



# AMITY UNIVERSITY

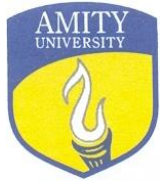
## — R A J A S T H A N —

### AMITY SCHOOL OF LANGUAGES (ASL)

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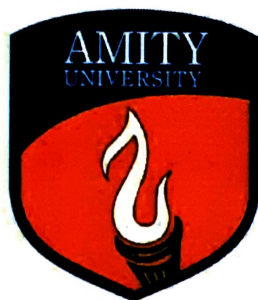
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A DISSERTATION ON  
SHIVA PURANA: UNDER THE LENS TRANSCENDENTALISM,  
EXISTENTIALISM AND METAFICTION

Submitted in partial fulfillment for the award of degree

**BACHELOR OF ARTS**  
IN  
**ENGLISH LITERATURE**



AMITY SCHOOL OF LANGUAGES  
AMITY UNIVERSITY RAJASTHAN

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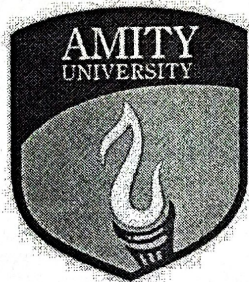
A DISSERTATION ON  
**UNDERSTANDING SUBALTERNITY AS DEPICTED IN *GOD OF SMALL THINGS AND BELOVED***

Submitted in partial fulfillment for the award of degree

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IN

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AMITY SCHOOL OF LANGUAGES

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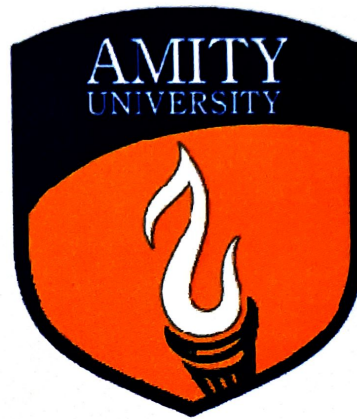
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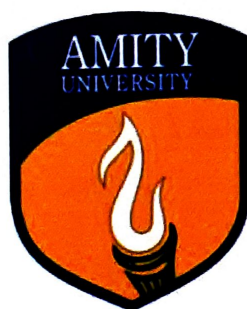
**A DISSERTATION ON**  
**DRAUPADI BY MAHASWETA DEVI**  
**AND THE YELLOW WALLPAPER BY**  
**CHARLOTTE PERKINS GILMAN:**  
**AN ARCHETYPAL READING**

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**A DISSERTATION ON**  
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**A study of Oedipus and Electra complex in Bollywood and Hollywood films**

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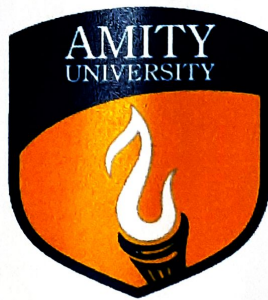
A DISSERTATION ON  
**FAIZ AHMAD FAIZ: OF LOVE AND REVOLUTION**

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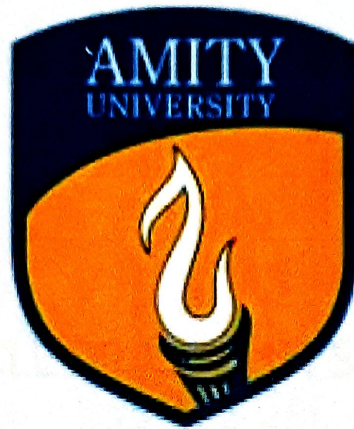
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**AMITY SCHOOL OF LANGUAGES**



**DISSERTATION ON PORTRAYAL OF CLEOPATRA IN PLAYS OF SHAKESPEARE AND  
BARNARD SHAW AND ON SCREEN**

**A DISSERTATION REPORT**

**Submitted by**

**NIHARIKA SINGH RATHORE**

**IN PARTIAL FULFILLMENT FOR THE AWARDED OF DEGREE**

**OF**

**B.A. ENGLISH HONS.**

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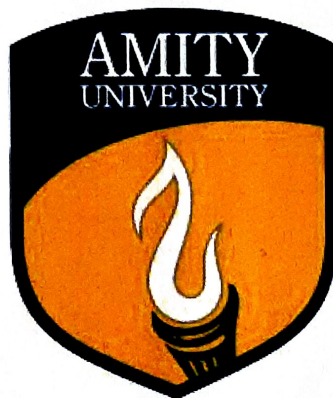
A DISSERTATION ON  
**MUNSHI PREMCHAND'S *KARMABHUMI* AND CHARLES DICKENS' *BLEAK*  
*HOUSE: A COMPARATIVE ANALYSIS***

Submitted in partial fulfilment for the award of degree

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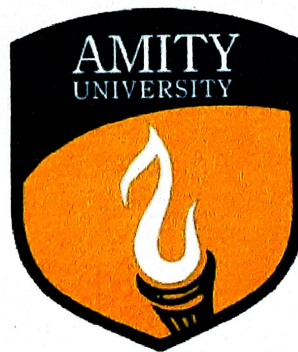


**PROJECT ON  
COMPARATIVE STUDY OF HISTORY OF WRITING AND VISUAL  
COMMUNICATION**

**A PROJECT**

Submitted in partial fulfilment for the award of degree

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**IRAAVANAN: THE FALLEN HERO**  
A PROJECT

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**DISSERTATION ON**

**A SUBALTERN READING OF ANAND NEELKANTHAN'S AJAYA EPIC OF  
THE KAURAVA CLAN AND ASURA TALE OF THE VANQUISHED**

**A PROJECT**

**Submitted in partial fulfillment for the award of degree**

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DEPICTION OF TRAUMA AND VIOLENCE IN INDIAN ENGLISH  
PARTITION LITERATURE**

**A PROJECT**

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**INDIAN DIASPORA LITERATURE: DIASPORA AND LOSS IN  
MEENA ALEXANDER'S WORKS**

**DISSERTATION**

Submitted in partial fulfilment for the

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A DISSERTATION ON

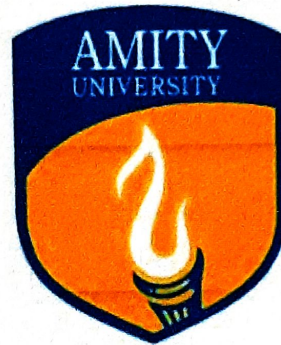
**Selected Poems of Ezra Pound and William Carlos Williams:  
A Semantic and Semiotic Reading**

Submitted in partial fulfilment for the award of degree

**BACHELOR OF ARTS**

IN

**ENGLISH LITERATURE**



**AMITY SCHOOL OF LANGUAGES**

**AMITY UNIVERSITY RAJASTHAN**

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**A Semantic and Semiotic Analysis of Wilfred Owen and  
Siegfried Sassoon's Poetry through Death of the Author  
Theory**



**Dissertation**

*Submitted to*

**AMITY UNIVERSITY RAJASTHAN**

*For the partial fulfillment of the degree of*

**Bachelor in Arts (English Honors)**

Supervisor

Dr. Manoj Kumar

Submitted By

Niharika Sharma

B.A. (H) English 6<sup>th</sup> sem

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**AMITY SCHOOL OF LANGUAGES**

**2020**

## **DECLARATION**

I do, hereby declare that the this Dissertation titled “**Analysis of Wilfred Owen and Siegfried Sassoon’s poetry through Death of the Author Theory**” submitted to **Amity School of Languages, Amity University Rajasthan** is a record of original work done by me under the guidance of **Dr. Manoj Kumar**. The information and data in the research paper is authentic to the best of my knowledge.

This project report is not submitted to any other institution for the award of any degree, diploma and fellowship or published any time before.

Niharika Sharma

B.A.(H) English

A21806117007

## **Certificate**

This is to certify that Dissertation titled “**Analysis of Wilfred Owen and Siegfried Sassoon’s poetry through Death of the Author Theory**” has been submitted by Niharika Sharma (A21806117007) Amity School of Languages, Amity University Rajasthan towards the partial fulfillment of the requirement for the award of Bachelors of Arts in English Honors. This is original work of the student.

**Dr. Manoj Kumar**

**Assistant Professor**

**Amity School of Languages**



## **Acknowledgement**

It is indeed a great pleasure and matter of immense satisfaction for me to express my profound gratitude towards all the people who have helped, inspired me in this Dissertation.

First of all, I would like to give my gratitude to Dr. Manoj Kumar (Asst. Professor, ASL) for the efforts taken by him right from the selection of the project to its completion. He spent his precious time whenever I needed guidance.

Moreover, I would like to thank Dr. Deepa Chakraborty (HOD, ASL), who was always there whenever I needed any support.

I would also like to thank my Parents and Family members for their constant support and motivation.

Thank you so much to everyone who helped through the progress of this project.

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# **Chapter: 1**

## **Introduction**

World War 1 began in 1914 and lasted four years till 1918. The battle between the Central powers and the Allied powers ended in the favor of the Allied powers which resulted in the death of 16 million people-soldiers and civilians alike. The rising military technology and the horrors of trench Warfare in World War 1 resulted in unprecedented levels of carnage and destruction. The aftermath of the War changed the world and lives of people for decades, many poets took it upon themselves to respond to the brutal War and its losses. The War poetry does not address a particular War event.

The poems of 1914 and 1915 hold the virtues of duty, heroism, glory and honor. The poetry after 1915 questioned the abstractions of War with greater skepticism through bitter irony and realism. The later War poetry changed the view of War and sacrifice. Poetry of First World War evoked the atmosphere and landscape of War more vividly than ever before. The poets through their collective voices depicted the War's tragedies and irreparable effects as well as the hopes and disappointments of millions involved in the War.

First World War inspired some of the most effective and poignant works of history. The War poetry of First World War talks about the horrors of life in the War trenches; laments the lost life and give us a detailed account of the pain and suffering of those involved in the War. The death of millions of people, destabilized European economy and shift of power on the international level established the grounds for World War 2. The poets were the best documentarians of the War who not only witnessed the War closely but also responded to the aftermath of the War with their personal accounts in their poems. First World War made the image of the soldier as damaged but resilient through the British consciousness. The image was reinforced by poets like Wilfred Owen and Siegfried Sassoon.



First World War poetry is dominated by the poetry of the War trenches by anti-War soldier poets. Since the scope of War poetry is much higher than that of trench lyric, many male civilian poets including Thomas Hardy, Rudyard Kipling, and D.H. Lawrence wrote many famous War poetries. First World War poetry is often considered 'English', however many soldier poets presented a conflicted relation to 'Englishness': Rosenberg and Sassoon were Jewish, Ludwig was Irish, Sorely was Anglo-Scottish, and Owen, Jones and Thomas had their traces back to Wales. War poetry is one of the most famous literary genres. War poetry has been tightly clanged around a single event and conjured up the iconic images of trenches, barbed wire, gas, rats, mud etc. Poetry of First World War represents those moments where poetic form is left with the weight of a historic trauma. Pro-War and anti-War poetry as well as Combatant, non-combatant and women's poetry operated within a large poetic field sharing common literary ground.

First world War poetry looks before and after the War, joining past and future, and Competent and civilian zones; it speaks in varying cadences not just of combat, but also life at large dash of beauty, longing, religion, nature, animals, intimacy, historical change, poetic responsibility Europe and English 10, race, democracy and Empire, what it is for women to have years and years in which we shall still be young – or touched directly or indirectly by the War. (Das)

Five influential British writers whose lives and work worshipped by the conflict are:

## **Hedd Wyn**



Ellis Humphrey Evans, also known as Hedd Wyn, was brought up on a sheep farm in Gwynedd, North Wales. Wyn became a well respected Welsh Language poet even before he enlisted with the Royal Welsh fusiliers. At a relatively young age Wyn had already won some bardic chairs. Wyn was killed on 31<sup>st</sup> July, 1917 in one of the opening attacks of Battle of Passchendaele. Soon after enlisting for the War, Wyn began his award-winning poem ‘Yr Arwr’, also known as ‘The Hero’. One of his famous poems ‘War’ was also composed shortly before his death. 6 weeks after Wyn’s death he was awarded another bardic chair in a poetry competition. Since Wyn had already been killed in the War his bardic chair was covered in black cloth which afterwards came to be known as the ‘black chair’. It now serves as a memoir of those Wales lost in the War

### **Siegfried Sassoon**



Siegfried Sassoon came to be known as ‘Mad Jack’ for his bravery in the War. However he soon turned pacifist from a model Soldier. He is famously known for his Anti-War writings, which reflect disillusion about the glory and honor of Warfare. Sassoon enlisted in the army in May 1915 at the second lieutenant. He soon gained an impeccable military record. In the army he was twice decorated and awarded the Military cross for rescuing fellow soldiers. Sassoon’s disillusionment towards the War grew as he encountered the horrors of trench Warfare and the death of loved ones. His poetry was deeply influenced by this and it soon turned harsh, mocking, and cynical. In April 1917 Sassoon’s antagonism grew towards Britain’s military commanders. Sassoon

constructed one of his most scathing indictments towards the inapt military top class – a poem called ‘The General’.

‘The General’s’ black humor made matters worse for Sassoon among his superiors. Sassoon published a letter in *The Times* saying ‘the War is being deliberately prolonged by those who have the power to end it’. The statement brought Sassoon closer to being Court-Marshaled. He was also sent to Edinburgh’s Craiglockhart hospital to be treated for shell shock. Sassoon and Owen formed a close relationship in the hospital and Owen became deeply influenced by Sassoon’s works. Sassoon survived the War after being posted in France and Palestine. Sassoon died in 1967 after making a successful career in writing. His works were deeply influenced by his initial War experiences.

## **Rupert Brooke**



Rupert Brooke has been deemed the poster boy for the idolism of Britain’s early War effort. Since Brooke never had the firsthand experience of horrors on the front line, his writing differs from that of Owen and Sassoon and is filled with Patriotism and romanticism of War. Brooke was once considered as the “handsomest young man in England” and was a socialite in the true sense. Even before the War broke out in Europe Brooke established his reputation as a poet. Brooke signed up for the army as soon as the War was declared. On Christmas leave in 1914 Brooke wrote one of the most famous War poems ‘The Soldier’. It soon became popular in Britain for its Patriotism and

sentimentality. Brooke died at sea at the age of 27 after contracting septic from mosquito bite.

## **Wilfred Owen**



Wilfred Owen wrote some of the most iconic War poetry of First World War. He enlisted for War in 1915 and was sent to the front line in 1917 where he experienced the grim reality of War life. Owen suffered a lot on the front line and he wrote a letter to his mother mentioning all the hardships he endured. Owen suffered crippling headaches as a result of living in the Shell holes for uncountable days. Owen was diagnosed with shell shock and was sent to Craiglockhart hospital where he met secret Sassoon and befriended him. The time he spent at the hospital imprinted a lasting impact on both his personality and creativity.

Sassoon and Owen exchanged creative ideas and criticism about War during that time in the hospital. Owen was highly influenced by Sassoon, which ignited a fire of creativity within him. His works during this time are one of those which evoked his firsthand experience of War life in the trenches. 'The Sentry' was inspired by the blinding of a comrade while 'Dulce et Decorum est' was inspired by a gas attack Owen witnessed in January 1917.

Owen was killed on 4<sup>th</sup> November 1918, by a machine gun, at the age of 25. Most of Owen's works got published posthumously, only five of his poems were published



when he was alive however Sassoon edited and published a volume of Owen's work in 1920. Owen's poetry had a great impact on the way one looks at trench Warfare

## **Rudyard Kipling**



Rudyard Kipling is known as a jingoistic patriot who won over Britain's Imperial conflict. Although he is not well known as a first world War poet but War had a deep imprint on his writing as well as devastating effect on his own life. Although Kipling did not enlist in the War due to his old age he still used his writings to fulfill Britain's propaganda for War. The Idealistic image of British armed forces coined by him deemed German forces as demonic.

Kipling's jingoistic writing became immensely popular especially among the soldiers. Although Kipling himself was unable to join the army he forcibly enlisted his short-sighted son John through various connections. At the young age of 18 John went missing in machine gun crossfire and Kipling was never able to recover his son's body nor did he found out what happened to him. Kipling wrote a heart wrenching poem 'My Boy Jack' for his lost son John. Although the poem was framed as a response to a 16 year old sailor Jack's death but it can be interpreted that he wrote the poem keeping his son John's disappearance in mind.

Throughout the First World War many War poets emerged. These poets were divided by their pro-War or anti-War views but the common ground for these poets was the subject War. Wilfred Owen and Siegfried Sassoon were amongst the most famous anti-War poets and their works show the harsh realities of War as well as the evil facade of the trenches. Death, loss, trenches, pain are among the most common themes used by both of these poets. The theme of ‘futility of War’ and ‘futility of political system’ is also inculcated deeply in Owen and Sassoon’s poems.

