in the present time. So, it is natural that women should be eager to come on to the stage. Km. Satyawati tells in her article and tries to make a cause for woman.

It can be said in the contemporary terms, all these logics, desire and eagerness to bring woman on the stage by km. Satyawati was the first gender discourse of Hindi theatre. Brij Mohan Varma, the editor of ‘Vishal Bharta’ (a renowned news paper of that time) has vigorously expressed his opposition to Satyawati and said women should not come and perform on theatre stage. He wrote that women should stay at home and look after household and religion. Theatre is not women’s work and in the theatre their presence can make men fickle or immoral. BrijMohan Varma was a journalist and he had had seen most aspects of the theatre but he ignored Satyawati’s question and stamped ‘Calcutta’s vigilance association by his patriarchal mentality. By this he tried to prove that women should not come on stage for the safeguarding of morality, ethical virtues and character building.

In the 1931, questions were raised about bringing women on the theatre stage and this was deemed as courageous. As in Styawati’s article a female character of a drama namely ‘Dhruvaswamini’ by Jayshankar Prasad in 1933, had raised her voice against religion and politics. But as like every time, patriarchal mentality finds logics to prove wrong those questions and discriminate woman in every sphere of the life. Within these circumstances, GulabBai enters on to the stage of Nautanki theatre and struggles for her entire life making audience find favor with a woman’s performance. She struggled and she wonⁱⁱⁱ.

Gulab Bai’s early days:

“Gulabbai was born in a dalit family in Balpurva, Farukhabaddistrict, in the Indian state of Uttar Pradesh in 1926. A folk form of entertainment among the dalit class Nautanki rose to prominence during the latter half of the nineteenth century. Endless upheavals including wars, intrigues, exploitation and resistance were the order of the day in India as peasants were increasingly improvised by the excess of zamindar, and talukdar under the overarching tyranny

of the British Raj. The region boasts of a rich history of subaltern struggles; yet condition altered only for the worse^{iv}.”

Before the Independence, performance of ‘Nautanki’ was the values of feudalism. This performance only handled by the male at that time. Which was being patronized by feudal type of people. When Gulab Bai realized the condition of women performer that how they were using by male owner of theatre companies and other co actors, she took the decision and established her own identity in the field of Nautanki.

"During the time of Gulab Bai then fifteen years old – being the only woman in the company was star attraction. Gulab Bai entered an all male space. In those days Nautanki had a decidedly masculine ambience. She enacted the heroine’s role. As a young girl she trained under Ustad Trimohan Lal of the Kanpur gharana and Ustad Mohammad Khan of the Hathrasgharana. She created a sensation in Lal's troupe as the first woman to perform Nautanki. She developed an individual style of singing dadra, Lavini, bahre-e-tabil and choubola, and became famous for her acting in lead roles -Laila in Laila Majnu, Shirin in Shirin- Farhad, Taramati in Harishchandra. She worked in Trimohanlal's company for roughly twenty years; in the beginning she got about 50 rupees a month which later rose to 2000 rupees.”^v

She always knew her ability. When she realized her exploitation by male colleagues, she left the company and founded own company.

The tradition of folk theatre like nautanki has dancing, singing, and music etc. types of basic ingredient of age old theatre. At that time Noutanki performers used to move from village to village attending the various festivals, fairs, social occasion, and religious celebration to earn their livelihood. In that condition female artists lives were very risky for surviving with own virginity, because on those time feudality in heightened, whatever powerful people wanted they could take.

Another Important thing is, only men were allowed to watch performance in the performance place, their wives were restricted to go there because during the performance men try to touch her body and used abuse words also to female actresses performing on the nautankistage. In that critical situation Gulab Bai took command in own hand and tried to change vision of the audience about Nautanki.

“In that time cultural mandarin zeroed in on Gulab Bai as fixed point that they could focus attention upon, which offered a lot to the greatest folk art of Utter Pradesh, but did little to ensure its survival.”^{vi}

Gulab Bai’s achievements in theatre:

Gulab Bai has given the powerful contribution of the Nautanki After independent for betterment of female actresses in Nautanki. She changed the subjects, themes and the text of nautanki and even acting style. She made and projected liberal and rational social values through the mirror of social system and the social condition of women.

According to P.Kumar, Acting part is very less in Nautanki. Its artists accustomed in performance, when the performers used to simply be standing with no expression pose on stage when they do not sing. But when Gulab Bai entered in Nautanki, she changed the performance

style. For an instance, in an Article in 'The Hindu' News paper, Navbharat Times' the Interview with Gulabbai, Delhi, dated May 8, 1985, she shared her experience – In the play 'Raja Harishchandra' 1930, The play begins, the Ranga introduce the characters, each character performs several roles, Gulabbai enacted as Rani Taramati, she sang a mournful song and she cries over the dead body of her son Rohit, everybody in the audience got into the tears. This was the Gulabbai acting supremacy who has established herself as a lady pride of the Nautanki within male impersonator.

In 1942 when gulab Bai took to the stage at the land mark PhoolBagh in Kanpur, scores of fans gathered to watch. Playing Farida, the protagonist in BahadurLadki, Gulab actually slapped a lecherous British officer, and the crowd went berserk cheering her. Gulab Bai became an instant hit. Peeved with her rebelliousness, the British establishment banned her troupe for five years from the city^{vii}.

This courageous step of gulabbai, proves her progressive personality. The impact of contemporary socio - religious reforms and political upheavals can be seen clearly on the personality and works of Gulab Bai. The various moments; Sati Pratha Nishedh, anti child marriage, widow remarriage and women's education to become emancipated from the traditional hypocrisy and superstitions and which were being led by Raja Rammohan Ray, Ishwer Chand VidyaSagar and Swami Dayanand Saraswati. People were getting conscious about British exploitation. At that time, to come on to the stage was for Gulab Bai to make a success of all those moments. Apart from the mythological based plots, the cheap, obscene and inflammatory form of Noutanki, was re- built by her into a form of Noutanki where new stories concerned with the contemporary social issues were improvised to fit the mould.

In the book 'Gulab Bai-Nautanki Malikka' the author shares her own experience about the play of 'Teen bahnede hleejkepaar' – "In 1988 I had helped Mahila Manch, Kanpur, put up a street play based on the recent joint suicide of three sisters in their city. The play evoked strong responses wherever it was performed. The Nautanki 'Teen Betiyenurf Dehleezkepaar' was based on the same tragic incident. Unlike the starkly realistic street play however, the Nautanki production was replete with dance, song, humor and melodrama. The story changed: one sister committed suicide, the second ran away from home to become a professional dancer, and the third married a man chosen by her ongoing liaison with a danseuse. This danseuse turned out to be the second sister – Eventually the two sisters met and decided to live together, abandoning the fickle man."^{viii}

I wondered after this story of Gulab Bai that how much progressive she was at those time, when women's position in the society and everywhere was only behind the curtain.

"Gulab lived a double life that of the public and the private, Gulab sought refuge in art – she entered a form hitherto proscribed to women, thus expanding the spaces for women. Yet even as public spaces expand, women are seen to be increasingly subjected to the male gaze. Do they have to submit ever more closely to hegemonic moral codes and patriarchal expectation? Does a Gulab Bai can only exist, expressing herself through many borrowed identities? Is there a core, an essence-or just a series of fractured ambivalent selves?

Seldom do people attain the kind of success Gulab did culminating in a Padamshree award, yet the moral universe she inhabited was barely acknowledged by the award – givers, far less

respected. The citation described her as Mrs. Gulab Bai; for a woman who never married, yet had four children, perhaps this is – in the eyes of its composers – a token honor. Yet from the perspective of Gulab and her community, this nomenclature indicates sheer disrespect – a refusal to accept their daily reality and way of life as valid.”^{ix}

“Women in north India are usually projected as weak and oppressed, victims ad infinitum- docile house bound, trapped within patriarchy, identities squashed from infancy to old age. Gulab Bai presented an alternative image. Her figure bespoke other possibilities, plural identities and norms rather than a monolithic orthodoxy. Gulabbai had children though she never married. People look upon his with admiration and respect, tending to focus on her varied talents and regal persona rather than the more mundane – or scandalous – aspect. As one fan put it, “A lotus blooms in murky water.”^x

In 1996 The Queen of Nautanki died.No doubt Gulab Bai was exceptional. She was living her life on her own terms. Exploring Gulab’s life means seeking to understand the person she was as well as the legend built around her.

Conclusion:On the basis of descriptions it can be said that in the time when Gulab Bai points her presence in the ‘Nautanki’ theatre of Uttar Pradesh, at that time the condition of women in the theatre was dominated by male performers. In the society and as well as in the theatre space,women artists were treated as medium of entertainment because of her sexual body not as an artist by their fellow artists and also by audience. Along with this the attitude of audience towards ‘Nautanki’ was not literal or social; before entrance of Gulab Bai, they found Nautanki as only a cheap medium of entertainment. Gulab Bai not only entered in male gaze’s theatre form but also she introduced a new type of social theme and creates nautanki as a theatre form of mass conscience. She struggled to make a higher position of women and enlighten a new path for new generation of she had given a height to Noutanki performance. After that no one preserved her ideology, honesty and devotion with Nautanki. The next generation of nautanki, could not save those hights made by her. There were so many challenges before the next the performers of the next generation those were social, economic, complexity of modernization and globalization also cause to knock down of Noutanki. For the survival of own lives,Nautanki artist started leaving this field and started accepting the profession of bar dancers and musician. In the history of northern folk theatres, Gulabbai made a golden space for Nautani. Her name will always be reminiscent in art field for making herself woman artist to came in the in the folk theatre of Uttar Pradesh -Nautanki.

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ANITA DESAI'S *FASTING–FEASTING*: A FEMINIST PERSPECTIVE**Hilal Ahmad Dar**Research Scholar: Jiwaji
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*Literature is a powerful tool in the hands of a writer to change the society and Anita Desai is one such writer, who through her most absorbing and appealing work *Fasting, Feasting* tries to change the mindset and outlook of society and particularly to elevate the position of women from the sufferings and hardships of society and to give her a status equal to men. She deals with this theme seriously and always tried to highlight the problems of women in a male dominated society. In this novel she presents both female and male characters to present the actual face of a patriarchal society. Anita Desai presents various female characters in this novel, who are the victims of patriarchal society and mainly the character of a woman Uma, who suffers the most. Though at the end of the novel she realizes her condition and she tried different means and ways to break the shackles of patriarchal norms. But it was not enough to strike and cut down the age's long tradition of male domination to gain freedom and liberation. Whereas Aurn, brother of Uma enjoys full freedom only because of being a male.*

Anita Desai is widely recognized as an Indian feminist writing in English. She is a remarkable painter of her characters. She always tries to project the misery and problems of woman in the Indian society. Though there are many other feminist writers like Nayantra Sahagal and Kamala Markandeya but Anita Desai is the one who touches the psychological state of her characters like Maya in *Cry, the Peacock* (1980) and in *Fire on the Mountain* (1977). Though she has contributed immensely in this field and had already written many novels on this issue which has been received with good recognition. The present novel was also short-listed for the Booker's prize. In this novel *Fasting, Feasting* (1999), Desai throws light on the plight of women in Indian society.

The main concern of the present is to focus on the feminist perspective as have been presented by Anita Desai in *Fasting Feasting*. As the title of the novel suggests two words *Fasting, Feasting* and it stands for the two parts of the novel respectively, the first part is in India (the country of fasting, not only because of religious aspect but also because of poverty) and the second Feasting to the United States (abundance) Where Aurn is pursuing his studies. The novel is the story of Uma, the elder daughter of a Hindu family. She was fond of reading, though she was not a bright student. She failed year after year and thus developed an inferiority complex. Her mother says:

You know you failed your exams again. You are not being moved up. What is the use of going back to school? You are not being moved up. What is the use of going back to school? Stay at home and look after your baby brother. (21)

She was less interested in marriage or household chores. She was not a good looking girl as her younger sister Aurna and her cousin Anamika. Anamika is also a victim of patriarchal family system. Anamika is,

simply lovely as a flower is lovely, soft, petal skinned, bumblebee eyed, pink-lipped.....with a good nature like a radiance about her” (p.67), “one who brings about peace, contentment and well being whoever she is, cool, poised, mannerly and graceful (68)

Anamika is a victim of Indian arranged marriages and a victim of dowry. She was neglected by her husband and was beaten by her in-laws. Ultimately she ends up committing suicide by setting herself ablaze. While as Uma was rejected and divorced in marriage and it shatters her badly.

Having cost her parents two dowries, without a marriage in return, Uma was considered ill-fated, by all and no more attempts were made to marry her off. (96)

Now she gets no attention from the family and is not treated properly. After the birth of her brother she was asked to leave school and took care of her brother feeding, bathing, and babysitting and helping her mother in various other domestic chores. While on the other hand Aurn is treated in a sophisticated way and gets more love and care from parents as is expected in a patriarchal society.

Uma completely lacks self confidence. The dreams and desires of Uma too are very simple. Uma was neglected almost rejected by her parents. Though she was serving them day and night. She sacrificed almost everything for the sake of her family but they hardly bother it and were expecting even more from her. Life gave her two or more chances to get free from the chains of patriarchal norms and slavery. But she finds it difficult sometimes by her own courage and guts and sometimes found her parents as an obstacle in the way of her liberation. The biggest tragedy is that once her eyes became painful, but she was refused to seek medical care. She was even deprived of using telephone at home as they keep it locked. Once she used the phone to speak to Dr. Dutt about the job offer, she received earlier but she forgot to lock it up. This proved costly to her as her father discovered that and accuses her for the same. Unfortunately, Uma’s feelings were not addressed properly; her urge for love, affection and care remained unsatisfied. Moreover her appetite for studies, reading poetry and collection of greeting cards remained unquenched. But she was deprived of these passions by her parents. In a patriarchal society a woman is supposed to play different roles like as an ideal wife, a mother and her service, sacrifice, submissiveness and tolerance are taken for granted and considered to be her great attributes. Uma’s mother was also a victim of patriarchal society as she has surrendered her freedom and identity long before when she was married in her sixteen. Now she was of the same opinion for her daughter Uma. Infact it is not only the males but also the females are responsible for the humiliation, exploitation, sufferings and problems of women of the society. This type of attitude makes things even worse and relatively easier for the males to tighten the chains of their domination over women. This tradition of violence is shown here in *Fasting, Feasting* by Uma’s mother. A good mother, who has been a victim of patriarchy, would never wish her daughter to be victimized. But Uma was more exploited by her mother, who even snatched her privacy. She

never even bothers to consider her. Ultimately, it is Uma who suffers the most in this novel by her lethargic approach and lack of courage and determination.

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EMERGENCE OF NEW WOMAN IN THE NOVEL “DIFFICULT DAUGHTERS” BY MANJU KAPUR

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The focus of this paper is to discuss the emergence of New Woman in Manju Kapur's celebrated novel, Difficult Daughters. Manju Kapur has joined the growing number of women writers from India on whom the image of suffering and stoic women eventually breaking the traditional boundaries has had a significant impact. Manju Kapur's female protagonists are mostly educated, aspiring individuals caged within the confines of a conservative society. Their education leads them to independent thinking for which their family and society become intolerant for them. It is their individual struggle with family and society through which they plunged into a dedicated effort to crave an identity for themselves as New Woman with faultless backgrounds. Kapur's debut novel Difficult Daughters was published in 1998 and it received a huge international acclaim. It was awarded the commonwealth writers prize for the best first book and was a number one bestseller in India. After analyzing the life of Virmati in the novel, one can easily apprehend that only education and economic independence are not enough to break the chains of patriarchal norms. The most important thing on the part of a woman is to have a strong will power and courageous attitude to fight the so called rules of the patriarchal society, in order to achieve self independence and gain self identity. Manju Kapur's Difficult Daughters is a feminist discourse not because she is a woman writing about women but because she has understood a woman both as a woman and a person pressurized by all kinds of visible and invisible contexts. This novel is a story of a woman torn between different forces that affect her life. Her duty towards her family, her desire to be academically well equipped, her illicit love affair with a married man and her attempts to shape her own destiny stands as the core of the novel. This is rather a story of sorrow, love and compromise. Virmati, the central character is in quest for true love. But the quest does not stop till the end.