Though both these poets had clear hatred for the War and its effects on the lives of millions, their works will not be analysed by their thoughts, views or ideologies but ‘Death of the Author’ or ‘Reader Response Theory’ will be applied to study the selected poems of both Owen and Sassoon. To get a clear interpretation of the poems from an individual’s point of view, the poems of Owen and Sassoon will be analysed under the lens of ‘Reader Response Theory’ so that the poet’s thoughts and ideas do not hinder the reader’s unbiased analysis.

## **Death of the Author**

‘The Death of the Author’ by Roland Barthes is one of the most prominent theories of 20<sup>th</sup> century literature, postmodernism, post-structuralism and literary theory. The essay opposes the trend of author centred study of the literary work and abolishes the classical literary criticism that focuses on the analysis of literary work based on the biography or context of the author. ‘Death of the Author’ results in the collapse of meaning, inability of originality, death of God and multiple discoveries, all of which are famous postmodern trends. The essay states that a literary text should not be analysed by the biographical context of the one who created it.

‘Death of the Author’ develops ‘Reader Response critical theory’ by rejecting the idea of authorial intent. Reader response theory states that:

The Reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost; a text’s unity lies not in its origin but in its destination.

The word 'quotation' states that no text can be created or be original-it always emerge from pre-existing thoughts or ideas. Hence an 'author' cannot really be called in author but is rather a 'scripter' who simply generates a new text out of a pre-existing one. 'Death of the Author' is similar to Michael Foucault's 'What is an Author'. 'Death of the Author' first appeared in English in 1967 but the original French text was published in 1977. Foucault's essay is dated at 1969 in the form of a lecture.

The essay death of the author can have both literal and metaphoric implications. In literal context The Death of the Author is the death of the physical being of the author for example Baudelaire's 'The Flowers of Evil' should not be analysed in the context of Baudelaire's physical being. The death equals to the "death" of the Omniscient narrator / author whose presence is called in the text. For example an author should not address the reader directly, nor should he give the information about the characters that cannot be known in real life situations such as character's thoughts, feelings etc. The use of 'I' or any other personal pronoun should also be forbidden in the text.

'Death of the Author' marks the inability to create, produce or discover any work. The author is merely a scripter who rearranges pre-existing quotations. He cannot create or decide the meaning of his own work. The meaning is decided by the reader. In cultural context the author's death is straight denial of the presence of a 'single discoverer'. The discoveries predate the inventor and the discoverer simply confirms with the pre-existing ideas. The theory of "Multiple Discoveries" states that more than one person reaches the same discovery independently.

Common culture opposes the idea of Multiple Discoveries and takes the side of "theory of invention", which gives the entire credit to single entity. Patents, copyrights etc. are good examples of this theory. Multiple Discovery theory's another aspect is related to the development and elaboration of Ideas. In Multiple Discovery the discoverer is only one of the contributors. For example Apple is considered as iPhone's creator, however it can simply be deemed as the elaboration of the invention of telephone which further depended on the invention of camera, microchips etc.

On the metaphorical level, 'Death of the Author' is the death of God if the literary world is considered the metaphor of the real world, which cannot and does not function on a pre-thought plan, meaning or creative. The 'Death of the Author' is thus multiplicity of meaning or the ultimate collapse in meaning. It is independent from meaning and author's intent. The Death of the Author is also related to the inability to invent or create anything original.

## **Reader Response Theory**

Reader response theory is a branch of literary theory which focuses on the reader and their thoughts, views or intentions regarding a literary work. This theory differs from other theories which generally project all of their attention on the author of the content and form of the work. Reader Response theory is a part of the postmodern theory which began in 1960 and 70s in works by Norman Holland, Stanley Fish, Wolfgang Iser, Hans-Robert, Jauss, Roland Barthes and many more.

Reader response theory positions the reader as an active agent who gives the real existence to any work and completes its meaning through individual analysis. Reader Response theory deems the literature as a part of performing arts which each reader creates their own, possibly unique meaning. It stands against the theories of formalism and Neo Criticism.

Analysis on the death of the author and reader response theory is done through semantics and semiotics of language study.

## **Semantics**

Semantics refer to the study of meaning in any text. However meaning cannot be proper connotation or denotation as the association of a word doesn't always apply to its meaning also the meaning of the word is nothing but an entity in the world which that word refers to. Meaning in semantics is defined as being extension or intention. In extension the meaning refers to the thing in the world that the word/phrase refers to



however in intention the meaning refers to the concepts, mental language that the word or phrase evoke.

Semantics studies how meaning works in a language, and hence it often makes use of native speaker's intuitions about the meaning of word and phrases. Semantics is based on the study of how the meaning of speech is not just derived from the meanings of all the individual words put together. Semantics also looks at the various ways in which the meaning of word can be related to each other. Sentences can be semantically related to each other through paraphrasing, mutual entailment, asymmetrical entailment, contradiction etc.

Semantics studies these relationships in a language and understands how the meanings are created which helps to understand how language works as a whole. Understanding how meanings occur in any language helps to understand how the sense of meaning formation is grasped by the speaker.

## **Semiotics**

Semiotics is the study of signs and symbols in any text which help create meaning. Human's actions and thoughts are governed by a set of cultural conventions and are dependent on the ability to interpret those messages. A person's reaction to the different colors of traffic light is a good example of their ability to interpret certain signals and associate them to particular meanings. Such signals are not only visual but oral and sonic as well. However it is important to understand the context in which any sign is transmitted in order to find the original meaning. A sign's surrounding is equally important to comprehend the meaning. Semiotics is an important tool which helps to interpret the intended meaning by the person on the receiving end. Semiotics can help understand the meaning of confusing text.

War poetry of Wilfred Owen and Siegfried Sassoon helps one to understand and learn about the horrible scenario of trenches filled with mud, rats, gas, shell holes, barbed wires and above all death. The poetry also reflects on the conditions of all those involved in the War as well as all affected by it.

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## Chapter 2

### Wilfred Owen and Siegfried Sassoon: A Comparative Study

English poetry has various patron saints including Shakespeare, Chaucer, Donne, Milton, etc. Their works are often studied based on one's interception of their lives, which is tougher than it seems. The thematic study of poetry is often time-bound and acts as an eye opening experience for the readers, as they look forward to understanding other's interpretation. Poetry and literature are some of the biggest tools through which one can explore various explicit themes of history.

As long as there has been war, there have been authors attempting to get it, transforming front line repulsions into story, attempting to make something helpful out of its debris. Works describing World War 1 became one of the biggest contributions to modern English. War poetry may be a writing style originated during war time when many soldiers and also civilians trapped in conflict, began to write poetry as way of striving to precise extreme emotions at the very fringe of experience. This type of poetry is nearly "Anti-War", however it includes the very large questions of life as identity, innocence, humanity, compassion, guilt, loyalty, desire and death, these poems have a relation of immediate personal experience to moments of national and international crisis that gives war poetry an additional literary importance.

Wars have no memory, and nobody has the courage to understand them until there are no voices left to tell what happened-Carlos Ruiz Zafon, (*the Shadow of the Wind*)

World War 1 and World War 2 caused the birth of many war poets who acutely describe the horrors of war and the terrible human loss. War poetry is classified as Modern poetry that is authentic, genuine, revolutionary and free from the tyranny of tradition. Lesley Jeffries maintains that modern poets were experimenting with "new methods of writing" (Jeffries 1993:10)

Wilfred Own and Siegfried Sassoon are two of the pioneers of War poetry. Both of them though wrote about the same devastating subject of war but their writing style as well as purpose differed in more ways than one.

### **Wilfred Owen (18<sup>th</sup> March 1893-4<sup>th</sup> November 1918)**



Wilfred Edward Owen an English Soldier-poet was born on 18<sup>th</sup> March 1893 at his maternal grandfather's house in Plas, Wilmot, Oswestry, Shopshire. On June 11, 1900 Owen joined Birkenhead Institute where he stayed till 1907. In September 1911 He enrolled at the University of London. From October 1911 to the summer of 1913, he was a student at Dunstan Vicarage, Oxfordshire, and assistant to the respected Herbert Wigan. In August 1913 he was appointed English teacher at the Berlitz School of Bordeaux. In July 1914, he left the Berlitz School and became a teacher for two boys in a Catholic family in Bordeaux.

In September 1915, he returned to England and was assigned to the Manchester Regiment on 22 October. On December 29, 1916, he traveled to France on active service attached to the Lancashire Fusiliers. On March 19, 1917, he was sent to 13 accident clearing station. Owen returned to his battalion early. In May, he was again sent to 13



casualty centers and 41 from the hospital. In June, he went to the No. 1 General Hospital, from which he returned to the UK, and on June 18, came to Nettley's Welsh Hospital. On June 26, 1917, he was discharged to the Edinburgh Craiglockhart War Hospital. In November 1917, he was expelled from Craiglockhart: the northern cavalry of Scarborough was sent to Perax. In August 1918, he returned to France for intensive service, and in October he was awarded the Military Cross. On November 4, 1918, he was killed in action, attempting to escort his men across the Sambre Canal.

A huge number of Owen's poems were written between the time period of 1917 and 1918, which made him an enigma in the perception of many critics. Only 4 out of Owen's several poems were published when he was still alive, rest of his works came into being posthumously. Owen's poetry has authentic and extremely impressive language, in addition to which the harsh realism, sensation and the portrayal of horrors in the poetry give Owen a position of great remark and prove him to be a mature poet. Owen's poetry was greatly influence by his subject of "War and the Pity of War". His poetry came out as a revolution which brought a radical change in many and inspired them to not think of war in any other sense except that it was evil. Many incidents impacted Owen's Poetry writing. The emotional and spiritual aspects in his writing were influence by his tour in trenches during military activities.

The rigidly Victorian background of Owen's household was due to the fact that his father had an interest in adventurous activities whereas his mother had a Calvinistic religious background which emphasized the belief in God. Owen's interest in writing and poetry is often linked to the contradictory nature of his parents and the tension that was generated by their opposite personalities, which developed his mind. The rapid development in Owen's writings is the result of his well-cultured background. During his time in military he wrote several letters to his mother and his siblings, showing a sense of care and responsibility towards them. This act of responsibility embodies his feelings as a soldier and a poet towards his fellow soldiers and all those indulged in the war. During his low waged job in Dunsden, he came across various harsh realities of life such as

misery, ailment and poverty. Thus the themes of reality and furious pity in his war poetry are a result of his sense of responsibility as a fellow human being.

Owen's Hypochondria made him depressed and he lost all conviction related to his talent. When war broke out, he was barely influenced and termed it as a severe annoyance to the private life. After encountering an injured soldier, he understood the severity of War. The ruthless and sharp tone of Owen is a result of his encounter to the actualities of war. After joining war as an artist's rifle, he got indulged in tough and tedious training tasks. The sharpness and toughness of Owen's tone are impacts of his military life which are featured in his writings.

Owen's poetry could be understood as his way of attaining therapy. Through the poems he could be aiming at forgetting painful memories of war. The recurrent writing of war memories are a way of keeping one away from unholy motivations and free the mind from worst records ever. Owen's war poetry is highly etched with pity. He refers to pity, for friend and foe alike, where he registers real experiences without the mention of any literary celebration of glories, heroism, and patriotism. First World War is disillusioned through Owen's poetry, where he has written his true experiences in bitterness and nostalgia.

Owen showed his innovation in his poetry, through his advanced methods and unique vocabulary, he forced readers to indulge in the heart of the situation. Touch, for him, became the ground of both testimony and trauma.

A month before his death, Wilfred Owen wrote to Siegfried Sassoon about his servant Jones, 'shot through the head, lay on top of me, soaking my shoulder, for half an hour'. He goes on to elaborate: 'Catalogue? Photograph? Can you photograph the crimson-hot iron as it cools from the smelting? This is what Jones's blood looked like, and felt like. My senses are charred'. Owen here struggles with the paradoxical notion of sense experience: on the one hand, it is intensely private and stubbornly resists translation, and on the other hand, for it to be shared and communicated, it has to create a retrospective narrative. In order to evoke the

judder of the moment, he has recourse here to certain literary devices: images, alliteration, and metaphor. (Kendall 73-74)

The first actual war experience for Owen was in a Hospital in France. His letter to his brother Harold, filled with realism, pity and testimonial writing is an actual representation of his writing style formulated into child-like sketches and verbal witticism. However, the diversity of Owen's imagination are often saturated with depictions of illness and pain. Owen's war poetry, with its attribution to the realities of trench life, forms the 'modern memory' of the war. Modern war poetry is thus enriched with vivid images of darkness, guns, mud, rain, gas, bullets, shells, barbed wire, rats, lice, cold, and trenches.

Owen's poetry is a voice of protest against war that destroyed the lives of millions over the time. His writing techniques of irony, rhetorical questions, sarcasm, and sometimes the direct condemnation to reveal his dejection of war in general, including the one that he witnessed: the 1<sup>st</sup> World War. His poetic talent is an outcome of his first-hand experience in the trenches as a soldier. Owen's pre-war circumstances, including the despair and black vision of life during his stay in Dunsden, in addition to his horrific experience in war, established a revolution in his mind which gave him motivation to write in such a painful method. The real painful side of life is depicted in his poetic writing.

Owen named the politicians as the real reason of war and accused them of the bloody armed struggles in the world. He put a negation over the thoughts of anybody who thought war is merely a title of heroics and glory. He made the evil side of the war much more visible to those who were blinded by its falsified image. Owen warned people against contributing in the onset of wars. He responsibly announced that dying in any war is not a matter of any kind of pride. Before he died he wished for the end of World War 1. Through the wild and sharp tones of his poems Owen tells the entire world that no kind of political issue cannot be solved using armed conflicts; on the contrary wars are nothing but the means of destruction and human tragedy.

## **Siegfried Sassoon (8 September 1886 – 1 September 1967)**



Siegfried Loraine Sassoon was born to Alfred and Theresa Sassoon on September 8, 1886 in Brenchley, Kent, England. He was brought up in a lavish lifestyle as his family gained quite a fortune from India. While growing up he lived the life of a country gentleman pursuing poetry and fox hunting. He attended Marlborough College and gained education at Clara College. Despite having Jewish upbringing, Sassoon began to identify as a Catholic in his later adult life. Most of his work is influenced by Catholicism. Despite belonging to a rich family, Sassoon chose to participate in the First World War. After being drafted he performed several acts of protests against the war including the letters that he wrote against the war.

In May 1915, Sassoon went to France after being commissioned into the Royal Welsh Fusiliers. He was posted in front line in war, where he performed many tasks of bravery and impressed many people. He received the nickname 'Mad-Jack' due to his innumerable suicidal exploits. Sassoon was wounded in war in April 1917 and returned home after that. He met several prominent pacifists, like Bertrand Russell, who reinforced his growing disillusionment with the war. According to him the war was unnecessarily being drawn and could be ended if people in power wanted it to. Sassoon wrote a letter in June 1917 stating that war was deliberately being prolonged for the benefit of some and should be stopped by the government. The letter was later published



in *The Times*. He was decorated twice in the war, and as a decorated war hero and published poet had condemned war, a lot of public outrage was caused as a result. He was saved from being court-martialed by his friend and fellow poet, Robert Graves, who convinced the authorities about Sassoon being shell-shocked. Sassoon was hospitalized because of people's perception that war had made him mentally ill. In Craiglockhart War hospital, Edinburgh, he met Wilfred Owen, who greatly influenced him.

He wrote multiple poems during his time in hospital; "wrote of the brutality of trench warfare and contemptuously satirized generals, politicians, and churchmen for their incompetence and blind support of the war". His poetry was filled with his strong, and religious-fueled beliefs of the war. The passion for poetry writing of Sassoon got the public eye only due to the war. Both men returned to the front of the war where Owen was killed in 1918. Later Sassoon was posted to Palestine and then returned to France, where again due to the wounds that he received he spent most of his war time in England. A large number of his war poems have been published in 'The Old Huntsman' (1917) and 'Counter-Attack' (1918).

Post war Sassoon spent a short period of time as the literary editor of the *Daily Herald*, after which he spent a lot of time travelling United States on a speaking tour. Sassoon also wrote a near-autobiographical novel 'Memoirs of a Fox-Hunting Man' (1928). After the success of his 1<sup>st</sup> novel he wrote several others including 'Memoirs of an Infantry Officer' (1930) and 'Sherston's Progress' (1936). Sassoon married Hester Gatty in 1933, after having several homosexual affairs and they both had a son, George. Sassoon wrote a number of prose as well as poetry. In 1957, he joined the Catholic Church. Soon after that on September 1, 1967, he lost his life.

Sassoon's works are filled with harsh, extreme and vivid recreations of the war. His poetry is often opinionated and filled with the combination of imagery, tone, mood, and his own experiences of the war. Siegfried has criticized war and harped all the people involved in its generation. Sassoon took a stand against the war and proved his bravery amongst the people of that time. He broke the norms of the society through his poetry and stood for what was right. His works urge the audience to take a stand against the wrong

and raise a voice for themselves. Sassoon protested against the wrongdoings of the government and called out its mockery in the First World War.

Sassoon's poetry about World War 1 is filled with anger and compassion, which brought him a lot of public and critical acclaim. While most of the war poets of his time were writing about sentimentality in war, Sassoon, through his poetry, portrayed the horror and brutality of trench Warfare and sarcastically called out generals, politicians, and churchmen for their incompetence and blind support of the war. A well known novelist and political commentator, Sassoon was awarded the Queen's medal for poetry in 1957.

*Counter-Attack and Other Poems* collects some of Sassoon's best war poems. According to Margaret B. McDowell, Sassoon's poems are "harshly realistic laments and satires". While recovering in hospital he wrote many poems which were later included in his collection called *War Poems of Siegfried Sassoon*. There has been a lot of public criticism over Sassoon's poetry, while some question his patriotism many also find his realistic depiction of war to be too extreme. Many pacifists also complained about the violence and graphic detailing in his poems. His best poems have aptly portrayed the realism of trench warfare and the feelings of soldiers for a war that seems never ending. "The dynamic quality of his war poems" according to a critic for the *Times Literary Supplement*, "was due to the intensity of feeling which underlay their cynicism".

In the history of British Poetry [Sassoon] will be remembered primarily for some one hundred poems ... in which he protested the continuation of World War 1.  
(McDowell)

Post war, Sassoon delivered several lectures on Pacifism, and continued to write. The trilogy of his autobiographical novels, *The Memoirs of George Sherston*, were amongst his most successful works. In 1957 Sassoon converted to Catholicism, sometime before his conversion, the predominant subject of his writing had been his spiritual concerns. The best spiritual poems by Sassoon were written between 1917 and 1920, and the later religious poems of his are often marked inferior. Derek Stanford, in *Books and*

*Bookmen*, claimed that “the poems in *Sequences* constitute some of the most impressive religious poetry”. Sassoon wrote *Sequences* shortly before converting to Catholicism.

War poetry is divided into two schools of thought: Jingoism and Pacifism. Sassoon poetry writing is considered extremely pacifistic. The theory which negates the idea that violence or war is the final solution is known as Pacifism. It supports the abolition of military institutions and war. Sassoon’s poems reject the idea of heroism in war. Sassoon condemns war and the bitter impressions it leaves on the soldiers both mentally and physically. Sassoon’s poems differ from the traditional form of poetry. The use of Expressionist elements in his poetry is very remote. Sassoon’s diction contains of unconventional tone, imagery, and ironic turns.

Sassoon depicts his intense emotional feelings with graphic presentation and minute details. He causes us to witness and to feel what occurs during a retreat. (Cited in Bloom 2003, p.69)

Sassoon applied artistic volition in his poetry to attain the art of consciousness. The poems show the signs of aggression, and attack in a dull and unforgiving manner. The poetry lacks conventional structure, and consists of over-intensification of experience. Shattering all traditional forms, Sassoon’s poetry is a combination of exaggeration and distortion. By this lack of structure, the idea of crowdedness and chaos is conveyed by Sassoon in his poetry.

Concentrated presentation of emotions is often evident in Sassoon’s poetry. Sassoon’s poetry rejects the idea of heroism. The soldiers in his poetry hardly have full control over his emotional turmoil or responds to his duty with devotion. He condemns war by talking about the acid effects it leaves on the soldiers. The colloquial style of Sassoon’s poetry renders it more accessible and understandable to the public. The anger and satirical bitterness of his poetry are often directed for the understanding of the readers.

Sassoon has talked about the ill effects of war that leave a long lasting impact on not only the body but also on the mind of the soldiers. He talks about the numb soldiers,

their mental health as well as the horrors of war. He also portrays the soldier's nervous breakdown under the emotional strain of trench fighting. The intense feelings of Sassoon are presented with graphic details and minute details of things that he feels during a retreat. (Bloom 2003, p. 69) He depicts the truth through irony, fear of death, psychological strain and physical exhaustion of young soldiers.

## **Wilfred Owen and Siegfried Sassoon Analysis**

Wilfred Owen was indeed greatly influenced by Siegfried Sassoon, still both differ greatly from each other. Sassoon and Owen are both equally talented poets who met each other in a hospital near Edinburgh. Sassoon was a few years older than Owen. Sassoon attended Marlborough and Clare college, but did not take the degree. Owen though had an inclination towards poetry but he did not attain that level of education. Owen was critical of the Church's role in the society. Owen's poetry contains clever way of word choices whereas Sassoon's poetry is etched with realism and direct thought. Sassoon did not take any mid way. Overall both the poets made use of their direct experiences with war and talked about realism in their works.

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## Chapter 3

### Wilfred Owen's Selected Poems: A Semantic and Semiotic Study

Wilfred's Owen's war poetry is dominated by the themes of pity, tragic death, realities of trench warfare, horrors and protest against the war. The poetry is filled with unique artistic methods, the poems talk about realities of the calamitous events of war. The narration of the poetry portrays the real picture of evilness of the war and warns people against the onset of the war. Owen often presents his emotions in the form of child-like sketches through which he attempts to showcase his wits.

Owen's imagination is etched with horrors and bloody war pictures. The harsh war experiences inspired his imagination and further captivated his mind. Owen's life, background, and family, alongside the military service have had the greatest impact on his imagination development. Spiritually, Owen's poetry can be understood as a warning, or protest against the war. Various other poems of his reflect morality and divinity. The narrative, descriptive and didactic parts of Owen's poetry involve in themselves various aspects of social, political, emotional and imaginative scope.

Through this chapter we try to analyze Owen's selected poems through Roland Barthes' *Death of the Author*, which states that "The birth of the reader must be at the cost of the death of the Author". The theory states that a reader cannot achieve independent understanding of the work until and unless his/her thoughts are not freed from the author's dictation. An author's opinions and biases put a lot of influence on the readers and hence the real interpretation of the work cannot be achieved from the readers' point of view.

The Analysis of the Owen's poems will be attained under semantic and semiotic bifurcation of the poems. This method would be beneficial in understanding the meaning, themes, form, signs and symbols of the poems.

## Arms and the Boy

**Let the boy try along this bayonet-blade  
How cold steel is, and keen with hunger of blood;  
Blue with all malice, like a madman's flash;  
And thinly drawn with famishing for flesh.**

**Lend him to stroke these blind, blunt bullet-leads,  
Which long to nuzzle in the hearts of lads,  
Or give him cartridges of fine zinc teeth  
Sharp with the sharpness of grief and death.**

**For his teeth seem for laughing round an apple.  
There lurk no claws behind his fingers supple;  
And God will grow no talons at his heels,  
Nor antlers through the thickness of his curls.**

### **Semantic Analysis**

The title of the poem could be a reference to G.B. Shaw's play about war, "Arms and the Man". However, here the much mature and witty man is replaced by a much younger and possibly naïve version i.e. a boy. The poet here has used the determiner "the" to represent boy which could mean that he could be associating a particular boy's identity to the poem. If the poem is a reference is a reference to G.B. Shaw's "Arms and

the Man” then the ‘arms’ here clearly mean the war equipments; guns, ammunition, bombs etc. which in turn make this poem war related. Now the question arises, what could be the relation between the mighty and merciless war equipments and the possibly immature and young boy? The imagery generated by the title is quite a harsh one which associates a boy with war which is quite a contrary and mismatched scene.

The poem begins with the lines:

Let the boy try along this bayonet-blade

How cold Steel is, and keen with hunger of Blood;

These lines suggest that someone is instructing to let the boy touch the bayonet-blade. It is unclear as to who the speaker of the above-mentioned lines is, but it seems as though the masters of war are instructing young, naïve, and innocent children on how to use lethal weapons such as a bayonet-blade. The next line tells us that the person in-charge wants the boy to feel the weapon and understand its nature. The ‘cold steel’ and ‘hunger for flood’ depicts the weapon in a personified form of a ravenous and blood-thirsty animal.

‘The boy’ in these lines could be close to the poet’s heart as he is depicting his story with so much details or ‘The Boy’ constitutes every young boy who was forced to learn the ways of the war and to understand the functioning and nature of lethal weapons.

Blue with all malice, like a madman’s flash;

And thinly drawn with famishing for flesh.

These next two lines of the 1<sup>st</sup> stanza further depicts the rather merciless and horrifying nature of weapons. The blade is said to turn ‘blue with all malice’. Blue is the color often associated with pain and sorrow. Hence the phrase ‘blue with all malice’ could mean that weapon’s malicious nature has grown in a huge amount due to all the wars that it has seen, that it has turned blue ‘like a madman’s flash’. Just like a madman is unpredictable and dangerous, the lethal weapon in the hands of a young boy is nothing less than a madman’s flash. The malicious shade of blue is a sore sight and unpleasant in

nature. Thus it is compared by the poet to the madman's flash of anger which could turn any situation grave and dangerous.

The blade is further said to be 'thinly drawn with famishing for flesh.' The thinly drawn structure of the blade is said to be hungry for flesh. The supposed thin structure of the blade is said to be hungry for flesh. The supposed thin structure of the blade does not diminish its cruel or hungry image as it is again personified to be wanting to devour flesh of the enemy.

The entire 1<sup>st</sup> stanza depicts the cruelty of the war where the young boy is either being prepared for the grave situation he is about to enter with the lethal weapon or he is being taught the ways around the weapon to familiarize him with his only mate in the war.

Lend him to stroke these blind, blunt bullet-leads,  
Which long to nuzzle in the hearts of lads,

The poet again shows that the person in charge is ordering to let the boy stroke the bullet-leads. The gesture of stroking is often filled with affection but the imagery of the boy stroking the bullet leads is anything but affectionate. The bullet leads are one of the most lethal weapons of the war, which may appear as small, blunt objects but when enters the body is proved to be killing. The word 'stroke' has a somewhat sensual or erotic air, as if the boy is being seduced into the desires to use these weapons. The bullets are said to be 'blind' as they are totally dependent on the person in charge of them. A bullet does not have a vision of its own but goes in the direction chosen by the one holding the gun. Familiarizing the boy with bullet leads and the way they feel is equivalent to taking away their childhood and innocence.

In the next line the bullets are said to be longing to 'nuzzle in the hearts of lads'. The act of nuzzling in the heart has a soft and affectionate touch to it but here the phrase is almost ironical because when a bullet touches the heart of any person he/she dies immediately. Hence the poet tried to give the scene of death by bullet a soft and hearty touch. Also the bullets are said to be nuzzling the hearts of young lads which means that

the people at the killing end of the gun are also young boys just like the one holding the gun filled with bullets. Bullets in this stanza are personified but lack the ability to take actions themselves and thus depend on the young boy to bury them in the hearts of young men. The desire of using these lethal weapons has led many young men into embracing killing and thus part ways with their childhood.

Or give him cartridges of fine zinc teeth  
Sharp with the sharpness of grief and death.

In the above mentioned lines instructions are being given to provide the boy with cartridges. The cartridges are personified here and said to have fine zinc teeth. Zinc is a metal and teeth made of zinc are stronger and harder. Thus cartridges are said to have zinc teeth which enables them to bite through the flesh and bone of the enemy. The boy is given these harmful cartridges so that he can use them against the enemy. The teeth are sharp with grief and death. The zinc teeth of cartridges have been through too many wars and thus have seen too many deaths.

The cartridges have become sharp over the ages while going through innumerable wars and battles and thus their teeth have become sharp because of going through ages of stress. These cartridges are as lethal as bayonet-blade on the bullet leads. The poet in each has registered about a different weapon, each one lethal and dangerous. He has personified each weapon to show their mightiness and also to project how these killing machines are nothing but a threat in the hands of a young boy.

For his teeth seem for laughing round an apple,  
There lurk no claws behind his fingers supple;

In the final stanza the speaker presents the contrasting statements where he compares the weapons with the naive boy. The teeth of the boy are compared to the zinc teeth of the cartridges where the cartridges bite through the flesh and bones of the enemy, the teeth of the boy are said to look fit for nothing but biting around soft object like in Apple. In fact the act is shown as the boys teeth are not even capable of biting but mere laughing around the Apple. The line is a clear indication of the soft stature of the boy



who does not seem fit enough to be around the Killing machines. The boy laughing around the apple suggest a young boy scrubbing for something innocent and carefree full stop this boy does not have any claws, behind his soft fingers like a wild animal. This scene is quite contrasting to the real scenario of war around him where he lives in the midst of death carrying weapons and equally terrifying situations. The softness of the boy makes him the odd one in the battling scenario still he is expected to carry all the wild weapons and even familiarize with them.

And God will grow no talons at his heels,  
Nor antlers through the thickness of his curls.

The poet suggests that the boy will not grow talons like a bird of prey or antlers like a beast of the forest. The god will not let the innocence of a young boy fade away into nothingness. The god will not let the young boy transform into a beast, because he is not fundamentally evil. This means that the old mature powerful men and weapons of War are the ones that pervert nature and make this boy a killing machine. The responsibility of guiding the 'blind' bullets through their target, providing the famished bayonet-blades the blood it desires, lies on the shoulders of the young boy. Of course the weapons are inanimate and thus cannot act on their own. The poem thus is an excursion towards those who take innocent boys, upend their natural cycle and make them killers.

## **Semiotic analysis**

The poem 'Arms and the Boy' is filled with half rhymes. These half rhymes neatly capture the feelings that something is wrong about introducing a young boy to the instruments of death. Half-rhyming words like "blade-blood", "flash-flesh", "leads-lads", "teeth-death", "apple-supple", "heels-curls" are all denoting the boy's innocence and contrasting it against the cruelty of war weapons. "Leads" and "lads" in 2<sup>nd</sup> stanza brings boy and bullets uncomfortably close, while "blade" and "blood", "teeth" and "death" denote the idea of the weapons leading to ultimate doom.

The poem also has proverbial parlance in first stanza. "Flesh" and "blood" for man's fallibility find themselves rubbing up close against "flash" and "blade"

respectively, denoting the flash of a madman's anger and the deadly edge of a bayonet-blade.

The poem also has the application of syntax, which hints at double meaning:

“Let the boy try along this bayonet-blade  
How cold steel is and keen with hunger for blood”

The poem has the use of poetic license or anthropomorphism according to which the readers get that blade are inanimate objects, and though it is the one that is shown thirsty for blood, it is more likely that the men are the ones who are more bloodthirsty and want the boy to be the same. Syntax might attach the blood hunger to the blade but common sense, regretfully, attaches it to the human.

“And God will grow no talons at his heels,  
Nor antlers through the thickness of his curls.”

It is true that God did not give the man ‘talons’ like eagle or ‘antlers’ like the deer. These are nature's weapons just like the cartridges and Bayonet-blades are weapons for humans. The fighting instincts are not encoded in God given weapons: they have to be inculcated similarly fighting instincts cannot be in the weapons themselves but are inculcated in the humans who make use of these weapons from little. The poem is till the end filled with sardonic irony.

## The Last Laugh

‘O Jesus Christ! I’m hit,’ he said; and died.

Whether he vainly cursed or prayed indeed,

The Bullets chirped—In vain, vain, vain!

Machine-guns chuckled—Tut-tut! Tut-tut!

And the Big Gun guffawed.

Another sighed,—‘O Mother,—mother,—Dad!’

Then smiled at nothing, childlike, being dead.

And the lofty Shrapnel-cloud

Leisurely gestured,—Fool!

And the splinters spat, and tittered.

‘My Love!’ one moaned. Love-languid seemed his mood,

Till slowly lowered, his whole face kissed the mud.

And the Bayonets’ long teeth grinned;

Rabbles of Shells hooted and groaned;

And the Gas hissed.

## Semantic Analysis

The title of the poem is quite a confusing one. Is the speaker talking about the last laugh of a dying man? Or is he talking about the last laugh of the man who is going to be forever doomed after that moment? Is the laugh associated with the speaker's own personal life? Or is he just in general talking about the last laugh about before the sadness overcomes a man?

The poet could also be referring to the phrase "The man who has the last laugh". This phrase could be used in many battling situations where the person standing at the winning end always gets the last laugh. The phrase symbolizes the ultimate victory of a man over his foe, usually someone who is at the receiving end of the ridicule. This idiom is often considered positive thus the title of the poem gives of positive vibes.

'O Jesus Christ! I'm hit,' he said; and died.  
Whether he vainly cursed or prayed indeed.