Manju Kapur is an Indian second generation novelist. She is considered as one of the most influential Indian feminist writer in English. Though there are many other feminist writers like Rama Metha, Jai Nimbkar, Githa Hariharan and Arundhati Roy who are remarkable for their portrayal of an evolving woman. They project the urges, dreams, desires and limitations of a woman. These writers have attempted to create a new image of woman. Manju Kapur was born on 25th October 1948 in Amritsar, India. She explores the conditions of Indian women. She deals with the theme of feminism seriously and always advocates the solutions and remedies to elevate the suppressed state of Indian women. She has penned down various novels: *Difficult Daughters*

(1998), *A Married Woman* (2002), *Home* (2006), *The Immigrant* (2009) and *Custody* (2011). Her first novel *Difficult Daughters* received a great international acclaim. This novel was published in 1998. *Difficult Daughters* was awarded the commonwealth writers prize for the best first book (Eurasia Section) and was a number one bestseller in India. The term New Woman was coined by Sarah Grand, a British writer and public speaker in 1894. Sarah Grand was the pseudonym of the woman writer's suffrage league and an active feminist. The Term New Woman, soon became a popular catch-phrase in newspapers and books in England and is a departure from the stereotypical Victorian woman by being intelligent and educated, independent and self-supporting. The term New Woman was popularized by Henry James, an American writer. He used the term to describe the growth in the number of educated independent women in Europe and the United States. His women protagonists such as Isabel Archer in *A Portrait of a lady* and Daisy Miller in *Daisy Miller* are New Women. Ruth Bordin, a historian, explains the term New Woman always refers to woman who exercised control over their own lives be it personal, social or economic (Brigitta,2)

The term New Woman has come to signify the awakening of woman into a new realization of her place and position in family and society and be conscious of her individuality. The New Woman has been trying to assert and ascertain her rights as a human being and is determined to fight for equal treatment with men. Since her sense of individuality has been matured by the introduction of education. She declines to lead a passive life of a sacrificial and shadowy creature. Instead she expects a measure of satisfaction and fulfillment. The New Woman started emerging in the post-independence India, mainly due to the impetus given to women's education. The spread of education instilled a sense of individuality among women and made them aware of their rights. Economic independence motives made them to realize their own aspirations. A number of women's organizations, formed in different parts of the country worked both for social reforms and education for women. Save girl child and educate her (Beti bachaw Beti padaw). The English language provided a common medium of communication for women from different linguistic backgrounds to work for a common goal. Feminist trends appeared on the horizon and they have come into conflict with the conventional moral code. Over years, the age-old image of the woman seems to be slowly blurring and gradually shading off into a new image. The New Woman, however, is a compulsive emergence out of the existing Indian ethos and not just a blind imitation of the west. The emerging New Woman is a product of the inevitable transformation taking place in our society as the country marches ahead to catch up with the rest of the world.

The New woman's struggle for an identity of her own is portrayed well in the Indian English novel. Her freedom is defined in terms of the space, she moves in and the voice, she is given to speak for herself. The novel *Difficult Daughters* is about an educated young woman who struggles to gain her identity. She fights with the society and its traditions, her family and with her personal desires. In this novel various issues like social, political and women education

and marriage have been discussed. The story of the novel is parallel to the struggle for independence of India. Virmati, the main character shows the transition from restrictions to freedom. Firstly, she fights for her arranged marriage and opts for the love of married professor, Harish. This shows her rebellious attitude and fight against tradition. Though she gets married after a long and exhausting journey. She still doesn't enjoy that freedom and love in front of the professor's first wife. She even got pregnant but got miscarriage. This further frustrates her. The presence of two wives also frustrates Harish. But then she got a little freedom as she was sent to pursue M.A. and during the time of partition she got another chance to get some love from Harish in the absence of Ganga. This time she was again pregnant. This was the long journey of ups and downs in her life. There was stress and strain, conflict between inner and outer, a difficult time to withstand with the odds of life and society. But she lives this period with great courage. And at last she gives birth to a baby girl named Ida. Really there is a testing time for everybody and it is tough enough to check the real worth. But the real heroes fight the tough time bravely and lead the front. Such was an example of Virmati who saw the hard time but she never surrender and keeps on fighting until she achieves the real freedom. As was beautifully quoted by Martin Luther King, Jr. Human progress is neither automatic nor inevitable, every step towards the goal of justice requires sacrifice, suffering and struggle; the tireless exertions and passionate concern of dedicated individuals.

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PARTITION AND ITS EFFECTS ON THE INNOCENCE IN *TRAIN TO PAKISTAN*

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The research study “Partition and its effects on the innocence in Train to Pakistan ” needs a detailed discussion and explanation. The term ‘Partition’ is related with the great historical event of vivisection of subcontinent into India and Pakistan. The historical background is discussed in detail . The changed historical scenario also played a major role. The world witnessed rapid changes in the declining decades of the 19th century and at the turning of the subsequent century. The great revolution of France, which is described as the meanest, cruelest and bloodiest in human history, revolution in Russia and China, the rise and collapse of fascism and the two World Wars stirred the imagination of writers leading to origin of a rich body of historical fiction.¹ Alexander Solzhenitsyn, the famous novelist commenting on this trend writes: The Partition of Indian subcontinent- like the politico-historical events of the French Revolution, the Russian Revolution, the two World Wars and the great depression of American-war an event of great magnitude and significance that had far reaching political, social, cultural, religious, economic and human impacts on Indian subcontinent. The historical process of partition and its holocaust had profound impact on contemporary culture, literature and history. This is the most cataclysmic event in the history of twentieth century India. The Partition of India does not mean only the vivisection of a vast subcontinent but also catastrophe for millions of people, the effects of which have not died out yet as is suggested by recent events. The massive involuntary and migration caused communal clashes, massacres and atrocities of all kinds. Further, I will try to show how the innocence of the people got affected by the Partition.

Keywords: Partition, Holocaust, French Revolution, Russian Revolution Massacres, cataclysmic Bloodshed and Trauma.

Khushwant Singh, one of the most significant authors in the field of contemporary Indian English novels was born on 2nd February 1915 at Hadali in West Punjab, now in Pakistan. He was educated at Government College, Lahore and at King’s college. Khushwant Singh had an extremely successful career as a writer. Among his published works are the classic two volumes History of the Sikhs, several works of fiction including the novel *Train to Pakistan* (winner of the Grove Press Awards for the best work of fiction in 1945), The first major breakthrough in Khushwant Singh’s literary career came in the year 1950 when he published his remarkable collection “*The Mark of Vishnu*” and Other Stories. Almost all these were based on real experiences or those related by his colleagues and friends. This was at the time of Partition; he was greatly moved by the harrowing events during those turbulent days. His out look towards life underwent a drastic change. He felt thoroughly disillusioned with the contemporary situation.

As it was, his faith in the intrinsic nobility of mankind was completely shaken. He said: “The beliefs that I had cherished all my life were shattered. I had believed in innate goodness of the common man. But the division of India had been accomplished by the most savage massacres known in the history of the country... I had believed that we Indians were peace loving and non-violent; that we were more concerned with matters of the spirit, while the rest of the world was involved in the pursuit of material things.”²

Khushwant Singh was a witness to the holocaust that followed in the wake of the partition of the country. It was indeed one of the bloodiest upheavals of history that claimed innumerable innocent lives and loss of property. The traumatic experience made Khushwant Singh restless and in order to give vent to his feeling, he took to writing and the result is *Train to Pakistan*. His literary fame rests with *Train to Pakistan* which was one of the first novels on Partition written in English. A.G. Khan considers it a brilliant, brutally realistic story and examines the characters of Hukumchand, Iqbal and Jugga and their behavioural patterns.³ Professor William Walsh, an authority on common wealth literature, has described Khushwant Singh’s novel as: ...a study of the communal massacres of 1947 (that) is in spite of them, dry and cool. It is a tense, economical novel, thoroughly true to the events and the people. It goes forward in a trim, athletic way and its unemphatic voice makes a genuine human comment.⁴ Khushwant Singh gives vent all venom and indignation felt by him at the horrifying tragedy of brutality and savagery in his novel ‘*Train to Pakistan*’. He pours out the agonizing tale of human tragedy and the sinister impact of the partition on the peace loving Hindus, Muslims and Sikhs of “*Mano Majra*”, realistically with scathing irony.

Khushwant Singh had selected the title *Mano Majra* for the novel *Train to Pakistan* as *Mano Majra*, a small village, close to the Indo-Pakistan border serves as the setting for the novel. For centuries in this village Muslims, Hindus and Sikhs have loved each other as brothers and lived together in peace. But this tiny village becomes the microcosm of communal conflict and violence generated by the partition. This village had known no communal hatred and distinction before the flames of partition communal frenzy reach there. *Mano Majra* is a tiny place. It has only three brick buildings, one of which is the home of the money lender Lala Ram Lal. The three brick buildings enclose a triangular common with a large peepal tree in the middle. The rest of the village is a cluster of flat-roofed mud huts and low walled courtyards, with front on narrow lanes that radiate from the centre. There are only about seventy families in *Mano Majra*, and Lala Ram Lal’s is the only Hindu family. The others are Sikhs or Muslims about equal in numbers.... But there is one object that all *Mano Majrans* –even Lala Ram Lal –venerate. This is a three-foot slab of sandstone that stands up right under a keekar tree besides the pond. The situation of the country deteriorated miserable in the wake of the partition. There were killing and rapes. Evils dominated the scene. The violence that started in Calcutta swept the country and tortured people.⁵ Khushwant Singh Vividly describes the tragic scene: The Summer before, communal riots precipitated by reports of the proposed division of the country into a Hindu India and a Muslim Pakistan, had broken out in Calcutta, and within a few months the death roll had mounted to several thousand...From Calcutta, the riots spread north and east and west to Noakhali in East- Bengal, where Muslims massacred Hindus, to Bihar where Hindus massacred Muslims. Mullahs roamed the Punjab and the frontier Province with boxes of human skulls, said to be those of Muslims killed in Bihar. Hundreds of Thousands of Hindus and Sikhs who had

lived for centuries on the Northwest Frontier abandoned their homes and fields towards the protection of the predominantly Sikh and Hindu communities in the east. They traveled on foot, in bullock carts, crammed into lorries, clinging to the sides and roofs of trains. By the summer of 1947, when the creation of the new state of Pakistan was formally announced ten million people—Muslims and Hindus and Sikhs—were in flight. By the time the monsoon broke, almost a million of them were dead, and all of northern India was in arms, in terror or in hiding. The novelist puts the blame on both the Hindus and the Muslims. He feels the active participation of the Mullahs in instigating the people to mutiny and killing. “Mullas roamed the Punjab and the Frontier Province with the boxes of human skulls said to be those of Muslims killed in Bihar.”⁶ The people of *Mano Majra* were peace-loving. In the beginning they were not at all effected by what happened in the country; they were blissfully ignorant of the rampant killing spreading all over the north of the country. The robbery and the murder of the money lender early in the novel were not accidental; it was a prelude to the swelling acts of murder and violence. Murder and romance – even the romance of Hukum Chand, the deputy commissioner of the district, with Haseena, the hired prostitute, on the eve of inhuman blood-deluge; foreshadowed the disaster that was soon to follow. Their conversation revealed the ghastly butchering of men during those troubled days of the partition. The trains carried death; the Muslims in Pakistan had sent the butchered Sikhs. The magistrate said to the sub-inspector: “You haven’t had convoys of dead Sikhs this side of the frontier. They have been coming through at Amritsar. Not one person living! There has been killing over there.”⁷ The merciless killing of the Sikhs did not remain ‘unretaliated’. Bloodshed and violence invited violence. The Sikhs could not sit quite; they cried for revenge and indulged in killing. The magistrate said to the inspector ... the Sikhs retaliated attacking a Muslim refuge train and sending it across the border with over a thousand corpses? They wrote on the engine ‘*Gift to Pakistan!*’⁸ The partition was the result of the communal suspicion sown by the leaders. The sub-inspector was enraged at the ignorance of the leaders in Delhi about the brutal acts in Punjab done in the wake of partition. Khushwant Singh, as a conscious artist spotlights these incidents to show the loss of all values and the naked dance of men’s animality during the days of unrestrained violence caused by the partition of the country. Killings, loot, arson, rape has no place in any religion including Islam. Islam teaches brotherhood and fellow feelings. It is not anti-Hindu religion at all. Gandhiji agrees with it and said in his speech given on 29th April, 1940 at Sevagram: Religion binds man to God and man to man. Does Islam bind Muslim only to Muslims and antagonize the Hindu? Was the message of the Prophet peace only for and between Muslims and war against Hindus or non-Muslims? Are eight crores of Muslims to fed with this which I can only described as poison into the Muslim mind are rendering the greatest disservice to Islam. I know that it is not Islam.⁹ Hukum Chand, the deputy commissioner of the district, insisted on maintaining law and order. He knew his duty and he restrained himself from indulging in destructive acts as his counter parts in Pakistan had sadly done. The magistrates in Pakistan had become millionaire overnight, and some on this side had not performed to let the Muslims go out peacefully. He said: Nobody really benefits by bloodshed. Bad characters will get the loot and the government will blame us for the killing. No, inspector sahib, whatever our view sand God alone knows what I would have done to these Pakistanis if I were not a government servant – we must not let there be any killing or destruction of property. Let them get out, but be careful; they do not take too much with them.¹⁰ Even the hearts of the people, who were entrusted with the task of maintaining law and order, were burning with the

fire of communal hatred. The magistrates and the police were indulging in ruthless cruelties in both Pakistan and India. Psychologically, even the saviours were ironically affected by the furious winds of change and destruction. The peace-loving people of *Mano-majra* did not know anything about the black partition that brought destruction and death before the trains, full of the dead bodies of the Sikh refugees, began to pass through the village. But the impact of the partition was noted by the train conscious *Mano Majrans* in the late running of the over-crowded trains: Now the trains were often four or five hour late and sometimes as many as twenty. When they came, they were crowded with Sikh and Hindu refugees from Pakistan or with Muslims from India. People perched on the roofs with their legs dangling, or on bedsteads wedged in between the bogies. The story of this train was in no way different from the stories of the other trains of that disturbed period: Like all the trains, it was full. From the roof, legs dangled down the sides on to the doors and windows. The doors and windows were jammed with heads and arms. There were people in buffers between the bogies.¹¹

The train showed the plight of the people running away from Pakistan. There was obvious jubilation on crossing the border. Reaching the safe land was certainly an occasion of relief and rejoicing during those troubled days when the ‘Two-Nation Theory’ was put into practice, resulting in an indescribable human tragedy. What could he-one little man-do in this enormous impersonal land of four hundred million? Could he stop the killing? Obviously not. Everyone-Hindu, Muslim, Sikh, Congressite, Leaguer, Akali, or communist-was deep in it.¹² A constable described the police-atrocities inflicted on the Hindus in Lahore: it was the Muslim police taking sides which made the difference in the riots. Hindu boys of Lahore would have given the Muslims hell if it had not been for their police. They did a lot of *Zulum*.¹³ Jugga believed that no one escaped God. Bad acts yielded a bitter harvest. Bhola, the tanga driver, stressed the madness of the blood hungry people and remarked. “...When the mobs attack they do not wait to find out who you are Hindu or Muslim; they kill...”¹⁴ Perhaps to balance the brutalities done by the Muslims to the Sikhs, Bhola narrated the story of the four Sikh Sardars, who went on rampage riding in a jeep alongside, a mile long column of Muslim refugees walking on the road: “...without warning they opened fire with their sten guns. Four sten guns! God alone knows how many they killed...”¹⁵ Jugga reported about a lot of women being abducted and sold cheaply. The situation is further vitiated by the arrival of the “Ghost Train” carrying the bodies of thousands of Hindus and Sikh refugees from Pakistan for their common funeral at *Mano Majra*. With this comes the first taste of nightmare “the killings, flamings, rapings, and pillagings.” It creates commotion in the village. Everyone is fussing about it trying to get as much information as they can. This has been a way of life at any village where the people have plenty of leisure.¹⁶

The partition of India led to the evacuation of Hindus from Pakistan and the Muslims from India and Boarder crossing of refugees. This also precipitated the communal riots in retaliation of killings of the Hindus in Pakistan and the Muslims in some parts of India. Muslims from Chundunnugger and some other villages have been evacuated and shifted to refugee camps. Some of the refugees who have come to *Mano Majra* raise the cry for reprisals. But the administration plays the final game to split it into two parts. Hukum Chand feels it necessary for easy evacuation of Muslims from *Mano Majra*. He thinks out a cunning plan and gives instructions to the sub inspector to free Mali and his four friends who are arrested in the murder case of Lala Ram Lal and to send for the commandant of Muslim refugee camp for evacuation of