The first line denotes that someone dies at the onset of the poem. The last line that the person uttered were ' O Jesus Christ! I'm hit.' This dialogue shows that the person who died was indeed religious and thus just before he died he took God's name before anything else. Though it still not clear as to who died or what were the circumstances under which the person lost his life. The speaker though denotes that the person was hit before he died, now it may be possible that the person was hit with the stone, but dying with the stone is rather a bizarre thought, so one can safely assume that the person was hit with a bullet and thus he died. Bullets are one of the most lethal weapons and thus are not kept in the possession of just anybody. However bullets are one of the most common weapons of the war thus it can safely be assumed that the person died in the midst of a war and hence he could easily be a soldier.

Death is the most common occurrence of a war and soldiers often lose their lives in Battles. Next the speaker questions to know nobody in general as to whether the dying soldier prayed to the God or just cursed in vain. If one was to analyze the situation of a dying soldier it can never be truly determined as to whether he cursed or prayed to the God in his last breath. But a soldier is always aware of the casualties of war and thus

knows of his / her fate. Hence it's not completely wrong to assume that the soldier could have prayed in his last breath.

The Bullets chirped- In vain, vain, vain;  
Machine-guns chuckled- Tut-tut! Tut-tut!  
And the Big Gun guffawed.

Here the war weapons are being personified and in fact they are showing their emotions. The guns and bullets are sharing laughter. This laughter could be at the death of the soldier. The irony of the situation is that the dead soldier is not even given a name, however the inanimate war weapons are shown to portray their emotions of pure Joy. The 'vain, vain, vain' and 'Tut-tut' 'Tut-tut' of the bullets and guns are the proof that in this war the merciless guns have won the ultimate battle by creating men who kill their own kind to gain fake satisfaction of the victory. The first stanza makes it clear that where the men are dying, weapons are having 'the last laugh'. The guns have achieved triumph over the man. The gleeful sounds produced by the guns are the proof that the weapons are living in the ecstatic life while treating men with cruelty. The guns' enjoyment is at complete odds with the horrors of the dead soldiers. The biggest view of war is shown through the scenery of pure, senseless, and violent destruction.

Another sighed, - 'O Mother, - mother,- Dad!  
Then smiled at nothing, childlike, being death.

The second stanza begins with the sigh of a person. After analyzing the situation it is made clear that the sigh is of another soldier. This one is neither praying nor cursing but is reminiscing about his parents. The soldier says, 'mother and dad' and remembers the most important people in the most tragic moments of his life. But he cannot reach out to his parents in the middle of the battlefield. The lines make it clear that in the last moments of a person's life one always remember the one closest to his / her heart. 'Then smiled at nothing, childlike being dead.' This shows that at the end the soldier though on the verge of dying retains his innocence. Though it is an ironic scene that the soldier



smiles in his last moments, also the world word ‘childlike’ shows how the once fierce soldier returns to his most basic form, a child and in the last moments shows utmost purity and dies smiling.

Though it can also be seen as, the soldier is finally at peace because he is being taken away from the indignity and anger of the war and thus he wishes for nothing and shows the most primitive emotions while dying.

And the lofty Shrapnel-cloud  
Leisurely gestured – Fool!  
And the splinters spat, and tittered.

Hear the war machines have taken a more contemptuous and evil look. They in their personified form makes fun of dying soldiers. ‘lofty Shrapnel-cloud’ denotes the dying soldier as a fool. It is being presented as lofty because of how mighty it is in the battlefield and also because it laughs on the foolishness of the soldiers who lose their lives over nothing. The position of the lofty Shrapnel-cloud is elevated above the muck-diving soldier. ‘Splinters spat and tittered’ shows how the war machines are mocking the deaths of soldiers. It makes fun of the man’s attempt to understand the ways of War.

This entire stanza acts as a sign that no matter how much a man tries he could never win over these clever and evil war machines who proved to be the ultimate doom of all those participating in the war. It is also clear that the war is futile and no one can understand warfare completely without either killing many or getting killed at the end. The war machinery are the tools of destruction which undergo no harm of any sort but are the ones still intact and laughing over the lost lives.

‘My Love!’ one moaned. Love-languid seemed his mood,  
Till slowly lowered, his whole face kissed the mud.

The final stanza follows the demise of yet another soldier. This soldier remembers his lover. He cries out to his lover but unfortunately she cannot hear him over the chaotic battlefield. The dying soldier is in a love-languid mood. The cries of pain are shown as

moans of longing for the lover who has been long left by the soldier in order to fight the meaningless war. In each stanza the dying soldiers remembers the ones who are closest to their hearts. The irony of this situation is that the dying soldier rather than kissing his lover falls down to his knees, kisses the ground where he fought the merciless battle, away from the one he wants the most. The death of the soldiers is an irony which shows that they all die in loneliness, far away from home, they all lose their lives in battlefield alone and in pain, with only the music of the war to keep them company. The war is more like a mockery to their heartfelt cries.

And the Bayonets' long teeth grinned;  
Rabbles of shells hooted and groaned;  
and the Gas hissed.

Hear the war machines are again portrayed having the last laugh. They are enjoying the death of the soldiers with the white grins, hoots, groans and hisses. The war machinery once again mocks the death of the love-stridden soldier and laughed at his doom away from the one he loves.

Thus the phrase 'The man who has the last laugh' seems completely inapt because in war only the evil merciless war and the equally intimidating weapons have the last laugh. Hear the weapons could also be compared to the government or the higher rank officials who initiate the war and then leave it up on the helpless soldiers to fight and die in their battles. Hence the poem is a big irony in the face of those who think the ultimate solution is war. Because no war ends without a hell lot of destruction and the most helpless men are pushed to their deaths.

## **Semiotic Analysis**

The language used by the dying soldiers depicts their emotional state at the moment. The poem is in the form of a conversation, where the dying soldiers utter their last words and the weapons respond to their deaths through their harsh words. Through

the words of the soldiers it can be understood that prayer and cursing, love for one's family and affection of a lover are all akin on the battlefield.

The diction of the poem is blunt and the words said by the weapons show the harsh reality of trench warfare.

'Oh! Jesus Christ!' It's unclear whether the soldier's sharp 'Oh!' is a prayer or a response to the pain of his injuries. This is then followed by the name of God which could mean that it could be a prayer or a curse.

'O Mother'. Instead of the agonized 'Oh', the soldier uses 'O' to portray the longing he has for his parents. Also the continuous use of the word Mother emphasizes the soldier's vulnerability.

'My love!' shows a similar pattern to the previous two in the form of a short sound followed by the name, the possessiveness conveying intimacy.

The tone of the poem is bitter and cynical. The tone of the weapons is full of ridicule as they show no respect for the human sacrifices in their sight. The bleak and dark side of the poem is showed by the humane tone of the weapons. The poem's title, which is an idiom, speaks about the higher organizations which do not care about how many men lose their lives in meaningless, vain wars. The whole ordeal is presented as a metaphor by using weapons to denote these high authorities.

The poem follows quite a straightforward structure divided into three paragraphs, each paragraph starting off with the moans of a dying soldier, followed by the cynical comments by the weapons.

The pararhyming couplets of the poem containing dying words and moments of death are shown by half rhymes. Each death scene is written in iambic pentameter.

In first stanza 'died' / 'indeed' show the theme of the entire poem in shorthand. In the second verse 'Dad' / 'dead' contrasts loving relationships with the ultimate end. In the last stanza 'mood' / 'mud' shows how in the end all feelings are lost pathetically.

In the poem each weapon is personified and given its own identity by capitalizing their names. Whereas the dying soldiers are denoted with a mere 'he', which state that in a war the weapons play the main role and the soldiers are present as the side actors. The deaths of the soldiers are portrayed in straightforward, factual style, which shows actualities of the war and conformity of death.

The poem instills the themes of horrors of suffering and death in the war; religious hope and doubt; the mechanics of the war; man's inhumanity to man, as he kills on the orders of higher authorities; nihilism and waste, as at the end life ends at nothing and with nothing.

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## Chapter 4

### Siegfried Sassoon's Selected Poetry: A Semantic and Semiotic Study

Siegfried Sassoon wrote many angry and compassionate poems about World War 1, which brought him much critical acclaim. Evicting the sentimentality and jingoism of other war poets, Sassoon wrote about the terror and cruelty of trench warfare and contemptuously satirized generals, politicians and churchmen for their ignorance and blind sponsorship of the battle. Like many of his peers, Sassoon reveals social disjunction and an inability in a new modern era to obtain a shared interpretation of the experience.

In particular, Sassoon creates a dichotomy between combatants and non-combatants, a reflection both on the formation of rifts by the War and on Sassoon's own "curious kind of elitism" that benefits the soldier, his language and his experiences.

Perhaps inspired by the copy of Shakespeare's Sonnets he carried with him to the front, Sassoon works discord into the structure of the poems themselves, manipulating the sonnet form to reflect the War's violence and tensions. (Longley)

With a question that plagues him during the war, Sonnets give Sassoon his most convincing tool, that of reconciling the past with the drastically different present. Most of Sassoon's war poetry does not indicate a rejection of the past in its thematic, linguistic, and formal disjunction but instead an uncomfortable and unsuccessful effort to return to it. The analysis of Sassoon's time care in his sonnets shows that, although he envisages a post-war world going forward, he is questioning his capacity to move with it.

The poetry of Sassoon's war demonstrates the relentless struggle of competing desires. He speaks about the conflict between the soldier and the citizen, as well as the clash of the urge of the soldier to return home to leave his comrades and remorse. Sassoon seeks on a linguistic level to find a balance between rhyme, lyricism, and a modern form of violent speech demanded by the realities of war.

## **Glory of Women**

**You love us when we're heroes, home on leave,  
Or wounded in a mentionable place.  
You worship decorations; you believe  
That chivalry redeems the war's disgrace.  
You make us shells. You listen with delight,  
By tales of dirt and danger fondly thrilled.  
You crown our distant ardours while we fight,  
And mourn our laurelled memories when we're killed.  
You can't believe that British troops “retire”  
When hell's last horror breaks them, and they run,  
Trampling the terrible corpses—blind with blood.  
O German mother dreaming by the fire,  
While you are knitting socks to send your son  
His face is trodden deeper in the mud.**

### **Semantic Analysis**

The title of the poem ‘Glory of Women’ suggests that the poem might be addressing the Splendor or magnificence of women. Glory is also a religious word it also relates to the divine light that shines from the sacred realm. Glorious is often considered

honorable or praiseworthy. So the title also suggests the honor and praise given to women. Women are often pictured in the divine light of perfection and poise thus the title is also suggestive of the glory that women carry with them throughout. To call someone glorious is also a phrase to the person and glory is a romanticized word thus there is a sense of softness in the title. The women are being talked in a general sense, i.e. the title talks about the glory of entire women community. There is no particular moment of glory that is made clear through the title. Thus there is also an ambiguity related to the aspect in which the glory of women is being talked about.

“You love us when we are heroes...”

This line has a slightly confrontational but accusatory tone. The speaker is talking to another person. The ‘heroes’ has a male denotation. Thus the speaker, when addresses ‘us’ and ‘we’re’, comes out as a man. Though the speaker seems to be an individual while talking, the ‘us’ shows that he is addressing the case of many like him.

The phrase also has a hint of conditional love because the speaker accuses the person of loving him only ‘when we’re heroes’ that is the love is bound with conditions and thus is hypocritical to some level. The ‘You’ that the speaker addresses to could be anyone but since the speaker has tied themselves with love he is most probably talking about a lover. Hence the phrase is an accusation on hypocrisy of women.

“Or wounded in a mentionable place.”

The line suggest that the loyalty of a woman depends if the speaker is wounded in a place worth value to them. This sentence attaches another accusation on the women that they care about social acceptability more than their lover and hence more than the fact that the person got wounded, what matters the most to the women is the place where they got wounded.

The mention of ‘heroes’ in the previous line and ‘wounded’ in this line suggest that the speaker is a soldier and the poem is from the point of view of all the soldiers, which is conveyed by the speaker. The soldiers are often considered heroes of the nation and the war gives them plenty of wounds. Whereas the speaker says that women only

care about those ones only if they are at a place which is not socially embarrassing for women to relate. The speaker also could be saying that women's love is based on their own conditions and if those conditions are not fulfilled then their loyalty cannot be counted for.

“You worship decorations.”

The speaker could be suggesting that the women love shining stuff. They love the artificiality of decorations. Though the word ‘worship’ is an exaggeration used to accuse women of preferring superficiality over the realities of life. Here the ‘decorations’ could mean medals since the poem is from the perspective of a soldier and the ‘realities’ are the realities of a soldier's life which is war.

These lines are clear attack on all women that is wives, mothers and lovers of soldiers and the speaker is using harsh accusatory words against them. The capitalized ‘You’ acts as a pointed finger towards the women, which counts their hypocrisy towards the soldiers involved in the war.

“You believe/ That chivalry redeems the war’s disgrace.”

The speaker again says that women focus mainly on a man's chivalry whereas ‘war’ here is portrayed as a disgrace, a dishonor. Through the sentence speaker wants to say that women want to see the man chivalrous whenever they are out of the battlefield. This chivalry is like a redeem for them. However the speaker says that the war's disgrace cannot be redeemed by chivalry and to ask the men to be chivalrous is rather hypocritical of women.

Women often romanticize the war by expecting that soldiers act chivalrous, heroic. They are more appreciative about the decorative medals and mentionable scars but anything except that is not appreciated by the women. The war is shown as disgraceful because nothing good comes out of it and soldiers are often left with the horrific war memories and even horrible scars.

“You make us shells.”

In World War 1 many women were employed in the ammunition factories. In this line the speaker suggest to the fact that women are involved in the making of equipments of death. This line is kind of a sarcasm over the fact that they constructed the war of death and forced the men to fight fatal battles only to show off to the society. Women flaunt the scars on the bodies of their lovers, the scars which are inflicted by the weapons made by them. The ‘shells’ can be generally used for bullets. This also shows that while Men fight the vicious battles women are a major part of the war but they play their part at the back hand and not at the forefront. The speaker suggests that women are complicit in the violence as well.

“You listen with delight / By talks of the dirt and danger fondly thrilled.”

The speaker again accuses the women of being clueless about the severity of War. The speaker says that the women have no sincerity towards war they listen to war stories with delight. The speaker also blames the women by saying that they take pleasure in the stories of war. The ‘Delight’ is more like a charge at women because the war which is dangerous, vicious and fatal towards the soldiers are taken as token off delight for the women.

The soldiers lose their lives in the battlefield and sometimes get severely scarred for life. Thus the speaker uses the despicable tone for the women who listen to the stories of ‘dirt and danger fondly thrilled.’ The stories are not mere tales of glory but are the horror stories for the soldiers who participate in the war and actually live their life in the midst of ‘dirt’ and ‘danger’.

“You crown our distant ardors... And mourn our laurelled and memories...”

These lines are filled with sarcasm, the speaker through these lines employs that women are sardonic in nature and just look for pleasure and entertainment even in the dangerous subject of War. The speaker also comments on the limited knowledge that women have of war. To ‘crown distant ardors’ means to be focus of men’s desires; the ‘Laurelled memories’ talks of the thoughts of men killed and victorious in battle. The

repetition of 'our' is compared to the capitalized 'You' contrasts the thoughts men and women have about war.

Women, as the speaker suggests like to 'crown' the heroic moments of soldiers in a war. They encourage the war by socially flaunting the medals and scars received by men. Whereas the same women mourn the 'Laurelled memories' of soldiers post-death. This line is in complete contrast to 'You make us shells', where women are the complicit in war but here they cry on the death of the loved one. Thus it is suggested that women only like this superficiality of war whereas they are completely misled by the glories of War.

"You can't believe that British troops 'retire'  
When hell's last horror break them and they run,"

The speaker says that women cannot digest the idea that troops retire. 'Retire' here is a euphemism of retreat. Women think that the men who have retired from war have run away. Here it is made clearer that the speaker in the poem is talking about British soldier and the women who are being addressed are British as well.

The speaker through this line wants to say that women are blinded by the idea that a British soldier never retires, for them the idea of men continuously fighting in the war is much more delightful than the retreating soldiers. The stories, glories, medals, scars all received from war are all the means of pleasure for women.

They try to deny the fact that the soldiers are scared of the war. Whereas the speaker has shown the true horrors of the war by showing that the war is so merciless that even the soldiers and the end want to break free and run. War is compared to 'hell's horror' and the worst place of war is shown as hell. The death, scars have been compared to the horrors of hell. Just like a person fears hell, soldiers similarly fear war and the horrors it brings along. The alliteration of the sound 'h' recalls the heavy breath of the running men, thus giving the scenario of running man and war's hell horrors a more realistic portrayal.

"Trampling the terrible corpses – blind with blood."

Hear the speaker further continues the horrific images of war with ‘terrible corpses’ and ‘blood’. This line represents the running of soldier away from the war scene. This line is in continuation to the previous lines and thus represents the continuous depiction of horrors of war. Through this line the speaker suggests the actual hell horrors of War, which are filled with corpses and blood.

These scenes are just a true representation of the vicious and brutal war. The use of imagery in these lines intensifies the horrific scene of war field. Through these imageries the speaker depicts a clearer mental picture and proves how destructive war actually is. The alliteration of harsh ‘t’ sound represents the crushing of bones under the foot of the soldiers, whereas the plosive ‘b’ mimics the projection of blood itself.

“O German mother dreaming by the fire...” The speaker here talks about the German mother and not about British women. In the previous lines the speaker harshly points about the insensitivities and moral complexity of British women in the war, whereas here the German mother is addressed in a more sympathetic tone. The dreaming of the mother is not addressed in the accusatory tone like the love of British women.

Here the German mother is ‘dreaming’ by the fire, though it is not clear what exactly is she dreaming about? But she could be dreaming about the return of a soldier son from the war or maybe about his safety in the war. The speaker calls out the attention of the mother to tell her about the horrific of the war

“While you are knitting socks to send your son,  
His face is trodden deeper in the mud.”

These last lines represent a contrast between women and men, while women concern themselves with their domestic life - at home – knitting socks, the men die at the battlefield with their faces in the mud. While women sing the songs of glory for men, those men lose their lives at war and become just another body on the large field of dead bodies.

The speaker also reflects on the ignorance of women towards the war while he sympathizes with German soldiers because they understand the condition and realities of



war better than the women who sit comfortably at home. The speaker also projects the love of a mother towards his son whereas the British women only love the glory achieved from the war.

The imagery in these lines depicts that whether it is British or German, all soldiers are same in the battlefield with doomed fate. The soldiers with face trodden in the mud incite horror and empathy for the dead soldiers. The emotions portrait in the poem are both horrifying and miserable. The poem describes the realism of War. In contrast to the perception that women have of war, war in reality is more terrifying and full of misery.

The title of the poem is an irony on the women who perceive war and soldiers as decorations on their social status whereas in reality the war has much brutal and harmful reality. The poem contains various sarcastic statements about women and their perception of the war. The statements are used to convey the cruel and ironic side of the war.

### **Semiotic Analysis**

The poem is written in iambic pentameter. It is a petrarchan Sonnet with the rhyme scheme a b a b a b a b c d e c d e.

The persona in this poem speaks as a soldier who has been through the sufferings of War. Iambic pentameter contains 10 syllables per line and read stressed and unstressed, stressed, unstressed. The poem has the use of alliteration example:

Dirt/danger, hell's / horror, trampling / terrible, blind / blood.

Strong imagery is used in the poem to depict the gruesomeness of the war. Example 'trampling the terrible corpses – blind with blood' 'his face trodden deep in the blood.'

The poem is divided into two sections the initial Octave represents women and their feelings, actions, thoughts about men at war, and war itself. The poem talks about women's perception of war and how they feel about soldiers and the glory they bring

home. Then the following sestet informs every one of the brutalities of War and realities of death and scars inflicted through War.

The tone of the poem is bitter and angry about the fact that women are closed about what soldiers go through. He represents that no one tries to educate them about the qualities of War. The sarcastic tone is also reflected on the title of the poem.

### **Suicide in the trenches**

**I knew a simple soldier boy  
Who grinned at life in empty joy,  
Slept soundly through the lonesome dark,  
And whistled early with the lark.**

**In winter trenches, cowed and glum,  
With crumps and lice and lack of rum,  
He put a bullet through his brain.  
No one spoke of him again.**

**You smug-faced crowds with kindling eye  
Who cheer when soldier lads march by,  
Sneak home and pray you'll never know  
The hell where youth and laughter go.**

### **Semantic Analysis**

The title makes it clear that here war trenches are being described. 'Suicide in the trenches' suggests the suicide of someone in a trench. But the reason for the person

killing himself is not made clear through the title. The suicide is suggestive of the mental weakness of the person. The title also suggests that the suicide is committed by a soldier because war trenches are filled with soldiers fighting for their Nation.

In the trenches it is quite common for the soldiers to undergo a lot of stress and mental pressure. It is also common for soldiers to experience trauma in the war. Thus the main reason for a soldier to commit suicide is not made clear through the title. Though the thing which is made clear is that war trenches have the unhappiest conditions and soldiers suffer the most in the trenches. The experiences of the soldiers are etched deep in their memory and it affects their life to a great extent. The word 'suicide' shows the death of soldiers from the different point of view, and people only commit suicide if their life is truly horrible.

"I knew a simple soldier boy  
Who grinned at life in empty joy,"

These lines are written in first person narrative. The 'I' is suggestive of the speaker who is narrating a story. The story is about a 'simple Soldier boy' that he knew. The first line is written in a simple language which corresponds to the personality of the soldier boy.

A 'simple boy' represents all the soldiers that enlist into the war. The word simply denotes that there is nothing grand or special about the soldier is just like every other individual. The word 'boy' represents that the soldier is not a mature grown up man but just a young boy who doesn't know the ways of the world. The speaker states that he knew the simple soldier Boy who looked the world with the innocence and purity of a young lad.

'Who grinned at life in empty joy' This line acts as a proof of the innocence of the soldier boy. The line tells that this boy was once an optimistic young lad who enjoyed the most out of the life and saw the brightest in every situation. The speaker here demonstrates about the soldier boy and says that he grinned at life. The 'grinned' is written in past tense which could mean that the speaker is talking about the past of the

soldier when used to be happy. This could also mean that something happened which took away the happiness from his life.

‘Empty Joy’ refers to the false moments of joy in life, the joy which does not emerge from the heart but rather is just for the show, to satisfy oneself. In a soldier's life in war trenches there are not many moments of happiness. But this soldier still enjoys every moment of life even if the life is not very pleasing. This further demonstrates the simplicity and normality of the soldier boy who like everyone else wants to stay happy.

“Slept soundly through the lonesome dark,  
And whistled early with the lark.”

The speaker suggests the bravery of the soldier or rather the soldiers who sleep soundly through the lonesome dark. ‘The lonesome dark’ is a symbol uncertainty and fear because you cannot see what might come at you in the dark. Also in the war trenches there is uncertainty at every moment because one can never be sure about the impending danger.

The speaker says that the soldiers live in such uncertainty throughout their lives and thus the lonesome dark does not border their sound sleep. Once someone learns to sleep unbothered through danger it means that they are not afraid of death and injury.

This also shows the mental state of the soldiers on the war field where they are ready to accept the impending deaths. The selflessness of the soldiers is also shown through the fact that the soldiers spend countless nights in the dark alone whereas the whole nation sleep comfortably.

‘And whistled early with the lark.’ It means that he wakes up early with the sunrise and from that moment on the soldiers starts ‘whistling’ representing that he is ready for the tasks of the day. In the trenches a soldier undergoes much hard work throughout the day and often has to indulge in battles with enemies.

The enthusiasm of the soldier early in the day shows that he is not worried about any dangers that he might encounter during the day and that he is happy to wake up. The

whistling could also mean that the soldier is celebrating the fact that he woke up in the morning and did not die in the trenches at night. For a soldier each moment is like a battle against the situations of the trenches. Thus sleeping soundly and waking up unharmed are indeed big reasons to celebrate. The rhyme scheme of the first stanza gives the entire stanza happy feel which matches with the mood of the soldier as described by the speaker. The innocence and simplicity of the soldier boy is clearly described through the simple words and plain language.

The first stanza wants to introduce us to an innocent young man who "grinned," "slept soundly" and "whistled with the lark." But despite its simple words and tempo, this stanza also uses language which makes us uncomfortable and presages what is about to come, like "empty joy" and "lonesome dark." Words like 'empty' and 'lonesome' aren't the ones we equate with happiness. Although apparently innocuous words such as "grinned" and "slept soundly" foreshadow death and conjure visions of a corpse and a "grinning" cranium.

“In winter trenches, cowed and glum,  
With crums and lice and lack of rum.”

The winter is used to symbolize coldness, sadness, depression, which associates with the feelings of the soldier. Speaker has shown a complete contrast in the feelings of the soldier in the first and second stanza. Where in the first stanza the soldier is shown as happy and grinning here the soldier is showed as cowed and glum. The sudden change in feelings is not completely justified by the speaker. Though it is made clear that in the winter trenches the speaker loses all his happiness and becomes gloomy.

‘With crumbs and lice and lack of rum.’ Gives more of a reason to the soldier to become cowed and glum. In the cold weather of winter, living conditions are horrible for the soldier and in addition to that the very common occurrence of crums and lice makes living conditions horrible for the soldier. The repetition of ‘and’ shows how all the horrible things just keep coming one after the other.

Life in trenches is not easy for the soldiers and the horrible condition and continuous exposure to the danger often affects the mental state of the soldiers. Thus the once happy Soldier Boy changes into a gloomy person with no hope and in a depressed state.

“He put a bullet through his brain  
No one spoke of him again.”

These lines are the best representation of the realities of war and how it affects the mental health of the soldiers. The ones bubbly natured guy turns into a suicidal depressed person due to the horrible experiences of the war. The speaker here says that the soldier killed himself by putting a bullet through his brain.

This line is in correspondence to the title of the poem. This is the suicide that is mentioned in the title of the poem. The horrible realities of war are described in these lines which compelled the soldier to kill himself by using a bullet. The trauma of the young man and severely ugly war conditions pressurize the soldier’s brain into a state of depression and thus he commits suicide.

‘No one spoke of him again’ tells us that the act of suicide made the people never take the soldier’s name again. Suicide is often considered an act of cowardice and maybe thus people refrained from talking about the soldier boy. But the soldier cannot be considered coward for giving into his depressed mental state. The death of the soldier is quite easily forgotten but no one blames the war as the killer. The war is the ultimate killer as it takes numerous lives but no one blames the war generated by those who have unattainable power.

The ones bubbly, happy, simple and innocent boy became depressed and cold due to war conditions and lost his life. Though the trigger was pulled by him but it was nothing less than a murder because war and trench conditions forced him to take his own life.

Throughout the second stanza we are told rather directly that this young man "put a bullet through his brain" in the winter trenches of a World War I battlefield. His

surroundings are horrible, and he is without alcohol to numb his consciousness. In the last line of the stanza, we hear that after his death, nobody speaks about him again.

“You smug-faced crowds with kindling eye  
Who cheer when soldier lads march by,”

The speaker here blames the people. He puts an accusatory finger at the citizens of the nation. The speaker calls them ‘smug-faced with kindling eye’ because they are ignorant and smug about the problems of the soldiers and the terrible conditions which they survive in the war trenches. The people are misguided about the glories of the war and they have no knowledge of the type of life lived by selfless soldiers who risk his entire life for the people who live carefree in their comfy homes.

The speaker comments on the arrogant audience who thinks they know it all, but are unwilling to accept the horrors of the war and often neglect the soldiers and their problems. ‘The Kindling eye’ is used as a sarcasm over the people who think they can see clearly but their eyes are fogged up with the falsified images of the war and life of soldiers.

The speaker uses the chiding tone to talk to the people who praise the marching of the soldiers. The general public is most appreciative of the parade of soldiers but do not give much heed to the realities. The decorativeness of war such as parades and marches are cheered by the citizens. The citizens are addressed by the speaker, who sarcastically calls them out for their hypocrisy and ignorance. The appreciation for marches is equivalent to the appreciation of war, meaning that these people promote war and thus are equally responsible for the death of the soldiers. Such people are mocked at by the speaker.

“Sneak home and pray you’ll never know,  
The hell where youth and laughter go.”

The speaker asks rather sarcastically tells people to sneake home into their comfortable beds where they stay safe and pray that they should never know about the



hells of War. The line suggests that the audience doesn't want to concern itself with the pain and memories of the soldier. The speaker mocks these people and says that such people worship the soldiers but don't really concern themselves with all the problems a soldier goes through.

The problems of the war, uncertainties, the death and danger of the war are unknown to the general public. War is considered as a hell, all the happiness ends and instead pain begins. The line 'where youth and laughter go' demonstrates the agony the soldier goes through. War is the destroyer of all the happiness and love of laugh, hence it's compared to hell but normal citizens are unaware of the realities of war and they never even try to learn that war sucks all the happiness and life out of the happiest people. The hell is a metaphor which makes war as the most dangerous place and soldier lives through this hell their whole life selflessly.

The poet acknowledges the people back home in the third stanza, naming them "smug faced" as they encourage soldiers on parading. In viewing war as noble, he means that average civilians are complicit in the death and devastation it brings. He urges people to "sneak" at home and hope that they will never encounter the hell that young soldiers are experiencing.

## **Semiotic Analysis**

The poem is written in iambic tetrameter and consists of twelve lines in three stanzas.

The three-stanza poem tells a three-part narrative, using a sing-song tone and chord progressions with rhyming couplets that end entirely in one-syllable words (boy / joy, glum / rum, know / go). The sound of nursery-rhyme makes a mockery of its morbid theme.

Sassoon uses the simplest language possible to make it perfectly clear how terrible a war is. He's not trying to be clever, but he's trying to make a point: believing war is a noble business is leading to his horror, so young people don't know what to

anticipate. In the face of inspirational war poetry, Sassoon's title flies by clearly implying that his is regarding suicide.

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## **Chapter: 5**

### **Conclusion**

The selected poems of Wilfred Owen and Siegfried Sassoon give a detailed overview of First World War and its consequences on the lives of soldiers who participated in the War. The mental state of the soldiers is beautifully portrayed by both the poets and their works. The main theme of ‘futility of War’ is touched by the poets in their own ways. Lamentation over the tragic condition of men in War as well as ‘futility of religion’ is also presented in the poems of Wilfred Owen and Siegfried Sassoon. Both of these poets questioned the wisdom of our creation and our creator who is often seen as indifferent to the human plight. Owen and Sassoon also protested against politics through their poetry, ‘futility of political sphere’ is portrayed by mentioning the use of political system for personal ends, especially to suit the personal needs of leaders.

Both Owen and Sassoon despite the differences in their writing style are united by their shared sense of futile world we exist in, and how our existence is empty in the true sense. The representation of War in the poems of Owen and Sassoon is also a great example of the drastic effects of the War on the poetry of that time. The poets gave us pure firsthand experience of the fatal effects of War on both the physical and mental states of those who took part in it. The poems not only suggest the plight of the soldiers but also of the poets of that era who suffered many psychological problems due to the horrible scenarios of mutilated and scattered human bodies on the battlefield. Both of these poets strongly expressed their refusal of War. They also criticized the role of the government which slaughtered many soldiers in its own greed.

The poetry expresses a sense of pity for the soldiers, mostly young men who were massacred in the War. A sense of outrage against the horrors of War is also shown in the poems. The poems act towards crystallizing the War moments and the insanity caused by it which affects everything including the basic human emotions. In ‘Glory of Women’ by Siegfried Sassoon, the poet tries to emphasize on the shared humanity regardless of

different nationalities. The poets also talked against the vain existence and nothingness which overshadows everything in life.

In addition, these poets expressed the political vanity which is exploited by the authorities to serve their personal needs. These War poets tried to captivate the emotional and physical aspects of modern War, hence revealing the pain, weariness, madness and degrading psychology of human beings under intolerable circumstances. The War poetry shows the pictures of young soldiers in action who underwent terror, ugliness and brutality in the War. War has been a brutal reality throughout the face of world history. These poems mourn the lives of those who have been lost in the name of battle and also the millions of lives affected by it.

These poems portrayed the poet as a rather sensitive part of the society who feels the brutality of a War much more than normal individuals. World War 1 was the period which created havoc through the world during which millions of lives were massacred. Owen's and Sassoon's poetry portrays the difference in the personalities and writing style of these poets. One of the similarities in their works is the portrayal of a soldier's dead body as a symbol of death while describing the trench Warfare. The poems of Owen and Sassoon are a true representation of harsh disillusionment. In their poems there is no higher calling to War but merely a bitter struggle to survive.

Throughout the history poetry has been one such literary device that never confirmed to the whims of the society. Similarly War poetry recounted the War history and its impact on the society for many approaching ages. Wilfred Owen was one such poet who began the anti-War writing amidst the chaotic circumstances fed by propaganda. Owen captured the attention towards the harsh realities of War, rather than giving into the society's ideas of War being heroic and adventurous. Owen defined the popular beliefs of the society towards War and set an explicable example of exposing the hidden truth of War to the public. Wilfred Owen's poetry is highly influenced by his birth and upbringing.