Muslims from *Mano Majra*. Mali and his friends are the murderers of Lala Ram Lal and Jugga has once been in their company. Every citizen was caught up in the holocaust. No one remain aloof; ... the administration, the police even the armed forces, were caught up in the blaze of hatred. The people of *Mano Majra* encounter yet another ghastly scene of swelling Sutlej when they see floating corpses of men, women, children on the floodwater that has swept away some of the near-by villages. Soon they come to the conclusion that they are not drowned. They are murdered. Khushwant Singh gives a pathetic portrayal of this ghastly scene: There were also men and women with their clothes clinging to their bodies; little children sleeping on their bellies with their arms clutching the water and their tiny buttocks dipping in and out. The sky was soon full of kites and vultures. They flew down and landed on the floating carcasses.¹⁷ In fact the partition plunged India in to a blood bath and sparked off civil riots. But all this is given hint of and not directly shown as the sample village *Mano Majra* has witnessed no communal riots, no acts of bloody reprisal. By and large, they are still committed to peace and brotherhood. But this humanity and sanity is regarded as a sign of cowardice by the Sikh youths who come to the Gurudwara at night to provoke the fire of reprisal. Do you know how many trainloads of dead Sikhs and Hindus have come over? Do you know of the massacres in Rawalpindi and Multan, Gujranwala and Sheikhpura? What are you doing about it? You just eat and sleep and call yourselves Sikhs the brave Sikhs! The martial class.¹⁸

Train to Pakistan portrays the picture of ghostly horrors enacted on the border region during the horrible days of the partition. It begins with the horrors in the east and very scientifically focuses the camera on the bestial activities committee in the madness of communal frenzy on the Indo-Pakistan border region in the north. The train loads of corpses, their cremation and burial, the swelling of the Sutlej with corpses presenting a dreadful sight, the young group believing in the theory of 'tit for tat', the in human killing on both the sides of the border, Hukum Chand's ironical thinking on tryst with destiny, Sundari's tragic fate and thousands of such terrible incidents give an idea of the ghastly deeds that accompanied Independence. *Train to Pakistan*, therefore, is no mere realistic tract nor is it a bare record of actual events. On the contrary it is a recreation of the real and it reaffirms the novelist's faith in man and renews artistically his avowed allegiance to the humanistic ideal.¹⁹ The novel states clearly that the outgoing rulers brought the nation to a terrible chaos. The leaders responsible for such an unprecedented tragedy had not been spared. The insanity of the two-nation theory, of a safe homeland, and of the partition, uprooting the masses of humanity, has been fully exposed. K.R.S. Iyengar says: Khushwant Singh, however, has succeeded through resolved limitation and rigorous selection in communication to his readers a hint of the grossness, ghastliness and total insanity of the two-nation theory and the Partition tragedy. The pity and the horror of it all!- and the novel adequately conveys them both.²⁰ Thus *Train to Pakistan* is a story every one wants to forget; yet one cannot overlook this stark reality of our past. When the nation was on the threshold of new dawn, it also faced unprecedented destruction, bloodshed and trauma. Khushwant Singh has successfully delineated this unpleasant phase of our national history in the novel. The novel explores and lays bare the mysterious wellsprings of courage, endurance and affection, from which human beings draw inspiration at moments of distress to rebuild their lives and to sustain faith in themselves. *Train to Pakistan* remains, like all Partition literature more a warning for the future than a reminder of the past.

Khushwant Singh's version of Partition in this novel is very balanced. He makes it quite clear that on the score of massacres no side was less guilty than another. While the two communities in *Mano Majra* pledge their mutual distrust, Jugga and the Muslim girl Nooran pledge their love. While at the lowest end of the moral scale are the parasites of Partition who massacre for pleasure and plunder (people like Mali and his dacoits who at the beginning of the novel, murder the moneylender of *Mano Majra* and at the end plan to reap a harvest of Muslim death), at the opposite end of the scale, of course is Mali's enemy Jugga, without whom Khushwant Singh's version would lack a morally-redeeming aspect. Moreover, the author is careful not to exaggerate his village characters: while they succumb to mass hysteria, genuine moral bewilderment is also an important part of this process. Partition reveals the weaknesses as well as the strengths of our society as a nation. This strength is the tremendous capacity of Indian society to come out of the most traumatic crises. Its capacity tolerates whatever pain and shock and returns to normalcy soon again. This capacity to rise again after the setback has kept India alive in spite of constant onslaughts for over two thousand years. This is because of psychological toughness as well as the flexibility on the part of the society. The title of the novel is suggestive of the plight of Muslims who are migrating to Pakistan by train as a result of Partition. But human concern of Khushwant Singh is very obvious. It raises him successfully above the narrow levels of politics and religion at the same time he exposes the evils of Partition as well. So the novel can be categorized as Punjabi version that finally reaches to the greater height of Indian version. Khushwant Singh's *Train to Pakistan* differs from most of the other novels on Partition in respect of canvas, and unity of time, place and action. It has greater unity of time and place. Its action centres in the vicinity of *Mano Majra* and it covers a period of not more than a month. Perhaps this is an important factor that enables him to transform the horrendous raw theme into fine fiction that is full of human compassion and love. One significant aspect of *Train to Pakistan* is the use of English language. The style is realistic with down to earth idioms. It is transposed from Punjabi to English, which is a pronounced expression of the quality of his mind and his view of life. Another side of the novel is complete absence of direct impact of partition on the people of village, but indirect way to depict victims who feel affected by aftermath of partition. The climax of *Train to Pakistan* is exciting where Jugga saves the train at the cost of his life as his immediate concern is the safety of Nooran but he manages to save Muslims migrating from *Mano Majra*. Jugga's death under the rumbling wheels of the *Train to Pakistan* may suggest the final estrangement of the two communities, but his heroic defence of the Muslims of *Mano Majra* and his consequent martyrdom attract attention to the inseparableness of the two communities of the rural India, the heart of the popular culture of India. Thus, *Train to Pakistan* stands out as a shining example of the Sikh novel where the Sikh and the Muslims are never shown up in arms against each other. In spite of being a Sikh novel, *Train to Pakistan* can rightly be acclaimed as a depicting partition and its effects on innocence of the people of sub continent in general and *Mano Majra* in particular.

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REPRESENTATION OF SOCIAL AND CULTURAL DIFFERENCES IN *THINGS FALL APART*

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*The present paper aims at exposing the cultural and social differences in the society. The writer has beautifully understood the differences and put forth the same in the simple manner to make us understand the problems of the society and their solutions to some extent. The African people have varying beliefs, manners, behaviors, way of interaction and thought patterns, and all of these differences formed their culture and imparted their way of life. However, with the coming of Europeans to Africa came Europeans culture, religion, politics as well as alteration. This research paper analyses Chinua Achebe's *Things Fall Apart* (1958) from the angle of social and cultural clash as brought about by Westernization. The method of investigation is analytical and descriptive, using the formalist approach: that is looking at the actions, and interactions of the characters in order to identify and discuss how people are portrayed, paying attention to issues of cultural and social realisms, behaviors, actions and statements of the characters. The findings of the research confirmed the African viewpoint of social and cultural differences to be opposed to that of Europeans, as actions and behaviors appropriate to a man in each society tend to differ. This led to different clashes from religious, social, cultural and ideological beliefs. The research reached the conclusion that cultural and social clashes exist in the work and contributed to the final play out of the story, where the traditional beliefs had to make way for western ones, making, cultural as well as social beliefs fall apart.*

Albert Chinualomugu Achebe popularly known as Chinua Achebe is a universally acknowledged writer who invented African literature, was born on 16 November 1930. He is a Nigerian novelist, poet, professor and critic. He is best known for first novel and magnum opus *Things Fall Apart* (1958), which is the most widely readable book in modern African literature.

Raised by his Igbo parents in the town of Ogidi in South-East Nigeria, Achebe excelled at school and won scholarship to study medicine but changed his studies to English Literature. He became fascinated with world religions and traditional African cultures, and began writing stories as a university student. After graduation, he worked for Nigerian Broadcasting Services.

Achebe with the publication of his first major novel *Things Fall Apart* (1958), has emerged as the doyens of modern African writer in English. It has been acclaimed by the world as a classic in modern African writing, and is a worthy archetype of the novel which shows the tragic consequences of the African encounter with Europe. The second novel, *No Longer at Ease* (1960), is about a civil servant who is embroiled in the corruption of Lagos. The third novel *Arrow of God* (1964), explores the intersections of Igbo traditions and European Christianity.

Fourth novel *A Man of the People* (1966), is a bleak satire set in an unnamed state which has just attained independence. His last novel *Anthills of Savannah* (1987), is about a military coup in the fictional West-African nation of Kangan. Achebe's novels focus on the traditions of Igbo society, the effects of Christian influence, and the clash of the Western and traditional African values during and after the colonial era. His style relies heavily on the Igbo oral tradition, and combines straight forward narration with representations of folk stories, proverbs and oratory. He has also published a number of short stories, children's books and essay collection.

Things Fall Apart is about the tragic fall of the protagonist, Okonkwo, and the Igbo culture. The bulk of the novel takes place in Umuofia, a cluster of nine villages. Umuofia is a powerful clan, skilled in war and with a great population, proud traditions and advanced social institutions. Okonkwo is a respected and influential leader within the Igbo community of Umuofia in Eastern Nigeria. A neighboring clan after committing an offence against Umuofia was forced to bestow a virgin and a young boy, Ikemefuna, to avoid war. The girl became the offended party's new wife while boy was sacrificed after three years. During these years he lived with Okonkwo and befriends Okonkwo's son. This greatly influenced Okonkwo. After sometime Okonkwo was exiled for seven years, due to an accidental killing of a clansman, which was a crime against the earth goddess. During this time the Europeans came there and established their missionaries. Though it looked strange to Igbo people but they continued their efforts and resulted in their victory. They changed everything there including religion, tradition, customs, education, language and even their government. The return of Okonkwo was not enough, but was surprised and saddened by the sight of clan. Though they protested and planned to stop it anymore but it proved to be a futile exercise, as the colonizers have already formed a government there and the people were following that gladly. This frustrates Okonkwo and he opposed the move but didn't succeed in his mission. At last after failing to save his land, he preferred death over his life.

Prior to British colonization, the Igbo people as depicted in *Things Fall Apart* lived in a patriarchal collective political system. Decisions were not made by a chief or by any individual but rather by a council of male elders. Religious leaders were also made upon to settle debates reflecting the cultural focus of the Igbo people. The arrival of the British slowly began to destroy the traditional society. The British government would intervene in tribal disputes rather than allow the Igbo to settle issues in a traditional manner. The frustration caused by these shifts in power is illustrated by the struggle of the protagonist Okonkwo.

As the title of the novel *Things Fall Apart* has been borrowed from W. B. Yeats's poem *The Second Coming*. The title itself shows the separation. In the novel *Things Fall Apart*, the writer tries to explain social and cultural differences between Africans and Europeans. The writer shows the impact of colonialism as the advent of Europeans in Africa changed the whole of Africa. Their culture, tradition, language, religion and society were affected tremendously resulting in their gradual change. This change led to the differences in many aspects of their life. Okonkwo, the main character of the novel has been presented as the tribal character but even he misunderstood the tribal ideal of equilibrium between strength and gentleness. This resulted in the exile of the protagonist, Okonkwo from Umuofia to Mbanta due to Igbo religious and social customs. Hence there was a tribal war going on simultaneously with the European colonialism

resulting in the victory of the colonizers. These people changed everything and they created enemies within the tribes by converting village members into Christians. Finally the hero returns only to see the changed Umuofia, but was greatly upset. Then he tried to change the fate of his land, as he was the only sign of courage in his clan. After finding himself alone he prefers death over humiliation.

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WOMEN AT CROSS ROADS IN GITHA HARIHARAN'S NOVEL THE THOUSAND FACES OF NIGHT

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The present paper endeavors to depict the strive and struggle of three women Devi, Mayamma and Sita. They belong to three different generations who are striving for their survival, freedom and self respect. The Thousand Faces of Night depicts the reality for a considerable section of womanhood. The protagonists of this novel are trapped in whirlpool of alienation and isolation. Apparently this novel analyses the fractured marriage bond and deals with the turmoil and turbulence in the minds of the characters because of the transformation of social cultural terms. All the characters of this novel are in crunch of patriarchy. The novel revolves around women's dilemma in contemporary India. Githa Hariharan portrays the position of women in the tradition and culture of male dominated society. She explores the awakening of woman consciousness which compels her to struggle for self actualization.

Githa Hariharan is an epoch making post colonial novelist of India who won the common wealth writers prize for her prestigious novel *The Thousand Faces of Night* in 1992. She tries to depict the struggle of Indian women who is trying to break the chains of heart aching traditions in order to preserve her own identity. Emancipatory transformation of women can be totally reflected from her novels. Her novels portray social upheavals and cultural turmoil. She has revolted against the patriarchal domination. In multicultural society, she has projected the social reality.

Githa Hariharan was born in Coimbatore and grew up in Bombay and Manila. She has obtained B.A. in Communication from Mumbai University, M.A. from Fairfield University U.S.A. Her works is an anthology of novels, short stories, essays, newspapers, articles, and columns. She presently works as Freelance editor. Githa Hariharan won common wealth writers award for her influential and debut novel *The Thousand Faces of Night* in 1992 which made him famous in the realms of literature. She published a story collection *The Art of Dying* in 1993, *The Ghosts of Vasu Master* in 1994, *When Dreams Travel* in 1990, *In Times of Siege* in 2003 and *Fugitive Histories* in 2009. Githa Hariharan's fertile experiences comprises her depiction of Indian society and social institution. Her novels reflect the social and cultural dynamics of life

Githa Hariharans first novel *The Thousand Faces of Night* reveals the picture of central south Indian Brahmin family. Devi, the central character returns back to India after completing

her post graduation from America. She feels totally soothing and delighted in her native place. At the very outset it was too abstrusive for her to make adjustments in new environment. This transformation of environment left her in conundrum. The new Image of women she dreamt in America was washed away by the flooded waters of India.

Dr Padmini and S.K Sudha have rightly observed that:

“In *Thousand Faces of Night* Githa Hariharan sensitively portrays the condition of Indian women caught between tradition and modernity. She diligently captures their split consciousness as a result of which we find through a set of representative characters, both their submissiveness and their struggle for individuality.”(Padmini and S.126)

Devi’s only intention of return was to support and love her widowed mother. She was having close cordial relations with her mother. Sita leads Devi to the altar of marriage. She truly believes in her wit. Devi like a mature good girl made herself ready for marriage. Devi’s education and broad mindedness challenge ample of blind beliefs, but she detaches her dreams to fulfill her mother’s dreams for the sake of family honor. She was married to Mahesh but her husband showed disinterest towards her. Mahesh takes married life for granted. Devi is suffocated in new atmosphere. She is unhappy and caught in pangs of isolation.

Devi says, “This then is, marriage, the end of ends; two or three brief encounters a month when bodies slutter together in lazy inarticulate lust. Two weeks a month when the shadowy stranger who casually strips me of my name, snaps his fingers and demands a smiling handmaiden. And the rest? It is waiting all over again for life to begin, or to end and begin again. My education has left me unprepared for the vast, yawning middle chapters of my womanhood (*The Thousand Faces of Night* P 54)”.

Devi finds a good friend in Mayyamma, the housemaid, who suffers exploitation in patriarchal society. Devi paid heed to the life experiences of Mayyamma with heart and soul in order to construct her life beautifully than Mayyamma who was enduring excruciating pain. She believes that women must not live with unpleasant past experiences, but to battle with callous attitude of male dominated society

It has been pointed out by a critic that “we find the women depicted in the novel, struggle for their survival and to endure the trials of their womanhood .The means chosen by the women might be different but they all are means of survival they could fashion for themselves.”(Nawale 203)

The Thousands of Night is novel of three major characters –Sita, Devi and Mayamma who walked on tight rope and struggled for some balance for some means of survival they could fashion for themselves. They depict three different generations and more than thousand faces of women in India who still have no better existence than night.