When Owen was born into England, War was the source of adventure and honour for men. It was a transition from boyhood to manhood. Owen felt betrayal and deceit

when he witnessed War in a completely different facade. Owen's life was filled to the brim with traumatic events such as falling into a shell hole and sustaining concussion and also blown by a trench mortar which left him incapacitated besides the remains of another officer. This event led him to be treated for shell shock and Post Traumatic Stress Disorder. After suffering greatly due to the War, Owen wrote of the pure physical and psychological horrors of War

Owen's poetry does not commemorate the subject but educates the society against the propaganda of War. His poetry defies the socio-cultural context of War and stands against the public belief of what War signifies for those who suffer due to it. 'Arms and the boy' of Wilfred Owen is a 12 line mediation on the unnaturalness of weapons. The poem portrays a general situation of War rather than any specific Warfare. It creates a picture of young boys acting as soldiers. In this poem War is shown as cruel as it destructs youth and beauty of young soldiers. The poem is a sharp reminder of the repercussions of the War. It represents the harsh reality of the cruel world and how humanity could lead to destructions through War. Theme of 'futility of War' and 'futility of politics' is hinged into the poem. The arms i.e. the weapons in the poem signify violence and how great a harm they can cause if handled through wrong hands.

The last laugh by Wilfred Owen explores the death of three soldiers, who during their last moments remember their loved ones. This poem is built out of every soldier's experience in the trenches. This poem gives of the vibes of a real Warfare where death is inevitable. It gives a voice to the thousands of dead soldiers who gave their lives in the Shell holes. In this poem the weapons are shown to be having 'the last laugh' which again signifies that in the War there is no living man who has had the last laugh. This poem though does not give a broader view of the War but its focus on the death of three soldiers makes the readers more acutely aware of the horrors of the War. The personification of the weapons shows that there is no greater destroyer than the weapons themselves who at the end are the only ones basking in the glory of War.

Siegfried Sassoon is known for his angry and compassionate poems about World War 1, which earned him critical acclaim through the society. Despite the sentimentality

prevailing in the society, Sassoon wrote about the horror and brutality of the trench Warfare and contentious Generals, churchmen and politicians for their incompetence towards the War. Sassoon was called 'mad Jack' by his fellow soldiers because of his recklessly brave behaviour. Sassoon's poetry is influenced by his anger towards the prolongation of War. He was of the opinion that the War was being prolonged solely for the greed of those who had the power to dismiss the War. Sassoon's hostility towards the War is deeply portrayed in his poetry. The poetry of Sassoon during World War 1 is hinged with Harsh satire through which he attacked the incompetence and inhumanity of the people in power.

The poetry of Sassoon avoids sentimentality and patriotism of War rather it marks the officials for their blind obedience for the War. Sassoon is best remembered for his striking portrayal of life in World War 1. His works showcase the change in a generation from the simplicity of the past to the violent uncertainty of the modern epoch.

In 'Glory of Women' by Sassoon, women are shown as supposedly blind towards the repercussions of War. They are shown as ignorant wives who bask in the fake honour and glory of the War and do not much care about the hardships and pain that all soldiers go through. This poem is blame on all the women in general who do not suffer in the War and rather fantasize about the bravery and glory of the men participating in the War. The poem is divided into two parts, an octave and sestet. The octave describes the women, their thoughts, actions and feelings towards men at War. The following sestet is used to inform women of all the things that they had misinterpreted about the War. War's true nature of pain, loss and death is shown instead of the fake honour and Glory.

'Suicide in the Trenches' talks about the psychological ill effects of War, and how inhuman and fatal War can be. The dark grim tone of the poem conveys the brutality of War and the hypocrisy of those who stand in the support of War. This poem also comments on the loneliness, health conditions and lack of resources in the battlefield. It is the true representation of the grief that every soldier undergoes during the Warfare. Even though the soldiers fight with patriotism for their Nation, the lack of basic amenities in War demoralizes them. The image of the War field is also aptly portrayed in the poem.



The scenery reveals the despair of a young man who has childlike feelings deep inside of him. The poem reflects on the life of all soldiers in the War who selflessly fight for their Nation and still work hard in the destitute conditions of the Warfare. It also comments on the selfishness of the authority which sends the young men to War but does not even provide them essential resources. The poem also satirises on the apparent Patriotism and hypocrisy of people who sing patriotic songs for their country but when the time demands, take steps back instead of serving the nation.

In this paper the selected poems of Owen and Sassoon are analysed under the theory of 'Death of the Author' which states that writer's views, intentions towards writing a specific work holds no special position during the interpretation of the said work. Similarly while analysing the poems of Owen and Sassoon their thoughts, feelings, intentions and views were disregarded and the work was interpreted from the point of view of the reader. Though for the better understanding of War poetry it is essential to study about the pioneers of War poetry such as Owen and Sassoon but their works were analysed by keeping in consideration the reader's point of views about the topic and not the poets.

The poems were interpreted through 'Death of the Author' hence every constituent of the poem was solely interpreted by the reader without considering the poet's thoughts, feelings or views. Semantic and semiotic analysis of the poems was done to better understand the meaning as well as the mechanism of the poems.

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A dissertation on

In Partial Fulfilment of the degree of

**“Through the eyes of people incarcerated as seen in ‘Behind  
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**Bachelors of Arts**

**In**

**English Honours (Semester 6)**



**Amity School of Languages  
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**Year:** 2017-2020

## **DECLARATION**

I do, hereby declare that this Dissertation titled “**Through the eyes of people incarcerated as seen in ‘Behind Bars’ and ‘Black Warrant’**” submitted to **Amity School of Languages, Amity University Rajasthan** is a record of original work done by me under the guidance of **Dr. Aditi Dev Deol**. The information and data in the research paper are authentic to the best of my knowledge.

This project report is not submitted to any other institution for the award of any degree, diploma, and fellowship or published any time before.

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## **CERTIFICATE**

This is to certify that dissertation titled “**Through the eyes of people incarcerated as seen in ‘Behind Bars’ and ‘Black Warrant’**” has been submitted by Blessy Varghese (A21806117010) Amity School of Languages, Amity University Rajasthan towards the partial fulfillment of the requirement for the award of Bachelors of Arts in English Honors. This is the original work of the student.

**Dr. Aditi Dev Deol**  
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***“The only important elements in any society are the artistic and the criminal, because they alone, by questioning the society’s values, can force it to change.”***

***-Samuel R. Delany, Empire Star***

## **Introduction**

The term ‘jail’ In the Indian context arouses a feeling of torment, panic, perturbation, and the processes which hit later are death penalty, banishment, or life transportation. The crux of Indian prison problems lies greatly in corruption, gender inequality, and behaving according to the stature of a person. The book ‘Behind Bars’ accords for the ‘star class’ prisoners in India’s most famous jails. With unbelievable details of the life inside jail questions the misuse of the system we are part of and the rich class negotiations in terms of power and money, it unveils the whole other side of the Indian prison system.

Prison literature is a genre characterized by works that are written while the author is incarcerated. The literature can be about prison, informed by it, or simply coincidentally written while in prison. Famous works of prison literature that spring to mind are: Miguel de Cervantes’ Don Quixote, Henry David Thoreau’s Civil Disobedience, Martin Luther King Jr.’s Letter from Birmingham City Jail, and Oscar Wilde’s De Profundis. A lot of these authors were political prisoners, and it is precisely their imprisonment and confinement that brings into sharp focus the threat of political oppression, censorship, as well as the ethical or commercial barriers in the publication of these works. Honestly, the scandalous nature of publishing such works only lends to the fascination with and desire to read the literature.

A criminal is not born but is made by society and upon society devolves his appropriate treatment. Grinding poverty, vastly more than the moral depravity, is at the root of most of the crimes in this country. The evil-doer knows where he stands, there is the law and there are penalties for breaking it. Crime is nothing more or less than the failure on the part of an offender to adjust himself to the social surroundings in which he happens to find himself. A society cannot be recognized as a civilized society unless it treats the prisoners with sympathy or affection and liberalizes the prison system.

A prison atmosphere, living conditions of the prisoners, health care and medical facilities, educational and vocational training, etc. can be accepted as civilized only if basic human rights are protected. The book 'Black Warrant' talks about the revelations of the most complex jail in India, Tihar jail and exposes the rawness of jailers of Tihar. The paper also examines the loopholes of the Indian jail system and my conclusions drawn towards it. Indian law thus draws on a number of sources.

The Hindu law system began with the Vedas and contemporary indigenous customs 3,000 years ago. Slowly it evolved through blending, comparison, and analysis. In British India, some British statutes applied, and a few have remained in force. All powers adapted their laws to local conditions, and the famous Anglo-Indian codes, passed in India at intervals from 1860 to 1882, reflected the influence of French and American as well as English and Anglo-Indian models.

Hindu law is the personal law applying to the great majority of the population and constituting the main juridical product of Indian civilization. The word Hindu does not imply a strict religious orthodoxy and is more ethnic than creedal in its emphasis. The very little scope is now allowed to custom. As an example of the changes, the Special Marriage Act (1954) provided that any couple might marry, irrespective of community, in a civil, Western-type manner, and their personal law of divorce and succession automatically would become inapplicable. In the new divorce law, they have, in addition, a right of divorce by mutual consent after they have lived apart for a year and have waited an additional year.

Indian criminal law, on the other hand, has been little changed since the Indian Penal Code was enacted in 1861. Yet Indian courts frequently consult English decisions in order to construct sections of the code. In spite of the fact that the wording of the code, India has modified it in only marginal respects. This is remarkable in view of the extreme rarity of the code's coincidence with the criminal laws in force in India prior to 1861.

Passed as a measure of gratitude for India's role in world war one, the primary purpose of this act was to expand native participation in the government. Key reforms of the Act were the establishment of a dual form of government with limited powers for the major provinces. The imperial legislative council was transformed into a bicameral legislature for all India. Finally, the Act established the position of a High Commissioner with residence in London to Represent India in the United Kingdom.

The Government of India Act of 1935 was adopted in response to opposition and criticisms from the National Congress of India to the 1919 Act for doing too little in terms of granting autonomy. In 1946, the British decided to examine the possibility of granting independence to India. A Constituent Assembly was indirectly elected by the provincial legislatures comprising 278 representatives and 15 women. Parties represented in the CA were the Congress Party which had a majority, Muslim League, Scheduled Caste Federation, the Indian Communist Party, and the Union Party. The CA met for the first time in December 1946 and by November 1949 the draft constitution was approved. The constitution went into effect in January 1950 and the CA was transformed into a Provisional Parliament.

Few efforts were made to strengthen the victims' rights in India, in the 1980s Justice Krishna Iyer had always given the importance to the compulsory recoupment by the wrongdoer of the damaged. The 154 Law Commission of India made radical recommendations on the aspects of compulsory justice through a victim compensation scheme. Justice Malimath Committee 2003 made a series of recommendations with respect to victims of crime, particularly recommended to be enacted as separate legislation to deal with all the issues pertaining to Victims of crime.

Indian Criminal Law fails to enact victim-oriented legislation for victims' rights, safeguards and justice point of view, however recently in 2008 made some amendments in Procedural Code like Sec 2(a), Sec 24(8), S. 156(3), Sec 157(1), Sec 357 A, Sec 357 A (3) and Sec 357 A (4). Apart from that Sec 372, 377 and 378 are available under Cr.P.C, which actually also needs certain changes from the victim's absolute right point of view but so far as it does not take place. Now, the biggest challenge before the justice system is how far the latest amendments have been understood thoroughly by police, prosecutors, defense lawyers, Judges, and at large by the general public is needed to measure.

U.N Declaration of Basic Principles of Justice for Victims of Crime and Abuse of Power, Adopted by General Assembly resolution 40/34 of 29 November 1985. Where particularly importance was given to, the Access to justice and fair treatment, Restitution, Compensation,

Victims assistance. If the person becomes the victim of abuse of power, the immediate remedies should be given as it has been ensured in the USA, UK, and Australia, etc. like in the case of Dr. Mohammed Hanif been given substantial compensation from Australia in the 2007 case.

The criminal justice system (CJS) of India is mysterious in many ways. Not much is known about it through numbers. Limited statistics about various organs of the system are available. The data is separately published by the National Crime Records Bureau (NCRB), Ministry of Law & Justice, and other government departments.

Much of our understanding of the CJS is based on media reports or opinions which do not necessarily present an objective picture. While a limited view through official statistics on the CJS is available, a variety of critical parameters in this area remain unavailable. The recent NCRB report on crime data drew a lot of criticism for similar reasons. Nor does there exist any special encouragement to data generation by private research organizations.

In this context, the India Justice Report (IJR) offers sufficient fulfillment. It takes six parameters — infrastructure, human resources, diversity, budgets, and workload — to ascertain the ranking of police, judiciary, prisons, and legal aid. It did not collect any fresh data. Rather, the existing official data has been used and put to devise indices and clusters to present the findings.

This report is not intended to be a research publication and in this sense, it does not offer any critical reflections on the CJS in India. However, a systematic presentation of data on agencies of the CJS allows us to draw interesting inferences. Certain ‘nudges’ form part of its conclusion to envisage the desired improvements in the CJS.

The report is a great example of how to use the existing data to present information from a perspective. Take, for example, the overall ranking of police in 18 mid-sized states. It places Tamil Nadu, Uttarakhand and Punjab in the highest cadres and UP, Rajasthan and West Bengal in the lowest. The crisis of human resources in the police presented in this report is also of

importance. At the constabulary level, only Kerala, Nagaland and Tamil Nadu reached the sanctioned strength. Bihar, Haryana, Jharkhand, Gujarat and Uttar Pradesh had a shortfall of at least 25 percent at the constabulary level. All states and UTs had some shortfalls at the officer level. UP had a shortfall of 63 percent and Jharkhand 44 percent. Between 2011 and 2017, constabulary vacancies increased in 10 of the 25 states. The data also indicates that women in police comprise a meager seven percent of the police force.

At the current rate, Madhya Pradesh requires 294 years to fulfill its target of 33 percent women in the police force. Chhattisgarh would require 225 years while Karnataka, Odisha, and Punjab will require 120, 111, and 100 years, respectively. The report vividly brings out the unsatisfactory state of budget utilization. As of January 2017, the average all-India per capita spend on policing was Rs 820; Rs 598 and Rs 591 per capita was spent by Madhya Pradesh and Uttar Pradesh, respectively, and Rs 498 per capita in Bihar, which was the lowest in this cluster.

In 1969-70, the Union Ministry of Home Affairs introduced the Scheme for Modernisation of State Police Forces to assist in meeting capital expenditure, like the construction of new buildings and availing themselves of technology and better equipment. Data for this scheme for 2016-17 shows that only Nagaland could utilize 100 percent of the grant. Nineteen of the 22 states for which data was available utilized below 60 percent of the modernization grant.

The report confirms that the state of prisons in India is largely pathetic. The prisons in Kerala, Maharashtra, and Karnataka assumed the highest ranking while Jharkhand, Uttarakhand, and Punjab had the lowest places. Between 2010 and 2016, while the number of convicts increased by 8 percent, the undertrials grew by 22 percent. Nineteen states and UTs spent between Rs 20,000 to Rs 35,000 per inmate annually. This is less than Rs 100 per day on a prisoner. Only seven states and UTs utilized their entire prison budget, including Sikkim, Himachal Pradesh, and Chandigarh.

The prisons are marred by some nagging problems like low salaries, poor training, lack of promotional opportunities, long hours, arduous workloads, lack of staff, including correctional personnel. Resultantly, the ideal standards largely remained unattained.

The report also confirms the state of the judiciary in India as revealed by some other similar reports published earlier. Tamil Nadu, Punjab, and Haryana, according to the report, had the highest ranking for judiciary while Bihar, UP and Karnataka ranked lowest in 18 mid-sized states. India spends 0.08 percent of its budget on the judiciary and except Delhi, almost all the states were below this.

The judges-population ratio is always crucial to the disposal of cases and pendency. At an all-India level, in 27 states and UTs, there is just one subordinate court judge for over 50,000 people. This includes 17 of the 18 large and mid-sized states, where 90 percent of the country's population resides. But in five of these states, the ratio exceeds one judge per lakh population at the subordinate court level. Delhi and Chandigarh, though, are better off at around 35,000 people per judge at the same level.

Among the larger states, at the subordinate court level, Haryana with almost 50,300 people per judge had a better ratio than Uttar Pradesh, Bihar, West Bengal, and Andhra Pradesh where this number exceeded one lakh per judge. At the subordinate court level, in 21 states and UTs, a case remains pending for five years on average or more. Perhaps, for the first time, national-level data on legal aid was presented in this report. The initiatives in Kerala, Haryana, and Punjab figured significantly.

It will be unfair to expect too much at this point from this publication. However, the onus is on the government agencies to act sincerely in this direction to provide funding to some credible autonomous institutions to support such measures. We need authentic and first-hand data sets in many other areas of criminal justice. Data explorations in micro areas such as child abuse, domestic violence, sexual assault, mob violence, corruption, and litigation, are some examples.

Instead of taking up a broad sweep of issues or agencies, as is done in this report, the need is also to document-intensive information independently in many sub-areas pointed out in this report.

The first attempt to modify the nature of punishments was done by Warren Hastings and it was followed by a number of reforms in the substantive criminal law introduced by Lord Cornwallis. A number of laws were introduced on a piecemeal basis, but each Presidency had its own rules and regulations and they differed on many counts from each other. The Commission submitted its draft report to the Legislative Council. The Legislative Council endorsed it to the Governor-General for his consent. The Governor-General approved the revised draft penal code and it came into force on First January 1862. The Penal Code defines crimes and criminal behavior, the Criminal Procedure lays down the procedure for trial of the offenses, the Law of Evidence deals with the evidence and the Constitution besides various vital issues deals with rights and duties of both the State as well as the subjects. There are various other laws that define offenses, confer rights, and duties lay down the procedures to deal with the specific offenses. Further, courts have also played their role while interpreting the legal provisions. In fact, judicial activism has to a great extent helped in the growth of the criminal system.



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## History

In the course of progress, the man felt that it was more convenient to live in society rather than in small groups. Organizations based upon the principle of blood relationship yielded, to some extent, to larger associations—the societies. In the very early period of the Indian civilization great importance was attached to Dharma. Everyone was acting according to Dharma and there was no necessity of any authority to compel obedience to the law. The society was free from the evils arising from selfishness and exploitation by the individual. Each member of the society scrupulously respected the rights of his fellow members and the infraction of such rights rarely or never took place.

The following verse indicates the existence of such an ideal society. “There was neither kingdom nor the King; neither punishment nor the guilty to be punished. People were acting according to Dharma; and thereby protecting one another” However, the ideal stateless society did not last long. While the faith in the efficacy and utility of Dharma, belief in God, and the God-fearing attitude of people continued to dominate the society, the actual state of affairs gradually deteriorated.

A situation arose when some persons began to exploit and torment the weaker sections of society for their selfish ends. Tyranny of the strong over the weak reigned unabated. This situation forced the law-abiding people to search for a remedy. This resulted in the discovery of the institution of King and the establishment of his authority over the society, which came to be known as the State. As the very purpose of establishing the State and the authority of the King was the protection of the person and property of the people, the King organized a system to enforce the law and punish those who violated it. This system later came to be known as the “criminal justice system”.

The Indus-valley civilization suggests that man organized society existed during the pre-Vedic period in India, traces of the criminal justice system can only be found during the Vedic period when well-defined laws had come into existence. The oldest literature available to explain the code of conduct of the people and the rules to be followed by the King is Vedas. Therefore, while discussing the evolution of the criminal justice system the history of India is covered from the Vedic period onwards dividing it into three periods—Ancient India (1000 B.C. to A.D. 1000), Medieval India (A.D. 1000 to 1757) and Modern India (A.D. 1757 to 1947).

The legal system in India has grown and nourished in Indian soil for eons. Indians suffered majorly under the British Raj for almost 200 years. The veil has lifted and India has changed dramatically over the centuries. The contrasts between rich and poor are more visible but change is afoot. Crime in India is multi-faceted and widely affecting the elite and the masses ranging from government to private, rural to urban alike.

Understanding of both macro and micro in a system perspective in criminal justice is required with the grip of the themes, thoughts, ideas, and ideologies that bind it as an integrated sector within the structure of the government of a country. As the economic system of a country, a country's criminal justice system may be predominantly traditional or modern, primarily formal or informal, and highly sensitive towards science and technology. The working of a country's institution of criminal justice - policy, courts, and prison mainly depend on whether they enjoy some autonomy from politics and the executive branch in decision making. It is an organ of the government for the preservation of law and order and the protection of society. Because of politicization, police corruption and brutality, the torture and violence in prisons are all endemic.

The Constitution which is still in force has been amended over 90 times making it one of the most frequently amended constitutions in the world. It is also known to be one of the longest and most detailed in the world with 395 articles and 10 appendixes called schedules. The Indian

Criminal Justice System seems not to be victim-oriented but more as accused oriented. Under the Procedural Criminal Law, the accused has been given privilege with various rights and safeguards like the presumption of innocence, the right against self-incrimination, the right to legal assistance and the other dimensions of the 'right to fair trial' such as the standard of 'proof beyond reasonable doubt', right of the accused to be informed of charges before trial and the right to present a defense, etc. Even the accused has been largely benefited under Article 20, 21, and 22 of the Constitution. Whereas the role of the victim becomes very minimal and the victim's needs are not adequately addressed as actually be required.

Administration of justice, according to the Smritis, was one of the most important functions of the King. The Smritis stressed that the very object with which the institution of kingship was conceived and brought into existence was for the enforcement of Dharma by the use of might of the King and also to punish individuals for contravention of Dharma and to give protection and relief to those who were subjected to injury.

The Smritis greatly emphasized that it was the responsibility of the King to protect the people through proper and impartial administration of justice and that alone could bring peace and prosperity to the King himself and to the people as well. The King's Court was the highest court of appeal as well as an original court in cases of vital importance to the State. In the King's Court, the King was advised by the Chief Justice and other judges, Ministers and elders, and representatives of the trading community. Next to the King's Court was the Court of Chief Justice, which consisted of a board of Judges to assist him. In towns and districts, the courts were presided over by the State officers, under the authority of the King, to administer justice.

Manu prescribed that a Brahmana offender was not to be sentenced to death or corporal punishment for any offense; in such cases, other punishments were substituted. But Katyayana and Kautilya were against exempting Brahmanas. The Katayayana Smriti prescribed death sentence for a Brahmana if he committed theft of gold, caused abortion, or killed a woman. Kautilya mentions that a Brahmana who aspires for the Kingdom, or makes forcible entry into the King's harem, or is guilty of sedition or instigates disaffection or rebellion against the King shall be drowned.<sup>68</sup> There are several references in the jataka passages referring to the execution of Brahmanas.

The Manu Smriti and some other Smritis describe that the punishment was awarded according to the varna of the offender as well as of the victim. For example, the Gautam Smriti, the Manu Smriti, and the Yajnavalkya Smriti prescribed that a Kshatriya or a Vaisya abusing or defaming a Brahmana was to be punished respectively with a fine of 100 panas and 150 panas while a Sudra was punished by corporal punishment. This shows that lower the varna of the offender the more severe the punishment.

But, the Katyayana Smriti provided that if a Kshatriya was guilty of an offense the quantum of penalty imposed on him would be twice the penalty imposed on a Sudra for a similar offense. The Manu Smriti has also a similar provision which provides that higher the varna of the offender greater the punishment. This indicates that there were contradictory provisions regarding punishment in different Smritis.

During the freedom movement, repressive laws and high-handed attitude of the functionaries of the criminal justice system were at the top in the agenda to oppose the British rule in India. Having suffered injustice at the hands of the foreign rulers the people of India, after independence, expected a qualitative improvement in the existing criminal justice system. The framers of the Constitution rose up to the occasion to cater to those expectations. They not only put the 'justice' at the top among the aims and objectives of the Constitution and made elaborate arrangements in the Constitution itself to secure it to the people.

All laws in India, criminal as well as others, are made by Parliament or the State Legislatures in accordance with the provisions of the Constitution of India. To put the Constitution in the category of criminal laws may not sound well, but, it being the source of all criminal laws of the country, maybe reckoned as the supreme criminal law. The Constitution under articles 17 and 23 declares certain acts as offenses punishable in accordance with the law. It deals with many matters which have a direct bearing on the criminal justice administration, e.g. protection in respect of conviction for offenses (article 20), protection of life and personal liberty (article 21), protection against arrest and detention (Article 22), appeal to Supreme Court in criminal matters (article 134), and powers of President and Governor to pardon, suspend, remit sentences (articles 72 and 161). The Constitution provides for a federal polity where Parliament as well as the State Legislatures share the powers to frame laws. Articles 245 to 255 and Seventh Schedule of the Constitution deal with the distribution of Legislative powers. The subjects have been divided into three categories, viz. (1) Union List, (2) State List, and (3) Concurrent List.

Parliament and the State Legislatures have exclusive powers to make laws on the subjects under the Union List and the State List respectively. As regards the Concurrent List, both Parliament, as well as the State Legislatures, have concurrent jurisdiction to make laws. However, in case of conflict between the laws made by Parliament and the State Legislature on any subject under the Concurrent List, the law made by Parliament shall prevail upon the other.<sup>183</sup> The Constitution also empowers the President under article 123, and the Governor under article 213 to promulgate ordinances in urgent situations, when Parliament or the State Legislative Assembly, as the case may be, is not in session. However, the ordinance shall have the effect of law for a limited period of six months only.

Before 1882, there was no uniform law of criminal procedure for the whole of India. There were separate Acts, mostly rudimentary in their character, to guide the procedure of the courts in the erstwhile provinces and the presidency towns. Those applying to the presidency-towns were first consolidated by the Criminal Procedure Supreme Courts Act, 1852, which in the course of time gave place to the High Court Criminal Procedure Act, 1865. The Acts of procedure applying to

the provinces were replaced by the general Criminal Procedure Code, 1861. This Code was replaced by the Code of 1872.

It was the Criminal Procedure Code of 1882, which gave for the first time a uniform law of procedure for the whole of India. The Act of 1882 was supplanted by the Code of Criminal Procedure, 1898. The Code of 1898 was amended many times, the most important being those passed in 1923 and 1955.<sup>210</sup> The Code of 1898 remained in force till 1973 when a new Code of Criminal Procedure of 1973 replaced it. The new Code has separated the judiciary from the executive and thereby, implemented article 50 of the Constitution of India. The abolition of the jury system for trials is another significant feature of the new Code. The Code of Criminal Procedure, 1973, is today the main law of criminal procedure in India.<sup>211</sup> It is divided into 37 Chapters consisting of 484 sections.

Two Schedules—the first, classifying the offenses under the I.P.C. and against other laws, and the second, containing forms—have also been appended to it. The Code of Criminal Procedure inter alia deals with the constitution of courts, powers of courts, various processes to compel the appearance of persons and production of things, powers of police, maintenance of order, arrest, bail, trials, appeals, etc. Criminal procedure is a subject of concurrent jurisdiction enabling Parliament as well as the State Legislatures to amend it. Parliament has brought many amendments in it during the last 27 years to meet the requirements of changing circumstances. Many states, according to their requirements, have also amended the Code of Criminal Procedure, 1973.

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## **Loopholes in Indian Criminal System and Prison**

The expression "defects of the judicial system in India" signifies the anxiety of courts to find out an appropriate remedy to the aggrieved formulating a new settle the conflating question in the event of law lessens or uncertain laws. The above statement can be explained in a simplified manner as- under the constitution of India, the three branches of the government, namely the legislative, executive, and the judiciary, have been assigned their own separate roles. It is when the judiciary steps into the shoes of the executive or the legislature and embarks on the work of lawmaking rather than interpreting the law.

The present legal arrangement of India was not a sudden creation. It has been advanced as a consequence of a moderate and slow process and bears the engraving of the distinctive time of Indian history. The period which in any case, has made the most noteworthy effect on the current framework are those closest to the present circumstances and it isn't astonishing that the period going before and following the down of autonomy. Being human, questions will undoubtedly emerge among us. For the settlement of that question, we require rules as laws and gatherings to review the wrongs as courts. Laws and courts have constantly gone together. There is a nearby nexus between them; neither one of the courts can exist without the laws or laws without the courts.

The legal framework manages the organization of the laws through the organization of the courts. The framework gives the apparatus to the settling of the question because of which the abused. Gathering approaches the courts. Nothing bothers in the human heart in excess of an agonizing feeling of foul play. No general public can enable a circumstance to develop where the impressive wins of there being no review for grievance.

A State comprises of three organs, the lawmaking body, the official and the legal. The legal, it has been stated, is the weakest of the three organs. It has neither the influence of the satchel nor the influence of the sword, neither cash nor support, not by any means the physical power to authorize its choices. Notwithstanding that, the courts have all around delighted in high eminence among and instructed regard of the general population. This is so a result of the ethical

expert of the courts and the certainty the general population has in the part of the courts to do equity between the rich also, poor people, the relentless and the powerless, the state and the national, without fear or support.

Though the Indian judiciary system is based on the core values, morale, and cultural traditions of Indian society, it has a number of loopholes that have increased crime against women. The Indian judicial system is supposed to protect the common women from lawbreakers and offenders. But in reality, it has paved the way to rapists and criminals due to its loopholes. The crimes carried out against women should be immediately punished under the law system. The case should not be extended for a long time. For example, in the recent Delhi rape case, the 23-year-old woman was brutally gang-raped by six men on December 16, 2012, died from her injuries two weeks later in a Singapore hospital, but the case took a long time. These types of delay in the cases, allows the perpetrators to move with courage.

We know the importance of ‘modern technology’ in the investigation and also how important it’s for investigating agencies to take each step with caution to further the cause of justice even though it may be onerous, tough and challenging. Question is ‘are procedural technicalities adhered to or overlooked and compromised in the investigation?’ Our criminal justice system, at present, narrates sordid tale – of shoddy and loopholed investigations. Of compromise with the standard of justice, as the very basis – the investigation phase – is compromised. More often than not we hear the cases of fabricated stories, cooked up by police and investigating authorities which have no factual truth at all. Honest submission here would be that not every case ends up in acquittal but at the same time what could be argued is that not every case ends in a conviction. There is something wrong. Some elephants in the room being ignored.

In its September 22, 2006 verdict in the Prakash Singh v. Union of India case, the court sought to achieve two main objectives: functional autonomy for the police through the security of tenure, streamlined appointment and transfer processes and creation of a “buffer body” between the police and the government; and enhanced police accountability, both for organizational performance and individual misconduct.

But nothing really worked on ground and situation is still the same – status quo maintained, to put precisely. Question is whether this is happening unwittingly where police unintentionally delay the investigation or show poor response to the sophisticated era of modern technology because they feel so overburdened to show adherence to niceties of procedural technicalities in a criminal case. This too could be argued as somewhere a contributing factor. After all, we have given them so much tough tasks to do that single-handedly they are expected to handle ‘law and order’ situations, maintain public peace, handle investigation arena and also be ‘service providers’ – who would impart impartial services to people in a democratic polity – and also not forget about their role as a police force, which is quite ironical as people can’t be expected to show confidence in ‘police force’ doing the job of rendering impartial services. This is why so many commissions stressed the need to demarcate ‘law and order’ and investigation work and lighten police of burden and stressed its role as ‘service provider’ in democratic polity than its less credible image as ‘force’ as latter doesn’t go well in a democratic polity. Supreme Court guidelines in Prakash Singh Case as highlighted above too stressed on the same.

Problem with our system is that we first expect Police to make case anyhow – as it is under the mandate of the executive – and even if police officer knows there is no prima facie case made out against accused. The result is in such cases so much time of police is spent on investigation and so much of accused’s liberty is compromised by tortures and extraction of confessions, just to prepare that challan, which Investigating officer must submit to Magistrate and this valuable time of police which could have been spent on ‘services’ that police are expected to render to people in a democratic polity is lost in an investigation which is just cooked up and lastly rebutted, countered and nullified in open court.

Here it’s submitted that every case may not end in an acquittal at last, but my point is why waste time in ‘police investigation’ – which happens under the patronage of the executive when their version is least believed by the court? Why not instead take “investigation” function from police and form an “investigation” wing which would collect facts of the case but under the directions of the judiciary, much on lines with the inquisitorial system. But here what needs to be put in black and white is that unlike the ‘inquisitorial’ system, let our system have the role of ‘defense

lawyers' actively to rebut version of 'prosecution wing' under the judiciary. This way unlike 'inquisitorial system', our justice won't be mechanical and we can protect 'liberty' also. I even suggest making the whole police system come under the 'judiciary' to reform it. Judiciary may not have ultimate transparency to its name but to some extent, it's still considered credible and impartial.

Though this would be long term suggestion we can go about it in a phased manner in which the first step would be to establish this 'investigation cum prosecution' wing under charge and supervision of the judiciary. It should be headed by a judicial officer and its members maybe even 'investigation officers' of present police system or 'persons with legal know-how and who would know the procedure of going about the investigation and with expertise on the matter.' This would for now at least discharge police of one function of 'investigation' and they can focus their time on being 'service providers' – like in big cities we have much dearth of police officials who would come on time to save victims from heinous crimes like rape and murder, Nirbhaya case being case in point and exemplary of it. This would also lessen the backlog of cases and thereby provide relief to many (who wait on the periphery of 'life and death') while their fate hangs in balance as a suggested wing would take investigation on priority. And lastly, this would save our exchequer from bleeding profusely on sluggish investigation and that money could be put to proper use. So real solution would be 'judicial police' but again it should remain transparent and should be put under radar constantly so as to keep the day from coming when it too will turn to the unholy scene.