Mayamma is a typical Indian female character who curses his own destiny but never goes for objections. She endures the ordeals of exploitation in patriarchal society. Sita, Devi's mother, a middle aged woman portrays the life between two extreme generations of Mayamma and Devi. At the end of the day she feels suppressed and alienated. Devi is the central protagonist of the novel but she too fails and got caught in whirlpool of alienation and isolation. She feels that she has a transitory existence. Devi finally returns back to her mother as, she rehearsed in her mind the words, the unflinching look she had to meet with Sita to offer her love. "To stay and fight, to make sense of it all; she would have to start from the very beginning" (*The Thousand Faces of Night* P 139)

As Victor Hugo Says, 'Our life dreams the Utopia. Our death achieves the ideal.'

The Thousand Faces of Night is a Novel example of women's sufferings in the patriarchal cultural matrix of Indian traditional society. Githa hariharan sensibly represents the condition of women who caught between tradition and modernity. Thus the novel portrays the struggle of Indian women in relation to society and man for the sake of preserving her own identity.

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SHOBHA DE: THE AVANT-GARDE OF POPULAR CULTURE IN INDIAN ENGLISH LITERATURE

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The rapid growth of Indian English Literature in the past few decades is well recognized throughout the world. Following the Colonial times, the Indian writings in English spread immensely, Indian writers took every aspect of literature and glorified it. The present paper seeks to provide a modest study of the Fiction of Shobha De, the most popular Indian English writer. It attempts to make comprehensive comments on her Fiction with an emphasis on Popular Culture. Popular Culture received a great acclaim in the second half of Nineteenth Century in British Literature and American Literature as well, as it was the desire of the writers from the times past to write what the Society was interested in and what the society was doing. Popular Fiction was the mixture of these desires and customs of the society. The role of Shobha De in the introduction of popular fiction in Indian English Literature is very immense. Before Shobha De Popular Fiction was lacking in Indian English Literature, Shobha De availed this opportunity and became the Avant-Garde in Popular Fiction writings, She herself claims to be writing 'Popular Fiction' saying that she is pioneer in this field. Shobha De, often called as Jackie Collins of India or Maharani of Muck has presented the best selling literature of the times. Therefore, the purpose of this paper is to fill in the lacuna and also to highlight how Shobha De differs from the other novelists in introducing Popular Culture in Indian English Fiction.

Key Words: Popular Culture, Avant-Garde, Indian English Fiction, Hypocrisy, Candid.

Indian writing in English has acquired a great significance in recent years not only in India but all over the world. A large number of Indians use the English Language as a medium of creative expression. Through their writings Kamala Markandaya, Khushwant Sing, Salman Rushdie, Bhabani Bhattachaya, Ruth prewar Jhabvala , Arundhati Roy , R.K Narayan, Mulk Raj Anand and Raja Rao tried their best to give new identity to Indian writing in English. A new group of writers have arrived on the Indian scenario for example Anita Desai, Kamala Markandaya, Arun Joshi, Salman Rushdi, Shobha De, Shashi Deshpande and Arundhati Roy. Indian English fiction successes to win almost every well known literary prize in the world. Actually speaking the most interesting aspect of the fiction at the turn of the present century from the Indian point of view is the emergence of new talent. The most sensational literary events in the recent past include Salman Rushdie's *Midnight Children* which won the prestigious booker McConnell prize for fiction. Ruth prewar Jhabvala explored the context of the real complex intercultural conflict , Jhabvala's *A Backward place* shows fusion of East And West. Anita Desai's *Cry the Peacock*, *Bye Bye Blackbird* lays emphasis on essential features of feminine characters. Kamala Markandaya's *Nectar in a Sieve* highlights the problem of Women in India. Khushwant Singh's *Train to Pakistan* appeals for the need of complete harmony between men's inner and outer self.¹ Shobha De who is one of the most candid novelists of India is considered as the most popular woman writer of India. Shobha De came with the concept of popular culture and received a great acclaim from the literary circles and critics as well.

The earliest use of popular Culture in English was during the fifteenth century in law and politics, meaning low, base, vulgar and of the common people. The idea of popular culture,

as it is known today came into existence in the second half of the nineteenth century, and far the first fifty years or so was viewed very negatively by those dared to acknowledge its existence. By the end of nineteenth century it began to mean widespread and by this time it began to gain positive connotation. The idea that culture was divisible into various types, mainly –High, popular and folk, came from the writings of Mathew Arnold, particularly his book *culture and Anarchy*. A quavering debate between a conscientious serious literary fiction and a sizzling, Scandalous Popular fiction existed since time immemorial to draw a clear line of demarcation between a literary piece of art and a figment of popular fiction is easier said than done.² Up to 1988 Popular Culture was mainly a Foreign Concept to literature, The students as well readers of English literature from Indian sub-continent. The publication of *Socialite Evenings* in 1988 by Shobha De gave birth to a new concept in Indian English literature known as “Popular Culture”.

Shobha De born on 7 January, 1948 is a columnist and novelist often called India’s Jackie Collins. Shobha Rajadhyaksha belongs to a Maharastrian Saraswat Brahmin family. She has graduated from St. Xavier’s college Mumbai with a degree in Psychology. After making her name as model, she began a career in journalism in 1970. During same time, she founded and edited three magazines –Stardust, Society and Celebrity. At present, she is a freelance writer and columnist for several newspapers and magazines.³

Shobha De perhaps better known as a Maharani of Muck or the princes of Porn is India’s most commercially successful English Language author. It’s a crazy claim for a 62- years –old middle- class Indian woman–one who describes herself as a traditional, mother to six children –to be able to make. However, sex sells even in one of the world’s most socially conservative countries. Bucking all convention, for years dared to write lusty, shocking sex scenes, and from a female point of view.⁴ In a country where woman rarely bare two inches of leg and hardly ever file for divorce, she writes about woman who, like herself, flee marriage because they are bored. De is author of more than a dozen titles, all of which start with the letter ‘S’ (*Socialite Evenings*, *Sultry Days*, *Starry Nights*, *Strange Obsession*, *Small Betrayals*, *Sisters*, *Sethji*) and all of which depict a level of privilege that most India’s more than 1 billion impoverished masses cannot even imagine.⁵

Shobha De has been many things to many people. Her high voltage career happened in unexpected ways, right from her unplanned entry as teenager into the glamour world of modeling to her high profile years as magazine editor, columnist, TV scriptwriter and author. In these incarnations she mainly observed, the upcoming India. She has depicted this brash, affluent ambitious India with an altogether distinct touch in her memoir. Here is a memoir written with a detached attitude, covering high –society hijack, movie star teller’s celebrity neuroses and much more. Here is a voice of a new Indian woman that speaks of choices. *Selective Memory: Stories of My Life* is a remarkable for the honesty with which it captures life-story of a woman who has been a legend in her own time.

Shobha De burst upon the Indian Literary scene with her debutant novel, *Socialite Evenings* in 1988. The commercial success of *Socialite Evening* and *Starry Nights* ushered a new dawn in her life as they turned out to be India’s first best seller since independence. Apparently establishing Shobha De as a rising star in the literary firmament. *Socialite Evenings* presented a world full of absurdities of life in Bombay which pushes its inhabitant into mechanical world of glitz of high society. In fact, it’s the story of Bombay, the city which offers its people lofty dreams culminating into anxiety that results from rejection, overprotection and punishment, in

the child's relationship with her parents and siblings. Her sense of insecurity and anxiety due to rejection, indifference and lack of warmth makes her wallow in self-pity to gain others sympathy. *Socialite Evenings* has many Autobiographical links, branded as "high Society pot pour bland" bristling with orgy-laced parties and "voyeuristic servings of soaped up, four-wheels drive sex in all directions." *Socialite Evenings* ushered a new dawn in Indian English literature known as "Popular Culture".⁶

Superficially her fiction is markedly different from the novels of other established Indian writers in the literary sense, but deep inside it elucidates the plight and despair of the educated working class woman and thereby strikes on the hypocrisy in Indian Society. The success of her novel, led to a new trend of fiction writing in India 'the popular fiction' that so far was lacking in Indian English literature. Before the arrival of Shobha De in the literary arena, an enormous market for the western novels of Mills and Boon, James Hardy, Chase, Sydney Sheldon and their ilk existed in India. These popular fictions captured the imagination of the Indian English reader, as there was no Indian English writer so far who wrote popular fiction set against the Indian backdrop. Shobha De availed this opportunity and became the Avant-Garde in the realm of popular fiction in India. Shobha De herself claims to be writing 'popular fiction' saying that she is a pioneer in this field. To allow suit is Chetan Bhagat, another self confessed popular fiction writer of contemporary India, whose novels have been best-seller consistently.⁷

Shobha De's polemical columns and articles in *Times of India* and *The Week* established her as a celebrity author. Without doubt Shobha De writes the liveliest columns among all other writers. These columns range from informative reports and insightful analysis to articles on landmark events. Here she writes on serious social and political issues in a lucid manner. The humorous style adds to its appeal as mostly these are satirical columns. These columns and books display her fondness for neologism, verbal sumptuousness, and quirky spelling in its best light. Her books have nevertheless exercised considerable influence over social and academic thought.⁸

Shobha De stole the limelight from other writers, thanks to her novels that illustrated with candor and sarcasm the glamour, boredom and crazy fun-saturated life of the socialites of Bombay. Shobha De's books give up a preview of life revealing several startling facts in the upper class of Bombay. Not many writers are able to pen such stories with such precision, simplicity and details. Her unpleasant representation of Bombay high society regales the reader with stories of wealthy, bored women with loveless marriages and empty lives, seeking amorous adventure that eventually lead to their further humiliation.⁹

Shobha De's fiction articulates the tensions and contradictions within contemporary society giving them popular expression. All the main characters in Shobha De's novels strive to gain maturation, fulfill their potentialities and achieve congruence between their self-concept and their social image.¹⁰ In *Socialite Evenings*, Karuna after wading through numerous absurdities of life and subsequent disappointments attains sobriety and sensibility which enables her to actualize her dreams and live her life on her own terms. For this she rejects the established system of male domination. Her decision to remain single, throughout her life surprises her friends; as they find it quite unbelievable that a woman can live her life without interest in men and sex. Karuna the protagonist of the novel, has been presented as a self-willed child with unbridled passion, who refuses to conform to the norms of society imposed on her by her

conservative parents. Even as a grown up woman and wife, she defies traditional codes as they pose threat to her self-esteem, which she craved in her parent's house.

Authors like Shobha De, Khushwant Singh and Sasthi Brata have been criticized for frank and candid depiction of human relationship. The use of vulgar and obscene language has been a charge against Mulk Raj Anand's Fiction as well. Even in western literature, several reputed authors like D.H Lawrence and Philip Roth though patently recognized as indecent have not been discarded for literary studies. D.H Lawrence (1885-1930) a British writer wrote stories of life in industrial society, in which his characters show strong emotional and sexual desires. His prominent books include *sons and Lovers*, *Woman in Love*, and *Lady Chatterley's Lovers*. Lady Chatterley's Lover was written in 1928, But could not legally be sold in the UK until 1960 because the story contained a lot of descriptions of sex and was considered to be very shocking. It is about Lady Chatterley, a married from a high social class, who has a sexual relationship with her gamekeeper. Philips Roth is a US writer whose best known book is *Protony's Complaint*, which deals humorously with middle class Jewish life in the US.¹¹

Shobha De detests comparison with anybody, as she wants to be writer on her own right. She has steered clear of all criticism and controversies and proved her mettle as a distinguished raconteur by dint of hard work and literary acumen. There are writers who write by instinct, while for most others, it is all about planning. In Shobha De's case it is both. The glibness and meticulousness that she brings into her writings, leaves her millions of admirers awestruck.¹²

Shobha De who became one of India's most commercially successful English Language Authors but the India Shobha De write about and knows is quite different from the India pictured by most writers , about the quaint village life and urban poverty she writes , "My books put an unflinching gaze on upper -middle -class India"¹³ she reiterates. .Only about 2 percent of Indians read English nonetheless De's books are consistently bestsellers, which mean they sell between 20,000 and 30,000 copies. These sales figure sound meager, but they make her penguin India's star author, and the publishers can't get enough of her. Penguin is repackaging her entire oeuvre in a sleeker format to position her better in the mass market. De has authorized more than dozen title, all of which start(many even end) with the letter S. Fame and fortune notwithstanding, Shobha De has never indulged herself the luxury of complacency . Neither has she rested on her laurels.

Shobha De is today one of India's most widely read columnist. She writes for several newspapers and magazines including *Times of India* ,*Statesman* and the *Sunday observer*. Recently she has begun contributing for a popular Hindi Daily *Amar Ujala*. Shobha De's columns in Times of India and The Week established her as celebrity polemicist, presenting strong arguments for or against social, political or economic issues, often in opposition to the opinion of others. Courage and dissent in India found a new voice in the form of Shobha De. A novelist has turned activist. Her secret weapon continues to be her passion for instigation. These columns have become the most readable fixture and indispensable part of these newspapers, so amusing and provocative that one gets easily addicted to them. Without doubt Shobha De writes the liveliest columns among all other writers. These columns range from informative reporters and insightful analysis to articles on landmark events.¹⁴ It is always a treat to read so many diverse viewpoints, but then that is something Shobha De has perfected over the years. Here she writes on serious social and political issues in a lucid manner. The humorous style adds to its appeal as mostly these are satirical columns. A noteworthy feature of her writings in the scoops

and breaking of inside stories of corruption, infidelity and skullduggery in the fashion world and Bollywood, that has always titillated the Indian audience' She chooses to write on Bollywood and Modeling because it suits her to glamorize the Bollywood world, with its ugly gossip, hot scandals and sexual orgies. What one needs to remember however is that much of India's Manners and many of her morals flow in from the Indian Media print, Television, cables and radio. The images that beam down at us from magazine covers, T.V Screens or celluloid film is more often than that not westernized and decultured. "Being essentially a media person with undoubted exposure and inside knowledge of Bollywood dark secrets, De is not unacquainted with the undercurrents. Her columns in *Bombay Times*, *Sunday Times* and *The Week* have a readership of over ten million a month. Not many writers are able to pen such stories with such precision, simplicity and details. These novels also display her fondness for neologism, verbal sumptuousness, and quirky spelling in its best light. Her books have nevertheless exercised considerable influence over social and academic thought".¹⁵

Shobha De's narration arrests the attention of the readers readily because of her bold stance in sticking to voice and style; she adopts to unfold the concealed realities of the urban milieu. She wants to explore the hypocritical nature of human beings in Indian cities.¹⁶ She writes in a medium of 'Hinglish' which is a mixture of Hindi and English in her description of novels. Her prolific work ethic and her unmatched commitment make critics probe into her fiction.

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A STYLISTIC ANALYSIS OF JHUMPA LAHIRI'S "THIS BLESSED HOUSE"

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Abstract

The present study pays attention to the application of Stylistics to the study of Jhumpa Lahiri's The Blessed House. It is one of the stories in the recently celebrated collection "Interpreter of Maladies". The works of Lahiri has been focused in various angles such as feminism, cultural identity, diaspora, etc. There is scope to look at her works in the technical aspects. Stylistics is the study of styles used in literary and verbal language. It is used to interpret literature effectively. Lahiri is a famous story teller and this study is an attempt to bring out the uniqueness of her writings. "Interpreter of Maladies" is her first published collection which deals with familial concerns. The selected story deals with the life of newly wedded couple Sanjeev and Twinkle in their new rented house. The present study reveals the stylistic elements such as plot, characters, theme, setting and point of view of the story. Additionally, the study exhibits the other literary elements in order to bring out the style of the writer. To appreciate and the better understanding of a literary text, it is necessary to have a technique like stylistic analysis. As a story teller how she succeeds the part, is revealed through the analysis of stylistics.

Key words: Stylistics, style, literary elements, Stylistic elements, Short stories.

Introduction to Stylistics:

Stylistics is the study of styles used in literary and verbal language (3). It can be further described as "The study of literature as a mode of communication" (Widdowson, 1975). It is used to interpret literature effectively. It is an effective method to analyze a work's linguistic features. Linguistic means a scientific study of language. Both linguistics and stylistics are very important to interpret literature. Stylistic analysis is a part of literary studies. It is a tool to understand the meaning of a text. The word "style" refers to the way which the writer used in his/ her text. This is the best way to explore a text in dynamic aspect. A text cannot be succeeding only with the content. Additionally, it requires more features like grammar, style, figures, images, syntax and lexical items etc. So then the implied meaning of the text will be publicized. Even this kind of study can reveal the uniqueness of a writer.

Introduction to Short Story:

A short story is a literary form different from Novellas and Novels. Most of the narrative techniques of the novel are applicable to the short stories. But short stories are more effective

than the novels. Though it has short length it describes the events clearly. Here is an attempt to analyze the stylistics features of the short story 'This Blessed House' written by the famous writer Jhumpa Lahiri. The short story has five elements such as Setting, Characters, Plot, Theme and Point of View. The present study will analyze the elements and other stylistics features of the short story, 'This Blessed House'.

Summary of "This Blessed House":

When the story begins Sanjeev and Twinkle a young, freshly married couple begins their new life in a house in Connecticut. There they found many Christian icons which the old owners left. Twinkle feels excited when she found the icons. But Sanjeev is not and hate them all. "These objects meant something to Twinkle, but they meant nothing to him. They irritated him" (138). He often told this to her and ask her to remove the icons as they going to have their housewarming ceremony in a couple of weeks. But day after day Twinkle found Christian things in their house. She says to him that theirs' is a blessed house. Sanjeev who is always engaged with the house cleaning process thinks about her strange curiosity over the Christian icons. He worries about the neighbours and their thought of their house. So he reminds her often they are not Christians. She too agrees but she is not ready to give up her wish. This shows they are immature and different personalities. He asked her to remove the icons during the time of the party. She agreed but she does not. Even she is not ready to help him to clean the house and this shows she wants to live a comfortable life. Once in the story, they reveal that they are in love with each other. But it seems only Sanjeev take much care on her. On the other hand, she cares only the treasure hunt. On the particular house warming day, Twinkle shines and welcomes all the guests. She tells about the treasure hunt to everyone. But Sanjeev for the fortieth time tells his guests that they are not Christians. Finally, Sanjeev agrees on her and decided to adopt her wish.

The Five Elements of a Short Story

There are five elements in short stories.

1. The Setting
2. Characters
3. Plot
4. Theme
5. Point of View

1. The Setting: It provides an idea about the time and place of the events. Every narrative has a setting where and when the events take place. Sometimes the setting plays an important role in a short story and sometimes it may not. In this story This Blessed House, the setting takes place at a house in Connecticut. Actually, the house plays an important role in this short story. Because everywhere in the house Twinkle find Christian icons. It is like a treasure hunt for Twinkle.

2. Characters: For any narrative, the characters are very important. They play a major role in the narrative. In short stories, the numbers of characters are very few. There must be a

protagonist who always in the focus of the narrative and an antagonist who make conflict with the protagonist. The antagonist may be a person, environment or nature, etc. In this story, Sanjeev and Twinkle are the protagonists. They are the only two characters plays actively in this story. And the antagonist of this story is the situation and Christian representations.

2.1. Characteristics: Characters are convincing if they are consistent, motivated and life-like. Here, Sanjeev is adjustable and Twinkle on the contrary a little immature. Whenever he wanted to remove the Christian identities she refused. Besides, she started to talk on the favor to her point. This is how the newlywed Sanjeev and Twinkle behave throughout the story.

3. Plot: The plot means how the author arranges events in sequential order. A plot must have a beginning, middle and end. There are five essential parts in a plot. They are Introduction / Exposition, Rising Action, Climax, Falling Action, and Denouement. Here, the story started with the discussion of both Sanjeev and Twinkle on Christianity. The events associated with the findings of Christian icons, gradually developed into a story. It leads the readers into a lifelike atmosphere. The events are carefully coined as a story and it is the merit of Lahiri's artistic talent.

3.1. Conflict: Conflict or problem is important for a story. Here the conflict is with Twinkle. She wants to collect all the Christian symbols of the house which Sanjeev hated most. There are two types of conflicts. One is Internal another one is External. Internal conflict is a struggle within one's self. A person must overcome pain, face problems individually. External conflict is a struggle with a force outside one's self. Here both Sanjeev and Twinkle have faced the external conflict.

4. Theme: Theme is the central idea of a story. The author deals with a particular issue or human feeling in his/her story. Events are coined based on the theme. Sometimes authors use different figures of speech to highlight the theme. Even the title can reveal the theme of a story. At the same time mostly there are many themes in a single story. In this story religion, marriage, culture is the possible themes.

5. The point of View: Point of view means the viewpoint from which the story is told. This narrative point is an important element in a story. According to the author of the book titled, "How to study Literature – Stylistic and Pragmatic analysis" there are four types of point of views. They are an Innocent eye, Stream of Consciousness, First person and Omniscient point of views. Lahiri used in this short story omniscient point of view i.e. third person narrative. She freely moves to any character and any event. She can access the characters feelings and emotions.

6. The Elements of Literary Style: Apart from the above features, there are other elements entails in a short story. Some of the elements are the use of imagery, symbolism, suspense, surprise endings, irony, etc. Besides, use of language, sentence structure, pace, figures of speech, vocabulary, tone, point of view, etc also decides the success of the story. Here are some devices used in this short story which clearly states the author's style.

The sentence structure is an important element in a stylistic analysis. Authors can use long or short sentences with subordinate clauses or fragments. In this short story, Lahiri uses moderate sentence structure. She uses small sentences in dialogues and at the same time, she uses equally long sentences too. For example, she uses short sentences in dialogues as,

“ You’ve never cooked anything with vinegar.”(136),

“ I’ll look something up.”(136)

“I’ll remember,” she said. (144)

“ We’re not Christian.” (146)

“ So you keep reminding me.” (146)

It can be found many long sentences in her writing which reveals her story telling talent. Following examples is the proof for her use of long sentences in this story.1. “There was a 3-D post card of Saint Francis done in four colors, which Twinkle had found taped to the back of the medicine cabinet, and a wooden cross key chain, which Sanjeev had stepped on with bare feet as he was installing extra shelving in Twinkle’s study.” (137)2. “ That evening Sanjeev poured himself a gin and tonic, drank it and most of another during one segment of the news, and then approached Twinkle, who was taking a bubble bath, for she announced that her limbs ached from raking the lawn, something she had never done before.” (148) Similar to the above example there are many long sentences she used in this short story.

Pace or speed is another element in a short story. The events can take any speed. Sometimes the events swiftly moved to the end in a story. But some other stories events can take slow movement which leads the reader a kind of boring condition. Moderate speed is the right choice for the success of a story. In that way, this story started in a family where Sanjeev and Twinkle started their new life. Afterward, their day to day life described in a realistic pace. Their breakfast and dinner preparation, their passing time, arrangements for their new housewarming ceremony have maintained the speed cleverly. This is the credential why Lahiri’s artistic talent marked in the world of writing.

Vocabulary in a story can disclose the author's aim and theme. It conveys the central idea characters role, etc. Vocabulary can be flowery, simple, technical, obscure and colloquial. Here Lahiri used simple and colloquial vocabulary. Simple words are commonly used by both Sanjeev and Twinkle. Words are mostly interrelated to a family situation like their marriage life, daily events, dining and etc. At the same time, readers can find religious words like Christianity, religion, idol, miniature etc. On the whole, the use of vocabulary shows that the story is about marriage life and relationship.

Use of dialogue will always give the story liveliness. Here Lahiri used dialogues in between the narration. Through the dialogues the mood of the characters’ revealed. For example, “if you want to impress people, I wouldn’t play this music. It’s putting me to sleep.”(140) this show Twinkle does not have the interest in music. In another occasion, Sanjeev expressed his opposition to Twinkle’s wish as follows, “All the neighbours will see. They’ll think we’re insane.”(146)

The tone is which reflect the author's attitude and mood of the story. Popular tones like ironic, sarcastic, sad, bitter, love, and hopeful can be used by the writers. It will create a kind of sense to the readers. In this short story, Lahiri used a dull and passive tone which reflects the characters' lack of intimacy.

Apart from these elements, there are other elements like twist ending, word art, paragraph structure, and usage of allusions are enriching the story. Additionally lexical items like nouns, adjectives, adverbs and grammatical items like tenses, different kinds of phrases also can be analyzed in stylistic analysis. These items can reveal the authors' styles and their uniqueness.

Jhumpa Lahiri as a short story writer posses a unique place among the other contemporary writers. Her style is varying from others in a sense that gives her different style. Most of her stories deal with human emotions. That shows her interest in human values. She always represents the people who lost their self and she concentrates on their feelings. As a diaspora writer, she has an immense responsibility to represent the people who belonged to their natives. In that way, she herself involve into the world of immigrants. That is why she reflects all her longings and emotions in all her short stories. Thus she has the merit to shine in front of other diaspora writers through her unique style in her writing.

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CONSISTENT PERFORMANCE OF VERTICILLIUM LECANII IN LIQUID FORMULATION

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Abstract

The shelf life and consistent performance are the major concern in liquid formulation of Biocontrol agent because after few days' stability or viability of microorganisms decreases, there are many reasons for decreasing stability of microorganisms in liquid formulation. *Verticillium lecanii* is an entomopathogenic fungus, which infect aphids, white flies, rust fungi, scale insects and lead to death the host. The studies revealed that the results of liquid formulation of *Verticillium lecanii* on the field and in the laboratory were consistent after 8 months. CFU taken after immediate of liquid formulation and 8 months from formulations prepared were same and percentage of mortality of pest same after 8 months. This performance shows that consistent performance of *verticillium lecanii* in liquid formulation. The results of this formulation for bio-efficacy in the laboratory studies as well as on farmer's field are highly encouraging. There is need of basic research to develop potential liquid formulation of *V. lecanii*, which possesses better shelf life. A liquid formulation was developed with the help of some adjuvants.

Keywords: *Verticillium lecanii* , Shelf-life, Entomopathogenic, Mycelium, Liquid formulation, Aphids, White flies, Diptera, Homoptera, Hymenoptera, Lepidoptera, Mites.

Introduction

The shelf life and consistent performance are the major concern in liquid formulation of Biocontrol agent because after few days' stability or viability of microorganisms decreases, there are many reasons for decreasing stability of microorganisms in liquid formulation.

1. Stabilizer
2. Nutrition
3. Suppressant
4. Contamination level
5. Potential of Hydrogen

These are the major reasons of decreasing stability level of microorganisms in liquid formulation. In liquid formulation Contamination level should be null because some time this contaminants act as dominant and therefore stability of main microorganisms automatically decreases. When stability decreases simultaneously viability also decreases.

Verticillium lecanii (Zimmermann) Viegas (Moniliales: Moniliaceae) a deuteromycetes is a cosmopolitan fungus found on insects.

Verticillium lecanii is an entomopathogenic fungus. The mycelium of this fungus produces a cyclodepsipeptide toxin called bassianolide and other insecticidal toxins such as dipicolinic acid, which infect aphids, white flies, rust fungi, scale insects and lead to death the host. *V. lecanii* is one of the most common and important entomophagous Hyphomycetes fungi occurred on coccids, aphids, thrips, Diptera, Homoptera, Hymenoptera, Lepidoptera and mites and in all the

climatic regions. Other important substrates for *V. lecanii* are rusts and other fungi. It is a consequence of this habit that the species is frequently isolated from soil; it has also been isolated from leaf litter of oak, ash and birch, tea leaves, barley seed, baker's yeast, beet seed and bursting corn kernels (Domsch et al., 1980; Sewify & Mabrouk, 1990; Andreeva & Chternchis, 1995). During greenhouse experiment, *V. lecanii* could control the cucumber powdery mildew (*Sphaerotheca fuliginea*), keeping the mildew severity with partially resistant cucumber variety, below 15% of infected leaf area or under economic threshold (Verhaar et al., 1993; Verhaar et al., 1996).

Materials and Methods:

Medium:

The medium used for multiplication and growth of the fungus was Potato dextrose broth medium as suggested by Kadam and Jaichakravarthy (2003). Autoclaved potato-dextrose broth medium adjusted to pH 6.7, taken in 500 ml of conical flask. pure cultures were obtained followed by flask cultures to develop the fungal mat.

Formulations

For preparing the formulations viz. Liquid based formulation (LBF) Demineralized water, glycerine and Yeast extract and Tween 80.

Table 1: Percentage of Chemicals that were used in Liquid formulation of *Verticillium lecanii*.

Name of Chemicals	Percentage
Yeast Extract	0.5 %
Tween 80	0.5 %
Glycerin	5 %
Suppressant	1%

Results and Discussion

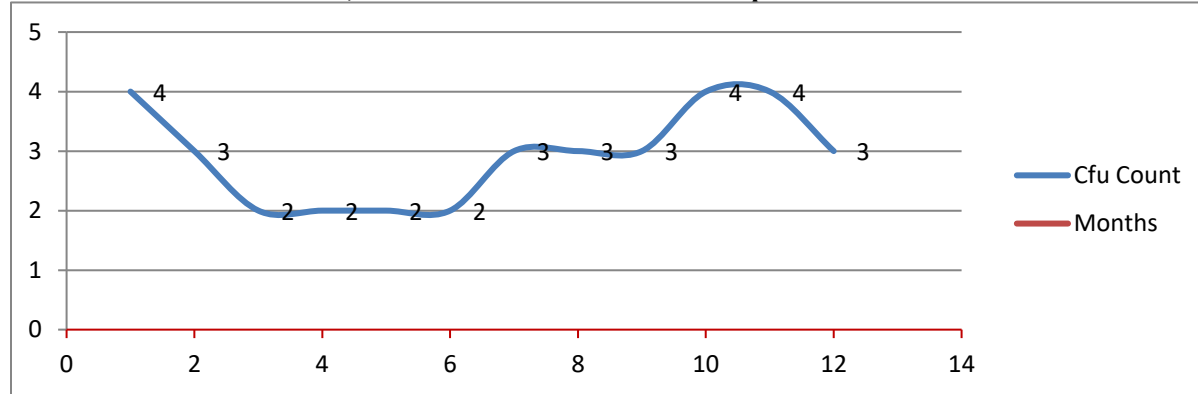
Viability of *Verticillium lecanii* in stored formulations (Shelf-life)

The viability of liquid based formulation of *Verticillium lecanii* Liquid based formulation stored in HDPE bottles at two different temperature viz., 4°C and 30 ± 2°C was determined at monthly intervals till 12 months. The number of colony forming units was determined by serial dilution and plating it on PDA and incubating petri plates at 25 ± 2°C. The fungus *Verticillium lecanii* showed Consistant growth of liquid formulation. it was found that the liquid formulation exhibited the consistant and highest efficacy of infection against Thrips, Mites, Aphids. CFU Count of this formulation was 4x10⁸ second day after formulation prepared and CFU count after 12 months that was also 3x10⁸.

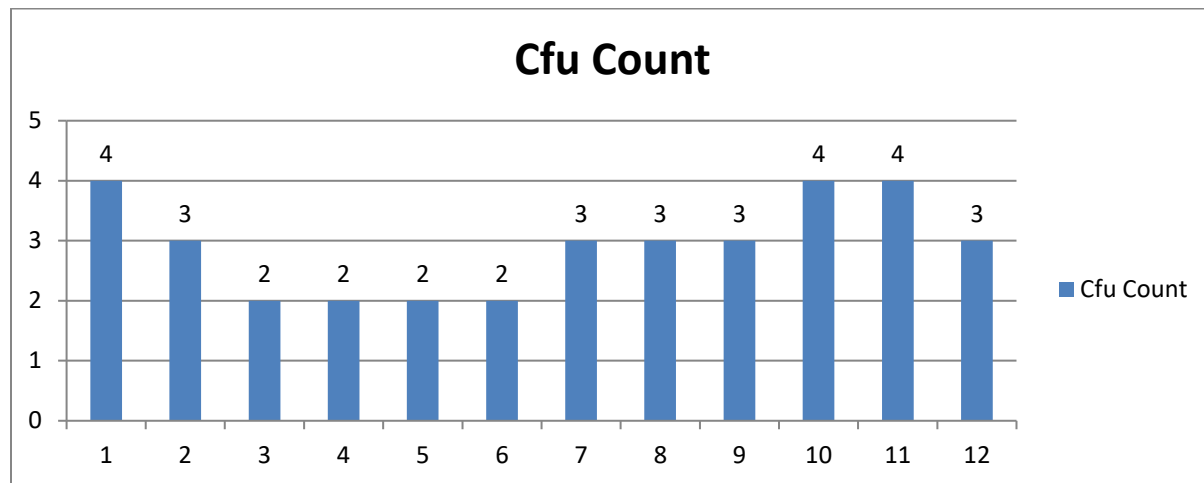
Months	CFU Count	Months	CFU Count
1 st Month (Feb)	4 x 10 ⁸	7 th Month (Aug)	3 x 10 ⁸
2 nd Month (Mar)	3 x 10 ⁸	8 th Month (Sep)	3 x 10 ⁸
3 rd Month (Apr)	2 x 10 ⁸	9 th Month (Oct)	3 x 10 ⁸

4 th Month(May)	2 x10 ⁸	10 th Month (Nov)	4 x10 ⁸
5 th Month(June)	2 x10 ⁸	11 th Month (Dec)	4 x 10 ⁸
6 th Month(July)	2 x10 ⁸	12 th Month (Jan)	3 x 10 ⁸

Table No. 2: 12 Months ;Consistent result of Cfu of Liquid formulation of *Verticillium lecanii*.



Feb Mar Apr May June July Aug Sep Oct Nov Dec Jan



Feb Mar Apr May June July Aug Sep Oct Nov Dec Jan

Graph a) & b) – After 12 Months;Consistent result of CFU of Liquid formulation of *Verticillium lecanii*.

Conclusion:

The *Verticillium lecanii* showed Consistant growth in liquid formulation. It was found that the liquid formulation exhibited the consistant and highest efficiency of infection against Thrips , Mites, Aphids. The CFU count of this *Verticillium lecanii* in the liquid formulation was found to be viable for 12 months.

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PARZANIA: CONSTRUCT OF AN UTOPIAN WORLD, MARRED BY RELIGION AND POLITICS

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History has always witnessed unrest and turmoil among communities and people. Any attempt to hamper the law and order of a society would end in wars. In a crude sense, a civil disorder that may arise due to various reasons would inevitably result in 'Riots'. The Oxford dictionary defines riots as 'A violent disturbance of the peace by a crowd'. However, the term has been analyzed and interpreted differently by different groups. Riots usually arise when there develops intolerance between various groups within a society; when accepting the 'Other' ceases to be the backbone of our tenets. In a country like India with its pluralistic nature which harbors a variety of religious and social groups, riots has always been a part of its history. With the multiplicity of various belief systems within the larger society, not flashing the dagger but tearing apart the entire social fabric of the country blatantly on the pretext that this is done as a 'pious act' or as one's birth right has been a common occurrence.

In this paper I have tried to address the issue of riots based on communal violence projected through the medium of the movie 'Parzania.' The story is based on the Gujarat Riot in 2002 which witnessed the systematic killing of numerous people on the basis of their religion. I have tried to sum up the complete movie through a poetry of mine which is inspired by the movie.

She has lost her son,
But terror seems not yet done.
No place seems safe,
Men being butchered and women being raped.
Stripped them all naked,
And cut them into pieces.
Cries remained unattended,
Came no rescue from Jesus.
This butchery found none at par.
Where age seemed not a bar.
Welcomed old, young and little ones,
All in the name of religion,
Fanatics carried out in what they were seasoned.
Lost are our people,
Nothing can bring them home.
Mother lost her only son,
Revenge and terror seems not yet done.
She is dying to hold him tight-

And hopes that one day she might.
Tear finds its own way
Not missing even a single day
Her faith is broken
When religion is spoken
What does it teaches?
Is it only bloodshed and terror it preaches?
She has lost her son,
But terror seems not yet done.

I wonder how it feels to lose one's own child. The child whom they nurture throughout their life and is brought up with utmost care and love. It must be excruciatingly painful for a parent to search for his child among a pile of dead bodies and there cannot be anything more relieving on earth than the realization that none among the dead is his child. The frustration and helplessness felt on not finding your child in spite of trying everything and neither the people nor the government machinery doing anything about it, is a living nightmare for a parent.

How on Earth are humans capable of committing such heinous and inhuman crimes like rape, murder and arson and that too in the name of religion? Is human genocide possible in the modern times where democracy is the most coveted and cherished ideals of mankind? Is it the modern India Gandhi dreamt of? There are several questions which leave us puzzled and are unanswered by the end of the movie 'Parzania'; just like the Pithawalas, who are still waiting for their son Parzan to return to them at the end of the film and will hopefully wait till eternity. The movie 'Parzania' presents us a hell were a family went against all odds to preserve their heaven and are still waiting with eyes, wide open with hope and hearts filled with prayer for their Parzan, their angel to return. Based on a true incident, Azhar Mody a ten year old Parsi boy went missing after the Gulbarg Society massacre during the communal riots that tore the living fabric of the land of Gandhi, Gujarat. The movie shows the anguish of the victims and the haughtiness of the perpetrators of injustice, with immense brutality. The last scene in which one of the riot survivors gives her testimony in front of the human rights tribunal, the viewers can visualize the horrific scene of her daughter being raped and then her genitals being ripped apart. The smirk on the detestable faces of the uniformed men and the dried up eyes of Cyrus Pithawalas shows us how hell must truly be, where we let innocents being butchered and the killers grin without an iota of guilt.

India is a country that takes utmost pride in showcasing its plurality in terms of the religions practiced by its denizens. Yet, fundamentalists of the various religious groups attempt to view the heterogeneity with scorn and contempt thus lacing it with myopic interpretations. In general, as a precursor to riots, the miniscule minority group which is in charge of spreading intolerance, hijack the entire outfit, totally disregarding and denigrating the wishes of the peace loving silent majority and in turn becomes the norm of the day.

Though Parzania talks about the 2002 Gujrat riot specifically, the anguish and disgust is for riots in general which reflects the brutal face of mankind. The movie starts with the Gujarati song which states Gujarat as the land of Mahatma Gandhi. The background voice details the city of Gujarat as, "A city found by the Muslim king later becoming the home of Gandhi. He broke

barriers between the Hindus and the Muslims. There is warmth in the eyes of the people here that would not find anywhere else. You would have no idea what was brewing beneath that all.” The first scene is significant because it is shot in a school classroom where the teacher informs the students about the partition and explains the consequences of partition on Hindu and Muslim communities. The infuriated Hindu fanatic in one of the scenes dislikes the crowd cheering for Pakistan while residing in India. Modern India which is supposedly based on dreams of Gandhi and his ideologies loses its essence in this story of Parzania. An American, Allan visiting India has a perception of Gandhi’s non-violent India, later despises what it grows out to become. Ram Gopal Bajaj in one of the scenes quotes Gandhi by saying, ‘An eye for an eye, make the whole world blind.’ He suggests to Allan that violence was never a solution nor will ever be one.

Bipan Chandra's *Modern India*, talking about Gandhi says that, “The symbol this tragedy at the moment of national triumph was the forlorn figure of Gandhiji -the man who has given the message of *nonviolence, truth and love and courage and manliness* to the Indian people.... In the midst of national rejoicing, he was touring the hate-torn land of Bengal, trying to bring comfort to people who were even then paying through senseless communal slaughter the price of freedom.” (306; emphasis added) This was obviously not the India which Gandhi had dreamt of. These long spanning histories of Hindu-Muslim riots and Muslim-Sikh riots have defaced the history of India. Allan, who has faced enough in his personal life and is inflicted with inner turmoil, has come to find some solace in Gandhi’s India and his teachings. Therefore he intends to work on a thesis on Gandhi. In the movie, Naseeruddin Shah prohibits him from consuming liquor in Gandhi’s state but fails to stop brutality against his own family during the riots later. The next statement declares his religion which is a minority and separates himself from the Muslims. Allan states that Indians have been treating him way too nicely. Cyrus gives his color; the reason for people’s cordial behavior and possibly his money to be the interest factor. ‘At least you don’t have people killing each other for no reason,’ reflects Cyrus’ outlook of India and their people. In the informed in the beginning that Nazneen, a Muslim girl of that locality is said to be getting married to a Hindu boy. This obviously hints at our modern India, which has moved beyond religion and race. We can see that various characters talk about ‘internet has made the world such a smaller place’ and ‘Gone are the days of Sati’s and Burkas’. All these things reflect the perceived reality of the modern India, but the very next scene has something in contrast to show, maybe the actual reality.

The movie brings out the supreme love of a mother, ever hopeful and never dying. To keep it alive in the face of a reality in which her child is lost forever is the toughest thing that only a mother can do, and to portray it on screen is even tougher. Sarika plays the role of Shernaz Pithawalas in the movie Parzania. Her transformation from a loving wife into a silent soldier looks phenomenal. Her moving performance did not fail to shake the very foundation of our comfortable existence, which is nothing but a myth. For it could have been any of us, running in the midst of the mad crowd, carrying our child in our arms and jumping to escape the rioters and realizing that our firstborn is missing. Sarika gave depth to the character of Shernaz and her exemplary depiction of the fearlessness of a mother is evidently visible. Though her eyes were filled with tears, her steps did not falter, and she kept searching for her son among the ruins and the dead bodies. When she bends to cover the dead body of Kaka with the bed sheet she had

promised to gift him on his birthday we realize how fragile human life is. How easily all can be lost to anger and hatred is portrayed in the movie.

Her confrontation with the policeman when her child went missing shows that maybe a man can cow down in front of ruthless power but a mother will never be intimidated by it. Yes her loss was great and the hope of finding her son was diminishing day by day, but she did not lose the strength to accept this reality about the possibility that her son might never come back to her. Every day she searched for him and hoped to see her son running towards her into her arms, ending her nightmare. She fought with her husband so that he would understand and accept the situation rather than being mum and fasting. Even God helps only those who help themselves. If they wanted answers about how to face the harsh reality, they would have searched for it in the real world; where their loved ones lay cold and lifeless and with a possibility of their son being among those dead.

She was a brave mother who did not cling to any false hope. She ran from pillar to post in search of justice for her Parzan. She managed to keep her sanity intact in spite of all heartbreaks. Yes she cried, but never lost her courage. She fought with a ferociousness of a tigress not afraid to point fingers at the corrupt system. She cared least for her life and fought on behalf of every mother who lost their child. Shernaz fought with a love filled heart that knew the worst must have happened to her son. She raised her voice in the courtroom and broke down but never did she lose her strength. It was her strength and patience that guided and got her husband back and she managed to keep their daughter sane. She was the thread that ensured that her family remains together and not get disintegrated in the wake of their personal tragedy. Shernaz loved, fought and hoped till the end but not once did she lose her faith in humanity. Her presence was a balm for the sores inflicted on her family by the cruel world; her love was the shield which protected them from losing themselves to despair. Shernaz embodied the innocence and the strength of the innocent who lost a lot but never their conscience and their will to stand up against those wrongs and thus, continued to fight for their loved ones.

The Gujarat riots in 2002 started when the Sabarmati Express carrying Hindu pilgrims were returning from Ayodhya after favoring the construction of 'Hindu Ram Mandir.' On their journey back home, an enraged Muslim mob burnt two bogies of the train expressing their anguish. This incident costed 58 lives, including children and women. The innocence of Parzan and his sister Dilshad give us a glimpse of the heaven which is both literally and symbolically burnt, looted and raped by the rioters, who, like the sentinels of hell spewed hatred and lusted for innocent lives. Innocent children were butchered like lambs at the altar of religious fanaticism and political propaganda. Naseeruddin Shah being a helpless father resolves to fast for nine days in order to get an answer but it takes almost nine years after the mishap, on 22nd February to just clarify that that attack was conceived by a radical Islamist mob, let alone the missing loved ones. No one has an answer for them and no one can empathize with their pain, we can just pity their circumstances and do nothing. No Government, no machinery, not even the Almighty had an answer for this devastation. A retaliatory bloodbath resulted from this genocide. The movie Parzania depicts the aftermath of this particular incident. The Government came under the scanner for this ruthless slaughter of hundreds of people. Government machinery seemed to have no answer at all. The movie reflects that the policemen deliberately resisted their involvement

and denied getting into the way of the agitators. The savage and violent side of humanity was on display. People who had nothing to do with the train incident lost their loved ones in retaliation. The movie logically questions whether this was an act of a backlash. There are certainly bodies which plan out the move and try to bank on issues like riots. There is obviously a politics which is behind these heinous acts. I would like to draw out how the political parties benefit from these riots. On a close study of the politics of riots in our country one can witness that a common thread that runs through all these is the fact that certain elements that consider the state or 'Bharat Mata' as their sole property deem themselves to be the only 'patriots' thereby indulge in mass rape and murder of innocent souls invoking her name. And as a result of the underlying wrong notions created by the canards spread by these elements, those sober elements also start identifying or start silently appreciating these misdeeds. In the thoughts of such extremists, 'India' becomes their property which safeguards and upholds only their particular religion and religious values. This pseudo belief comes from their utter ignorance (which may be intentional or unintentional) about the basic principles of all the religions, which do not propagate schemes for spreading hatred or the need to kill fellow human beings. Thus, in such situations, the ideas of secularism and mutual brotherhood take a backseat.

Ashutosh Varshney in his essay "An Electoral Theory of Communal Riots?" talking about the 2002, Gujarat riots says that, "When the 2002 riots broke out in Gujarat, the riots on the whole did not spread beyond the state, though it should be noticed that despite the enormity of violence, several towns within Gujarat, including Surat, remained quiet, or had small incidents only. Wilkinson argues that the clearest support for his theory comes from how Indian states other than Gujarat handled the 2002 riots. In 2002, Gujarat was among the states having the lowest number of effective parties, the BJP was in power in the state all by itself (not a coalition) and it had no need for Muslim votes. The states of MP and Rajasthan- adjacent to Gujarat and like Gujarat, having only two main parties, the BJP and Congress – had no riots because the political party in power, the Congress, needed Muslim votes to compete with the BJP. In short, for riots not to take place, a state does not have to have a high ENPV, though it would be better if it did. All that is required is that a ruling party should have need for the Muslim vote." Wilkinson's in his theory earlier argues that higher the competition between political parties, the lower will be the incidence of riots.

Allan in the movie, questions how hundred thousands of people are mobilized within a short span of twenty four hours with arms and ammunition. How did all these men know exactly where the Muslims lived? Saffron flags were systematically distributed on a large scale before the incident happened. He rightly finds out that it was a planned Genocide which occurred and was not an accident or backlash. The process of mobilization of the people is usually done in such a way that it borders on subtle hegemony. There may not be any venom spitting explicit in these but the 'hidden but obvious agenda' of most of these organizers is to keep the flock together and influence their thought processes by instilling hatred towards 'others'. The so called Samaritans indulge in double dealing by quoting the noble ideas contained in ancient scriptures and thinking or acting just the opposite. In fact they are 'devils quoting the scriptures' in every sense.

After the Genocide in the movie takes place, Muslims who lost their families were agitated as they felt pressurized to leave for Pakistan. Asif feels that he has become an 'Outsider' all of a sudden. He makes his community believe that 'Our Allah' (Muslim's Allah) wants them to be victorious. They resort to repeated howling that 'our faith' is in danger, so it is time for us to retaliate' which gets impregnated in the minds of the people which leads to violent and inhuman acts. Every utterance of such slogans is thus loaded with the basic idea that there is a clean demarcation between the 'self' or 'our people' and the 'other'. Reiterating these lies, and silently associating with such elements, those saner elements also gradually get transformed in their thought processes. Thus, this vitriolic outburst from the opposing sides culminates in the pogroms, where killing for one's own religion becomes a source of pride, and beyond a stage the sober people become silent spectators to this mayhem. They mob in the movie strongly believes that God is different for all religion and it is their duty to fight for their own. History seemed to be repeating itself. After partition this was another blow to the harmony of India's diverse ethnicity. The mob in saffron shawl with red Tilak on their forehead has dismantled their belief in other community. The Hindu guy in a scene had to open his pants to prove his religion. Hindu families relax after ensuring that the mob of their religion. Shelia' husband denies admitting Parzan and Dilshad in their house for help. Shouting 'Jai Shree Ram' and killing people mercilessly reflected mob's fanaticism. One can easily record that the culprits of such heinous acts can be seen across the entire political, social spectrum - the left, the right, the majority, the minority, the pseudo-secularists, the extremists, and the traditionalists-are all seen to be nurturing such fissiparous tendencies. Thus, what is witnessed is not specific to any particular religious, political or social group. Any particular group at a given time can be driven by such inhuman tendencies. On being questioned about such acts of intolerance, the propagators seem to suffer from selective amnesia which end up in putting the blame on the other communities.

In 2002, our Modern India lied soaked up in the blood of its own people. The land of Gandhi was busy in violent endeavors. Riots define the city in our contemporary world. This savagery not only tainted the figure of Gujarat but it blemished the image of Gandhi's land from where the biggest weapon of non-violence got devised. The movie revolves around Parzan and his family and gives us a loud message. It portrays how unrest in the society affects the individual lives. The viewers along with Parzan's parents hope for his return which never happens. The director ensures that the grief of people afflicted with pain of their loved ones is passed on to the viewing audience up to some extent.

Bipan Chandra's *Modern India*, based on the colonial period, illustrates a very important point indeed: "On 15 August 1947, India celebrated with joy its first day of freedom. The sacrifices of generations of patriots and the blood of countless martyrs had borne fruit.... But the sense of joy ... was mixed with pain and sadness.... [For] even at the very moment of freedom a communal orgy, accompanied by indescribable brutalities, was consuming thousands of lives in India and Pakistan." (3 05-6). Riots have been rampant ever since our Independence and even before. Scenarios have not changed to a great extent. Religious sentiments have been made propaganda for ages now and politics have nourished on the blood of thousands of innocents. Parzan shows us how the same society, the same people can become so alienated in no time and can become enemy of anyone's life, just because of religious differences. An attempt to attribute or give religious tinge and to see everything only through the religious prism thereby internalizing a

sense of religious victimhood becomes the norm. It becomes a problem when it is used as a means for furthering one's hidden agenda of coming to power, to cling on to power or to create a fiefdom. But there are certain elements in each community which are bent upon stoking the communal fire, may be for their narrow or short term gains. Irrespective of the groups involved, the plight of the victims and their trauma and the brutality of the perpetrator is the same. Unfortunately, the hapless victims are poor, ordinary people who do not care a hoot for their religious beliefs, as their prime concern is to find the means for their daily bread. But the venom spitting apostles or 'maulavis' or 'sadhu sants' and other religious heads who have appropriated the sole rights of protecting their religions, in connivance with the goons and petty-minded politicians, unabashedly indulge in indoctrination, ghettoization and create permanent scars in the minds of the people, thus successfully try to tear apart the much glorified democratic and secular fabric of the country.

Gyanendra Pandey in his essay, 'In Defense of the Fragment: Writing About Hindu-Muslim Riots in India Today' goes on to say that, "It is a preliminary statement of some of the difficulties of writing the history of violence, more specifically in this instance the history of sectarian violence in colonial and postcolonial India. The history of violence has been treated in the historiography of modern India as aberration and as absence: aberration in the sense that violence is seen as something removed from the general run of Indian history a: distorted form, an exceptional moment, not the "real" history of India at all."

This movie reflects the plight and the utter helplessness of a family which lost their Parzan whereas there remain several other families who lost their Parzans and yet, they hold on to the belief in love, brotherhood and hope for Parzania (Utopian World) which lingers in their hearts. Is there nothing that can be done? Will those in power continue to betray the trust of the innocent in the most inhumane way possible? Is democracy just a fancy word to be used only by the privileged or does it exist in the burning carnage of the sinless?

The movie ends with a note that states that it has been inspired by a true story. Below we see a small ten years old boy holding national flag in his hand. At the bottom it says "Azhar (Parzan) has been missing since February 28th 2002. His parents are still waiting for him." The next scene shows the contact information of the parents in case of any information about Parzan. The movie got released five years after the incident in 2007, and still his parents have not left the hope of Parzan returning back home one day. One day he will return to the world of Parzania which is a Utopian world where everyone lives with love and brotherhood and where no one kills each other in the name of religion. Amen!

In the essay 'Communal Riots in Godhra: A Report' by Asghar Ali Engineer states that 'Communal Violence was an integral feature of political strife before partition, the causes, of which are quite well known. However, it was hoped that the partition would put an end to communal violence and many envisaged partition as one of the solutions to this problem. But communal violence ' continues and communal riots have become more frequent, especially since the early sixties.' I would like to end my paper with Excerpts from 'I'm Explaining a Few Things' by Pablo Neruda.

And one morning all that was burning,
 one morning the bonfires
 leapt out of the earth
 devouring human beings --
 and from then on fire,
 gunpowder from then on,
 and from then on blood.
 Bandits with planes and Moors,
 bandits with finger-rings and duchesses,
 bandits with black friars spattering blessings
 came through the sky to kill children
 and the blood of children ran through the streets
 without fuss, like children's blood.

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REJOICING WOMANHOOD IN EMILY PAULINE JOHNSON'S WRITING

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Abstract:

This paper examines Emily Pauline Johnson's perspectives' of gender issues and feminine philosophy. Peace is a woman, indeed peace is a pregnant woman who gives birth to peace. If the birth of a boy-child is happy and proud moment why isn't the birth of a girl child rejoiced? Johnson's writing exalts the entire women race and gives the big slap for those who support the female feticide and consider a woman as vulnerable. Johnson underlines the role of women as a peace-maker who try to mend the hearts and maintain peace.

Key words: birth, female feticide, girl-child, peace-maker, puberty celebration

Birth, adulthood, and death are the three important stages in the life of the living beings. Every living being passes through these stages and every stage has immense significance. All the creatures adopt these natural changes except human being. There are several misconceptions regarding the gender and the occurrences in their lives. Patriarchy doesn't allow the girl-child to take birth because it may bring many, so called ill fortunes with her. If she gets birth, she is confined to home and hearth for the whole life. On the contrary the boy-child is welcomed and the event is rejoiced because he is an heir to the family. The feminists oppose these false notions and blame the patriarchal system for making woman, merely a puppet in the hands of men. They put forth the fact that, the man came out of wo(man) or male from fe(male). In this regard Raja Rao has rightly said,

“Woman is the meaning of the word, breath, the touch, act woman that which reminds man of that which he is. Woman is growth, the god's inheritance; the woman is death, for it is through woman that one is born; a woman rules for it is she, the universe.”¹

Johnson states the importance of peaceful co existence using the imagery of a daughter who steps from childhood into the great world of womanhood in *The Two Sisters—The Lions* from the volume *The Legends of Vancouver*. She explores the legend of the Twin Mountains in Canada known throughout the British Empire as “The Lions of Vancouver.” There is an ancient custom among the coast tribes that the occasion of puberty of a daughter is extremely rejoiced by giving feast. The girl who possesses the possibility of mothering a man-child, a warrior, a brave receives much consideration and honor. The potlatch is given for many days and the entire tribes and surrounding tribes are invited to make the festival grand. The tribes from up the coast, from the distant north, from inland, from the island, from the Cariboo country, joined the celebration of Great Tyee's daughter's occasion.

Indians celebrate every occasion with the presence of Sagalie Tyee, the creator. Johnson vividly describes the festival as during the ceremony the girl is placed in a high seat, an exalted position, the tribes men and women offer games and fish, gold, and white stone beads, baskets and carven ladies, and wonderful woven blankets to the great Tyee. In return the great Tyee offers them the feast and make his guests happy with warm welcome. Johnson gives the details of the celebrations of womanhood in a positive way, where the girl child in not allowed to take birth in some part of the world. The festival turned the hostile war songs in to the soft shuffle of dancing feet, the singing voices of women, and the play-games of the children of two powerful tribes which had been until now ancient enemies. The war ended forever and the brotherhood was sealed between them. The hatred vengeance, strife, horror turned into peaceful celebration.

The great type was at war with the upper court Indian, living in the north named as Prince Rupert by English man. After warring for many weeks he turned deep ears to the war-cries, ignored the paddle dips and prepared to royally entertain his tribes men in honor of his daughters, but he did not permit any mere enemy to come between him and the traditions of his race. As a man, the chief could not forgive his enemies but his daughters insisted him to invite enemy tribe on whom he waged war,

“Oh father, will you , for our sakes, invite the great northern hostile tribe—the tribe you war upon—to this, our feast?”

The chief could not deny the proposal of his beloved daughters; he ordered to build fires at sunset on all the coast headlands- fires of welcome. He appealed his enemy to join the great feast in honor of his two daughters. The northern tribes accepted the invitation gladly leaving behind all the hatred and flocked down the coast, they brought their women and their children with them. The celebration last for many days both the tribes forgot the enmity and strengthened the bond of love and brotherhood. They realized the importance of peace and brotherhood and the devastating effects of war and bloodshed.

Then the Sagalie Tyee, the creator appeared and announced, ‘I will make these young eyed maidens immortal’. He lifted the chief’s two daughters and set them forever in a high place for they had borne two offspring – peace and Brotherhood. Johnson describes their immortality as;

“And on the mountain crest the chief’s daughters can be seen wrapped in the suns, the snows, the stars of all seasons, for they have stood in this high place for thousands of years, will stand for thousands of years to come, guarding the peace of the Pacific Coast and the quiet of the Capilano Canyon”².

Johnson throws light on the gender issues in two of her legends, ‘*The Recluse*’, and ‘*The Lost Salmon-Run*’. The first legend brings lots of anxieties to the entire Squamish tribe with the birth of the twin boys, while the second epitomizes the birth of a girl child. Recluse means the hermit, or a person who lives in self, imposed isolation or seclusion from the world, especially for religious purpose. Here the recluse is not a common man but the great chief who ruled many tribes on the north pacific coast. Some unhappy fate had led him to the forest trail for ten years, as it was the olden law of the Squamish tribe that the father of the twin children must go afar and

alone, into the mountain fastness, there by his isolation and his loneliness to prove himself stronger than the threatened evil, and thus to be back the shadow that would otherwise follow him and all his people, for his wife gave birth to the twin children.

Johnson learnt these legends, from an Indian story teller, whose voice was dulcet as the swirling rapids. He asked many questions about superstitions and beliefs about to the Iroquois tribe and the Englishmen. In *'Lost Salmon Run'* Johnson epitomizes the female gender; the birth of a girl child is rejoiced among the tribe. It brings abundant of happiness as well as the food and umpteen of salmon fish. The woman, a mother who is a giver, feeds and sustains, must be revered, those who marginalize her, they will suffer long. If the boy child is an heir, a lineage of the race, the girl child is a peace who will give birth to peace by becoming the future mother. Those who understand the importance of peace they won't oppose the birth of a girl child. The path of war is the path of destruction. The narrator of this story is an Indian woman who recollect an incident of a tribe who opposed the chief's idea of giving birth to a girl child, as a result they suffer the starvation due to lack of Salmon.

Johnson was eagerly waiting her friend Klootchman, Tillicum, the narrator of the story, who was an indefatigable work-woman, rivaling her husband as an expert cultcher. She enquired to the tribes people the reason of her absence. When she saw her graceful on the Stanley park, she hurried up shore, hailing her in the Chinook tongue. She lifted her paddle directly above her head in the Indian signal of greeting. Both have heart to heart communication. Klootchman told the reason of her absence;

"I have a grandchild, born first week July so I stay".

'And are you going to make a fisherman of him' I asked.

No, no, not boy child, it is girl – child'. She answered.

'You are pleased it is a girl?' I questioned in surprise.

'Very pleased', she replied emphatically.

'Very good luck to have girl for first grandchild. Our tribe not like yours; we want girl children first; we not always wish boy-child born just for fight. Your people, they care only for war-path; our tribe more peaceful. Very good sign first grandchild to be girl. I tell you why: girl-child may be some time mother herself; very grand thing to be mother'.³

Johnson highlights the fact of not welcoming the birth of a girl child and her own tribe thinking so much less of motherhood and so much more of battle and bloodshed. She insists her to tell the legend and Klootchman narrates the legend of *'The lost salmon run'* in her broken English.

It is a story of the chief the Great Tyee who asked her wife,

'Give me a girl-child-- a little girl-child --that she may grow to be like you, and, in her turn, give to her husband children!'⁴

The chief revered the woman race but his tribe opposed him angrily, surrounding him in a deep indignant circle,

‘You are a slave to a woman, and now you desire to make yourself a slave to a woman baby. We want Great Tyee in years to come. When you are old and weary of tribal affairs, when you sit wrapped in your blanket in the hot summer sunshine, because your blood is old and thin, what can a girl-child do to help either you or us? who, then will be our Great Tyee?’⁴

But the chief reprimanded the people giving the importance of the girl-child,

‘Perhaps she will give you such a man-child, and if so, the child is yours; he will belong to you, not to me; he will become the possession of the people. But if the child is girl she will belong to me—she will be mine. You cannot take her from me as you took me from my mother’s side and forced me to forget my aged father in my service to the tribe; she will belong to me, will be the mother of my grandchildren, and her husband will be my son.’⁵

When the tribesmen were not ready to listen to him and asking for the boy-child, the chief told scornfully,

‘Your hearts are black and bloodless, and your eyes are blinded. Do you wish the tribe to forget how great is the importance of a child that will someday be the mother herself. Are the people to live, to thrive, to increase, to become more powerful with no mother-women to bear future sons and daughters? Your minds are dead, your brains are chilled.’⁵

The chief sent the messengers to the medicine men to give their verdict. Many great medicine men thronged, built the fire, danced, and chanted for many days. They spoke with the gods of the mountains, with the gods of the sea; then the power of decision came to them. One of the great medicine man arose and declared that the people have to choose a boy child or a great salmon run, they cannot have both. He explained that the Saglie Tyee revealed that both these things will make people arrogant and selfish, they must choose between the two. The chief commanded the people to choose either a girl-child or the salmon run also warned them not to despise the girl-child who will someday bear children of her own and there will be abundant of salmon at her birth, in contrast, the boy child brings to them but himself. But the ignorant tribe shouted,

‘Let the salmon go, but give us a future Great Tyee. Give us the boy child.’⁶

So the wife of the great Tyee gave birth to a boy child and the evil befell upon them. The Great Tyee wailed,

‘Evil will fall upon you, you have despised a mother-woman you will suffer evil and starvation and hunger and poverty, Oh! Foolish tribes people. Did you not know how great a girl child?’⁶

And his words came true, that spring no fish entered the vast rivers of the pacific coast. Through the long winter people endured hunger and starvation. They had made their choice they had forgotten the honor that a mother child would have brought them. The klootchman concluded her story with the remark.

‘Since then our tribe has always welcomed girl children we want no more lost runs,’ so, you see now, maybe, why I am glad my grandchild is girl; it means big salmon run next year’.⁷

In *The Legend of Lillooet Falls* Tillicum asks the narrator the magic behind the Lillooet Falls, if there is any strange tale, and the narrator narrates it. It’s a tale of an Indian mother, Be-be (means ‘a kiss’ in a Chinook language) who had six sons but one daughter. Johnson highlights the place of a girl-child as;

“Her family of six were all boys, splendid, brave boys, too, but this one treasured girl child they called ‘Morning-mist’.⁸

Here Johnson compares the intimacy between the girl child and mother with the moccasin and foot. The mother would murmur,

‘thou art morning to me, thou art golden mid-day, thou art slumberous nightfall to my heart.’⁸

In *The Tenas Klootchman* Johnson has skillfully interwoven the story of Marda, an Indian woman, who has lost her ‘Tenas Klootchman’, a girl baby. And another Indian woman who met accidentally to Marda, carrying her Tenas Klootchman. The helpless woman was ill, Marda felt pity on her and she took her at home and caressed and nursed her but unfortunately or fortunately the woman died leaving her baby to Marda. Marda was childless and gladly accepted the child and loved her as her own baby. The woman hands over her baby to Marda saying,

“Your cradle basket and your heart were empty before I come. Will you keep my Tenas Klootchman as your own? to fill them both again.”⁹

Marda became very happy to have the baby, though she tried to save the woman, she last her breathe saying, ‘Then I will go her, and be her mother, wherever she is, we will be but exchange our babies.’

Marda cares, nourishes and nurtures the baby and the woman. The woman’s health is deteriorated though she calls the doctor, facing a storm for the whole night with a canoe. The woman grows feebler daily, her eyes grows brighter. When announced that the woman could not recover Marda goes to the shore, fighting the outrageous gladness, Strangling it. The greed of having the baby enters her heart but she returns to her senses and devotes herself to bring the woman back from the jaws of death. She is greeted the end of it all with a sorrowing, half-breaking heart, for she had learned to love the woman she had envied, and to weep for the little child who lay so helplessly against her unselfish heart. The woman had died leaving her Tenas Klootchman to Marda and she went to take care of Marda’s Tenas Klootchman-- to nourish her, to nurture her. Marda thought herself,

“the great spirit thought my baby would feel motherless in the far spirit Island, so He gave her the woman I nursed for a mother; and He knew I was childless, and He gave me this child for my daughter.”⁹

Johnson focuses the womanly quality; sense of gratitude as well as the fulfillment of commitment through the character of Marda.

In the poem ‘Dawendine’, from *Flint And Feather: Complete Poems of E. Pauline Johnson*, Johnson puts forth the devastating effects of war and affirms that only women can stop the war cries as they are the worst sufferers of the warfare. Though woman is considered vulnerable, she plays the role of a peace-maker at the crucial time. Dawendine is the beautiful daughter of the chief of Mohawak who offers wampum belt to her enemies and urges them to stop the war. Dawendine responds the sounds of her forefather by singing a melodious song though she becomes upset by their death and bloodshed. The loss of the ancestors makes her sorrowful and when she hears her mother’s voice,

“Take thy belt of wampum white;
Go unto yon evil savage while he glories on the height;
sing and sue for peace between us;
At his feet lay wampum belt.”¹⁰

She gladly accepts the responsibility and slips to the shore to appeal her enemies. She knows the power of the ‘White Wampum belt’ which is a symbol of peace. She offers it to the enemies,

“Peace, O mighty victor, peace!
...sheathe thy knife whose blade has tasted my young kinsman’s blood tonight.
I have brought thee wampum white.”¹⁰

The miracle of the white wampum belt worked on the enemies and he accepted her proposal to stop the war, “Dawendine, for thy singing, for thy suing, war shall cease.”¹⁰

Thus Johnson highlights the role of women in the world history as a creator, peace-maker, and always a giver. Her writing reflects many issues related to the gender equality which shows the Post-Modernistic approach. Let’s conclude this article in the words of Mary Wollstonecraft regarding the education of women,

“Happy is he who is destined to instruct her; she will never pretend to be the tutor of her husband, but will be content to be his pupil. Far from attempting to subject him to her taste, she will accommodate herself to his. She will be more estimable to him, than if she was learned; he will have a pleasure in instructing her.”¹¹

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MYSTICISM IN THE POETRY OF TAGORE

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Abstract:

So far as the question of mysticism in the poetry of Tagore is concerned then we can say that Tagore was basically a poet and not a philosopher or a mystic. But the mystic qualities may be seen in his poetry. He was a profound thinker. His views don't make up a coherent and a systematic philosophy for an understanding of his poetry. Tagore's mysticism is seen in his firm believe in the principal of unity, rhythm and harmony.

Keywords: Mystic, Temper, Firm believe, Principle of Unity, Human and the divine.

Introduction:

Mysticism is a temper, a mood rather than a doctrine or a systematic philosophy of life. A mystic has apprehensions of a word of divine reality behind and within the ordinary word of sense perception. He feels that the external universe, which lies open before his eyes and ears, speech to him, through his sense, to his soul. He wants to know who is it that speaks to him in this way. He comes to the conclusion that the external world must be animated by a soul or life of its own. Whence comes this life or soul of nature?

Its source must be also be the same as that of the soul of man. In other words, the mystic feels that the supreme source or the God is one and same, but it assumes different forms. It animates man as well as the different objects of nature. Does the mystic believe not only that all nature is alive but also that there is essential identity of Being between Man, Nature and God. He sees, "one undivided changeless life in all lives" one inseparable in the separate.

A mystic is thoroughly a ti-rational and anti-scientific in temper. He distrusts reason and intellect, 'the word of sense, perception has no meaning for him.' He realizes this truth not by reason but by intuition, by inspiration and by his mystic experiences. When the mood is upon him, he has sudden flashes of illumination in which he sees into the heart of things and the

realizes the truth of the divine animation of nature. A mystic is also convinced that the soul is eternal. It is the body which dies 'the soul lives on'. Death for him is merely a transformation or the only gateway to the eternal. The soul comes to the world from the eternal and assumes a particular form 'after death it still lives on'. In the eternal and may assume some different form. This was also the faith of Plato, and this has always being the faith of mystics it is also the basis of Tagore's view of life.

Tagore's mysticism is seen in his firm faith in the principle of unity, rhythm and harmony even scientist believe that the distinguishing feature of life is in the complex interrelationship of atoms which make of the matter. All matter consists of atoms, but in living matter these atoms enter into the complex group to form molecules. It is this enter – relatedness which distributes life from inert matter. There is unity between inert matter and life because life grows out of matter.

As Tagore once wrote in sadhana, 'it is very characteristic of life that it is not complete within itself' it must come out. Its truth is the commerce of the inside and outside. Union of the soul with something external for self fulfilment. It is not merely that man has commerce with other man, but the body requires light and air, and so daily commerce with the material universe is also essential.

The object of writing this paper is to show a mystic experience is gained by the intuition and experience not by belief. Such mystic communion with the infinite not only overwhelms the human source with unaffable bliss, but also irradiates the soul with the dazzling light of truth and wisdom. Thus, Tagore himself speaks of great illumination.

Tagore never looked upon nature as hostile to man. Like all mystics he was a firm believer in the essential unity of man and the external universe. Nature and man are, in the Vedantic terminology, prakriti and purush, the two aspects of Absolute. Meditation on Nature or an aspect of Nature leads to the realization of God. Tagore in his conception of Nature seems to acknowledge the benignity of the nature and the unity and harmony of world, nature, according to Tagore is the melody of God. It ennobles man, man is ultimately bound up with nature that is why in his metaphysics body does not become a tomb from which the soul has to be liberated the body is the sign and utterance of the soul man has built his soul in the playground of nature.

Though Tagore is a firm believer in the union of man and God, he has no faith in absolute identity. He is a dualist who believes in the mysterious identity in difference. The duality is there but in his belief it is not the final truth. Rhythm and harmony is the universal law governing all matter and all life. Tagore also pleads for a synthesis of Being and Beginning. Brahma is Brahman or the supreme being, but we have also to become a brahman. Like a river we should become and lose ourselves in the sea of Being (supreme) this process of becoming and mingling with the supreme being is everlasting like the everlasting flow of river towards the sea. This is also Lila or

the constant manifestation of the supreme being. Mutability is the law of life, and there is unity in diversity everywhere.

Similarly, Tagore harmonizes death and life, death has its own place in the scheme of life. Death is not negation of life, but it is the gateway through which life constantly renews itself. In nature there is the never-ending rhythm of birth – death and rebirth.

In the conclusion of this discussion, it can be said Tagore was really a mystic poet and great philosopher. According to him there is unity between man and nature. He believes like a mystic that all nature is alive but also there is essential identity of being between man, nature and God. He believes that all things in the visible world are but forms and manifestations of the one Divine life.

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MOBILE APPLICATIONS IN THE MUTUAL FUND INDUSTRY: AN EMPIRICAL ANALYSIS OF IMPACT AND ADOPTION

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Abstract

The expansion of mobile technology has fundamentally reshaped the financial services landscape, particularly the mutual fund industry. This study offers a descriptive and empirical examination of how mobile applications influence the adoption of mutual fund investments and alter investor behavior. With the growing penetration of smartphones and digital infrastructure, mobile-based platforms have simplified investment processes, enhanced accessibility, and encouraged wider participation, especially among young and first-time investors. Drawing upon primary data collected through a structured questionnaire and supported by secondary literature, the study investigates the role of factors such as perceived usefulness, ease of use, trust, and social influence in shaping adoption decisions. Statistical tools, including correlation and regression analysis, are used to interpret the relationships among these variables. The findings reveal that perceived usefulness and convenience are the most influential drivers, while concerns related to security and financial literacy continue to act as barriers. The paper concludes that mobile applications are not only transforming investment practices but also contributing to the democratization of financial markets.

Keywords: Mobile Applications, Mutual Funds, FinTech, Investor Behavior, Digital Adoption, UTAUT

Introduction

The mutual fund industry has experienced a remarkable transformation over the past decade, largely due to technological innovation and the increasing integration of digital platforms into financial services. Among these developments, mobile applications have emerged as one of the most significant tools influencing how individuals access and engage with investment opportunities. In countries like India, where smartphone usage and internet connectivity have expanded rapidly, mobile applications have become central to the financial ecosystem.

In earlier times, investing in mutual funds was often perceived as a complex and time-consuming process that required the involvement of intermediaries, physical documentation, and repeated

interactions with financial institutions. This traditional system limited participation to a relatively small segment of the population. However, the introduction of mobile applications has dramatically simplified this process by offering seamless digital onboarding, real-time portfolio tracking, and instant transactions. As a result, individuals can now invest at their convenience, without the need for extensive procedural formalities.

The emergence of financial technology, commonly referred to as FinTech, has further accelerated this transition. Mobile applications now provide integrated services that include investment planning, risk assessment, automated investment options such as Systematic Investment Plans (SIPs), and performance analytics. These features not only enhance convenience but also empower investors to make more informed decisions. Consequently, the mutual fund industry has witnessed a significant increase in retail participation, particularly among younger and digitally literate individuals.

This paper seeks to provide a comprehensive and descriptive analysis of the adoption and impact of mobile applications in the mutual fund industry. It aims to explore how technological, behavioral, and social factors interact to influence adoption, while also assessing the broader implications for investor behavior and industry growth.

Review of Literature

The adoption of technology in financial services has been widely studied through theoretical frameworks such as the Technology Acceptance Model (TAM) and the Unified Theory of Acceptance and Use of Technology (UTAUT). These models emphasize the importance of perceived usefulness and ease of use as primary determinants of user acceptance. In the context of mobile financial applications, these factors are often complemented by considerations of trust, security, and social influence.

Existing literature suggests that mobile applications reduce many of the traditional barriers associated with mutual fund investments, including high transaction costs, lack of accessibility, and procedural complexity. By providing user-friendly interfaces and automated features, these applications encourage individuals to engage in regular investment practices. Furthermore, studies have highlighted the role of social influence, particularly in the digital age, where recommendations and reviews shared through social networks can significantly shape investor decisions.

The COVID-19 pandemic has also been identified as a turning point in the adoption of digital financial services. During this period, restrictions on physical movement and increased reliance on digital platforms led to a surge in the use of mobile applications for investment and trading. This shift not only accelerated adoption but also normalized digital financial behavior across diverse demographic groups.

Despite these advancements, the literature also points to several challenges. Concerns related to data security, lack of personalized financial advice, and limited financial literacy continue to affect user confidence. Moreover, there is a need for further research to understand the long-term behavioral impact of mobile-based investing, particularly in terms of risk-taking and decision-making patterns.

Research Methodology

The present study adopts a descriptive and analytical research design in order to examine the adoption and impact of mobile applications in the mutual fund industry. The analysis is based on both primary and secondary data sources. Primary data was collected through a structured questionnaire administered to 120 respondents, comprising retail investors from diverse age groups and professional backgrounds. The sampling method employed was convenience sampling, which allowed for the inclusion of participants who actively engage with or are aware of mobile investment platforms.

The questionnaire was designed to capture information related to demographic characteristics, usage patterns, and perceptions regarding mobile applications. Respondents were asked to evaluate factors such as ease of use, usefulness, trust, and social influence using a Likert scale. Secondary data was obtained from academic journals, industry reports, and relevant literature on FinTech and mutual fund adoption.

To analyze the data, statistical techniques such as percentage analysis, correlation analysis, and regression analysis were employed. These methods helped in identifying relationships between variables and assessing the extent to which different factors influence the adoption of mobile applications.

Hypotheses of the Study

The study is guided by a set of hypotheses that aim to examine the relationship between key variables and the adoption of mobile applications. It is hypothesized that ease of use has a significant impact on adoption, as users are more likely to engage with applications that are simple and intuitive. Similarly, perceived usefulness is expected to positively influence adoption, as individuals tend to adopt technologies that enhance their efficiency and performance.

The study also assumes that trust and security play a crucial role in shaping user behavior, given the sensitive nature of financial transactions. Social influence is considered another important factor, as recommendations from peers and digital communities can encourage individuals to adopt new technologies. Finally, it is hypothesized that the use of mobile applications significantly influences investor behavior, particularly in terms of investment frequency and decision-making patterns.

Data Analysis and Interpretation

The analysis of demographic data reveals that a majority of respondents belong to the younger age group, particularly between 18 and 40 years. This indicates that younger individuals are more inclined to adopt mobile applications for investment purposes, possibly due to higher levels of digital literacy and familiarity with technology. Gender distribution shows a relatively balanced representation, suggesting that mobile investment platforms are being adopted across different segments of society.

A significant proportion of respondents reported using mobile applications for mutual fund investments, highlighting the widespread acceptance of digital platforms. When asked to evaluate the factors influencing their adoption decisions, respondents assigned the highest importance to perceived usefulness, followed closely by ease of use. Trust and security also received considerable attention, reflecting the importance of safeguarding financial data.

Correlation analysis demonstrates a strong positive relationship between perceived usefulness and adoption, indicating that users are more likely to adopt applications that offer tangible benefits. Ease of use also shows a high correlation, suggesting that simplicity and user-friendly design are critical for attracting and retaining users. Trust and social influence exhibit moderate correlations, indicating that while they are important, their impact may vary across individuals.

Regression analysis further confirms these findings by showing that perceived usefulness has the strongest predictive power in determining adoption behavior. Ease of use and trust also contribute significantly, while social influence has a comparatively lower but still meaningful effect. Overall, the statistical results support the hypotheses and reinforce the importance of technological and behavioral factors in shaping adoption.

Impact of Mobile Applications on Investor Behavior

The introduction of mobile applications has brought about profound changes in investor behavior. One of the most notable impacts is the increased accessibility of financial services. Investors are no longer restricted by geographical boundaries or time constraints, as mobile applications allow them to invest at any time and from any location. This has significantly broadened the investor base and contributed to the growth of the mutual fund industry.

Another important impact is the promotion of financial inclusion. Individuals from semi-urban and rural areas, who previously had limited access to financial services, can now participate in investment activities through mobile platforms. This has led to a more inclusive financial system, where a larger segment of the population can benefit from investment opportunities.

Mobile applications have also influenced behavioral patterns by encouraging disciplined investment practices. Features such as automated SIPs and regular notifications help investors maintain consistency in their investments. At the same time, the availability of real-time information enables users to make informed decisions, although it may also lead to impulsive actions in response to market fluctuations.

Challenges in Adoption

Despite the numerous advantages offered by mobile applications, several challenges continue to affect their adoption. Security concerns remain a major issue, as users are often apprehensive about sharing sensitive financial information on digital platforms. Instances of cyber fraud and data breaches have further heightened these concerns. Another challenge is the lack of financial literacy among a significant portion of the population. While mobile applications provide easy access to investment options, many users may not fully understand the risks involved. This can lead to poor decision-making and potential financial losses. Additionally, the absence of personalized financial advice in many applications limits their effectiveness, as users may require guidance tailored to their specific needs and goals.

Findings of the Study

The study reveals that mobile applications have become a dominant mode of investment in the mutual fund industry, particularly among younger and digitally savvy individuals. Perceived usefulness emerges as the most influential factor driving adoption, followed by ease of use and trust. The analysis also indicates that mobile applications have significantly altered investor behavior by increasing accessibility, promoting regular investments, and enhancing engagement.

At the same time, challenges such as security concerns and limited financial knowledge continue to affect user confidence. These findings suggest that while mobile applications have great potential to transform the industry, addressing these challenges is essential for sustaining growth.

9. Conclusion

The growing integration of mobile applications into the mutual fund industry represents a major shift in the way financial services are delivered and consumed. By simplifying investment processes and enhancing accessibility, these applications have made mutual fund investments more inclusive and efficient. The empirical analysis presented in this study highlights the importance of factors such as usefulness, ease of use, and trust in driving adoption.

However, the long-term success of mobile applications depends on the ability of service providers to address existing challenges and build user confidence. Efforts to improve security, enhance financial literacy, and provide personalized guidance will play a crucial role in shaping

the future of digital investments. As technology continues to evolve, mobile applications are likely to remain at the forefront of innovation in the mutual fund industry, driving both growth and transformation.

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