One of the essential issues with the Indian legal framework is the pendency of cases. on the off chance that the opportunities are filled, pendency would go down and make the equity conveyance framework productive. As per a report of 2015, there were near 400 opportunities for the post of judges in the 24 High Courts of the nation. The pending number of cases in the Supreme Court has amounted to around 60,000. There are some 25-30 million cases in different courts. The spending portion for the legal is only 0.2 percent of the GDP. The judge-populace proportion is 10.5-11 to one million, which ought to be no less than 50-55 to one million.

Countless that are pending in the Supreme Court and in addition the other lower courts have invalidated the point of the legal framework. A popular saying says, 'equity postponed is equity denied'. Legal is never again pulling in the best legitimate ability due to the difference in the salary of splendid youthful legal advisors and the remittances of legal officers. To draw in people of genuine potential to the legal framework, the framework must enhance their administration conditions, especially the states of the preliminary court judges.

Based on the information provided by the State Governments and High Courts it is noted that they have undertaken several measures geared towards identifying areas of high litigation and formulating mechanisms for speedy disposal of cases. For instance, special pendency reduction campaigns have been resorted to by several High Courts for dealing with specific categories of cases, such as those under NI Act, MV Act, and cases that have pending for more than five years. Focused pendency reduction drives have been carried out in the past few years. In the pendency reduction campaign that was initiated for the first time in July 2011, High Courts were requested to prioritize disposal of cases that had been pending for a long duration, particularly those relating to senior citizens and marginalized sections of society. In 2012 the focus of the campaign was to make the judicial system free of cases that were over five years old and in 2013 the campaign focused on weeding out ineffective and infructuous cases from the judicial system. The High Courts were also requested to draw up a 'Vision Statement' for the total elimination of pendency and delays from the judicial system and a 'Court Development Plan' geared towards achieving that objective.

As a rule, when the casualty isn't monetarily fortunate, they have to endure as they are fiscally powerless and subsequently can't manage the cost of prominent legal counselors who can win the case in a restricted traverse of time. Then, the rich can without much of a stretch manage the cost of costly attorneys and change the course of allotment of the equity to support them (not really evident if the legal advisor takes after moral gauges). This additionally makes a major barricade for universal financial specialists and enterprises who need to direct business activities in India. As indicated by a report, in Mumbai, India's money related center, the courts are troubled with the age-old land debate which goes about as an obstacle to the city's modern improvement.

Therefore, the pendency of cases and the absence of legal counselors and judges is a major test to the Indian legal framework.

Like alternate mainstays of vote based system, the official and the administrative, the legal as well has been found to participate in debasement. There has not been set up any arrangement of responsibility. on account of legal procedures, even the media can't give an appropriate and clear photo of the debasement situation. The media is by all accounts more centered on uncovering debasement in different fields, particularly the official. A priest taking a fix or disseminating cash amid races may turn into a feature, yet a court assistant taking a reward and adjusting the date of the preliminary stays unnoticed.

According to the established arrangement, there is no arrangement yet to register an FIR against a judge who has taken influence without taking the consent of the Chief Justice of India. Clearly, going by the CJI, looking for his authorization, and afterward enrolling an FIR isn't what a poor man will want to do. This will end up being more costly and tedious for him, other than the court and legal advisor's costs.

The Professional self-importance of the judges whereby judges don't get their work done and land at choices of grave significance while disregarding point of reference or legal guideline postpones equity and adds to preliminary's spam. In 2011, Sumatran Sen., a previous judge at the Calcutta High Court turned into the primary judge in India to be reprimanded by the Rajya Sabha claimed for misappropriation of assets.

In the ongoing past, there have been numerous civil arguments around everywhere throughout the country with respect to the Collegiums framework and the new framework that the administration needs to present for the arrangement of judges, the NJAC. All things considered, be it the collegiums framework or the NJAC, none appear to be sufficiently straightforward to influence the choice to the procedure of judges clear and reasonable to the basic open.

The present government drove by Prime Minister Modi states that the presentation of NJAC will be more straightforward in the arrangement of judges. The preeminent court of India, be that as it

may, denied the reality and said there is a requirement for the considerably more elevated amount of law for the arrangement of judges as NJAC isn't "great." According to the SC, the bar chamber was welcome to change the NJAC saying that the advisory group must involve the Chief Justice of India and four senior judges of the incomparable court.

All things considered, suppose on this issue the administration and the preeminent court stand up close and personal, yet the truth of the matter is as yet unanswered whether the expressed change or even the present proposition get straightforwardness the choice of judges and make the structure obvious to the basic open another downside that emerges from the above-expressed disadvantages is the under preliminaries of the charged. The Indian correctional facilities are brimming with individuals under preliminaries; they are limited to the prisons until their case arrives at a positive conclusion.

For the most part, they wind up investing more energy in the prison than the real term that may have had been granted to them had the case been settled on a period and, expecting it was ruled against them. Additionally, every one of the costs, torment, and desolation that are utilized by them to protect themselves in courts are more awful than serving the genuine sentence. Under preliminaries are not blameworthy till sentenced. Then again, the rich and great individuals can convey the police to their sides, and the police can pester or quiet hindered and poor people, amid the long trials in the courts.

For any Judiciary to be fruitful, it is vital that the overall population must know the mechanics of legal. The general public must take part in the court procedures. In any case, it is the obligation of open too to ensure that they are sufficiently participative to have the information identified with the legal. The law officer and creators must be near general society and look for their supposition on a specific law or judgment.

The opportunity has already come and gone that we leave this torpid state and something powerful is done to make the Indian legal fast. This is essential for the improvement of the network on the loose.



The main thing that the administration should do is an increment in the number of judges. This isn't a simple procedure. It requires intercession at each progression. Indeed, at each level, the number of judges should be expanded including the Supreme Court, the High Court, and the lower court. The venture must be done to expand the number of understudies taking up law as a noteworthy field of study. There ought to be more number of national graduate schools and furthermore private law universities.

Circumstances are different and today individuals are dynamic round the clock. Be that as it may, the Indian legal still works in the early mold. They have summer get-always, winter excursions and a great deal of different clears out. It is simply not acknowledged when we are conveying the things of three crore accumulation cases. Truth be told, the unique night move judge should be executed with the goal that individuals require not hold up till the courts open. The administration needs to get it straight that the Indian Judicial framework ought to get the status of a crisis benefit.

Today India longs for turning into a totally digitized nation. Indeed, we have been effective to a vast degree. However, for some odd reason, the Indian legal is abandoned. This ought not to be the situation. The Indian law framework ought to be totally digitized ideal from the earliest starting point till the end. This will help in sparing a ton of back and forth documentation time.

There are numerous cases that nearly everybody knows will experience the session's court, the lower court, the High court lastly the Supreme Court. So when the goal of the case is known, there is no need of sitting idle by showing the case in the sessions and the lower court. Or maybe, a most optimized plan of attack court should be presented so a case can be straightforwardly sent to the Supreme Court without sitting around idly.

Indian Judiciary had appeared after India earned her autonomy in 1947. The laws were made according to the societal condition at that point. Be that as it may, as of late, a great deal of law has turned out to be repetitive. Henceforth, it is time that the Indian Judicial framework gets rid of the bygone laws and mulls over the present social condition before giving a judgment.

Numerous times it is seen that a great political figure gets any kind of case conceded in the official courtroom. The case might be expelled at a later stage, yet it squanders significant time of the legal. Accordingly, judges ought to have clear directions about the sort of cases they can acknowledge in the courtroom.

Last however not the minimum, alongside the Indian Judicial framework it is additionally the obligation of the Indian natives, not to squander the season of law with false cases for individual increases. It is an aggregate duty of all not to deny equity to anyone.

The Law Commission of India has in its 245th report titled “Arrears and Backlog: Creating Additional Judicial (Wo)manpower” made several useful recommendations relating to reducing arrears and delays in courts. This report was prepared pursuant to the directions on the Supreme Court in the case of *Imtiyaz Ahmad v. State of Uttar Pradesh*. The Law Commission has recommended using the “Rate of Disposal Method” for calculating adequate judge strength required in the district and subordinate courts in various States. This method involves the assessment of the present rate at which judges in various courts dispose cases and using that efficiency rate to determine the number of judges required to dispose of the new cases being instituted and the existing backlog of cases.

The other recommendations of the Law Commission in the Report include increasing the retirement age of judges of subordinate courts, creation of special morning and evening courts for traffic/ police challan cases, provision of adequate staff and infrastructure for the working of additional courts and enabling uniform data collection and data management method by High Courts in order to ensure transparency and to facilitate data-based policy prescriptions for the judicial system. The recommendations of the Law Commission are currently under consideration of the Supreme Court and have been forwarded to the State Governments and High Courts for their consideration and views. Further, the Law Commission of India has in its 246th report titled “Amendments to the Arbitration and Conciliation Act 1996” recommended various changes focused on plugging the loopholes in the existing arbitration law and achieving minimal court intervention in arbitration matters.

The Law Commission has suggested suitable amendments to the current law to expedite the conduct of arbitral proceedings; restrict the grounds to challenge international arbitral awards and promote institutional arbitration. This report is in the process of being reviewed by the Department of Legal Affairs to determine the appropriate changes needed to the law.

Saying that "Devotion cannot be subjected to gender discrimination", the Supreme Court removed a ban that prevented women between 10 and 50 years of age from entering Kerala's Sabarimala temple. Chief Justice Dipak Misra, Justice AM Khanwilkar, Justices Rohinton F Nariman, and Dhananjaya Y Chandrachud concurred with each other while Indu Malhotra dissented saying that courts shouldn't determine which religious practices should be struck down or not.

The Supreme Court, in a landmark judgment that came out in early September, decriminalized gay sex holding that consensual sex between two adults was covered under the right to privacy. A five-judge bench of the Supreme Court headed by CJI Dipak Misra partly struck down Section 377 of the Indian Penal Code (IPC) holding it violative of the fundamental right to privacy. However, the Supreme Court said that Section 377 would continue to be in force in cases of unnatural sex with animals and children. Any kind of sexual activity with animals and children remains a penal offense. The Supreme Court held that Section 377 of IPC was a weapon to harass members of the LGBTQ-plus community resulting in discrimination against them.

The Supreme Court unanimously struck down a 150-year-old law that considered adultery to be an offense committed against a married man by another man. Defined under Section 497 of the IPC, adultery law came under sharp criticism for treating women as possessions rather than human beings. The Supreme Court declared Section 497 as unconstitutional. Adultery is no longer a crime but if it leads to someone committing suicide, the act will be treated as a crime - abetment to suicide.

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## **Conclusion**

Literature is an imaginative recreation, representation, and expression different from reportage. In prison writings, it is an expression of birth of suppressed feelings it is the exact mirror of life we lead. According to Milton: ‘A good book is the precious life-blood of a master spirit, embalmed and treasured up on purpose to a life beyond life.’ The prison writings are literature in all respects since they appeal to the reader’s heart and soul. Although they deal with social problems and political issues, economics, etc, they are not textbooks of Sociology, History, Political Science, and Economics because they are first and foremost works of art. No apology is needed for considering them pieces of literary excellence.

They should invite the reader to read and read again. The first quality of literature is to move you. All prison writings may not be of top rank, with respect to literary values; all the same, they are literature written with utmost sincerity and urgency. There are poetical qualities, in most of the writings, they were poets at heart. The political prisoners were not illiterate persons. They have written emotional and imaginative writings, with wit, humor, irony, and style. Most of them have an enduring quality. They transport the reader to the pre-independence period. The reader feels the graphic descriptions of torture meted out to the prisoners in Andaman penal colonies and in the execution of young freedom fighters like Bhagat Singh, Rajguru, Sukhdev, Chandrashekhar Azad, move the readers to tears.

The book, through the stories of 13 prisoners, chronicles life inside Indian jails. It covers men, women, one transgender, and one juvenile prisoner, and through their experiences, gives a peek into various facets of prison — toilets full of shit, over-crowded cells, custodial torture, and the varied defense mechanisms that prisoners develop to survive incarceration — while some seek solace in prayers, the others in writing, teaching and spiritual internalization. However, 9 of the 13 stories in the book revolve mainly around the notorious Tihar Jail, robbing readers of an insight into the other, lesser-known barracks in the country.

Miguel de Cervantes writes in his prologue to Don Quixote that the book was “begotten in a prison”. John Bunyan wrote Pilgrim’s Progress, narrating Christian’s journey to the holy city,

while incarcerated. Oscar Wilde, while spending two years in prison for “gross indecency”, wrote *De Profundis*.

It may have something to do with the solitude in prison releasing the creative juices. None of the luminaries above were sentenced to rigorous imprisonment. The non-rigorous one, though it engages prisoners in various tasks -- say cooking, or cleaning – leaves them with time to reflect and introspect. However, the likes of Wilde and Gandhi may feel a bit disconcerted to know who all are churning out *Pris Lit* in India these days.

The latest best-seller is *Life Mantras*, written by Subrata Roy in Delhi’s Tihar jail. It is the first part of a *Thoughts from Tihar* trilogy. Roy, the chief of Sahara Group, has just started his third year at Tihar for his company’s failure to return investors’ money.

Sanjay Dutt, who has just come out of the same Yerwada jail where Gandhi wrote *My Experiments*, found the time to write about his life’s experiences while making cane items and paper bags during his time there. It seems he wrote 500 couplets, all in Hindi, with the help of two other inmates, and wants to publish them in a book called *Salaakhen*.

Dalit writers are concerned with the pathetic condition of the Dalits. They help fellow Dalits to be alert and struggle for their rights, which are denied to them by the so-called upper castes. As memories, Dalit autobiographies are the sources of Dalits’ social reality in contemporary India. These writers pictured conditions of the underprivileged and expressed dramatic accounts of poverty and survival in general. Yet, they get some benefits by Reservation Policy; however, they are forced to stay out of the welfare schemes. These social and legal injustices are also the themes of this literature. Dalit writers insist on the importance of living conditions and record case by case what they see “as it existed,” in a dispassionate manner. The authors show life with reality, omitting nothing that is “ugly or painful and idealizing nothing.” To the realists, the writer’s most important function is to describe as truthfully as possible what is experienced through the senses. The upper caste people who have been mercilessly devastating the lives of Dalits and Tribes in India are critiqued. The desire of authors to document every event and the means, by which they might do so, is an enduringly contentious subject. At present, Dalits

considered their literature as a weapon to leverage transformation in the social and political status.

Writings are essentially expressions of the reality of human life and great pieces of literature depict that reality with communicable lucid language facilitating narrative with readers' aesthetic and literary sense. As Indra (2003), in her Introduction to *The Legend of Nandan*, stated, "Although today they are fighting for the restoration of their dignity as human beings, some people belonging to such unprivileged strata have historically believed that it is because of the karma in their previous births that they have been born so. For centuries, they have been denied entry into the temple to have darshan of the deity." Every phenomenon of people's behavior occurs in the author's social life. Dalit authors responsively convey the social trait or people's behavior which they experience in the literary work. In other words, a literary work reflectively brings and provides issue and cultural phenomena or social behavior which happens in the author's real life. Like African American slave narratives, Dalit narratives are the stories of Dalit victims who endured similar exploitation in their own soil. This literature authentically portrays various forms of social and legal injustices. They use an array of incidents related to injustices to educate fellow Dalits, but not to celebrate. There is no fictional theme in Dalit literature, and they do not glorify anything about authors' love and romance.

In the post-Ambedkar period, Dalit women used literature as a weapon in feminist writing that includes genres such as poetry, short story, essay, novel, and autobiography. Baby Kamble's *The Prisons We Broke* is a groundbreaking autobiography of Dalit women. Her narratives were serialized in 1982 as *Jina Amucha* in the Marathi magazine "Stree." Maya Pandit, Professor and Teacher-Educator in English and Foreign Languages University, Hyderabad, translated *Jina Amucha* from Marathi to English. She has given a detailed Introduction to this autobiography. She also published an interview with Baby Kamble. *The Prisons We Broke* portrays the struggle of Mahar community with Brahmin and other upper caste people. Like other Dalit students, BabyKamble was humiliated, harassed, and discriminated by not only her classmates but by her teachers also. Though Baby Kamble discontinued her studies after the fourth standard, she was a victim of the evil practice of "child-marriage." She recorded her life experiences on scrap papers



and kept them in her petty shop. An America-born researcher and sociologist, Maxine Berntson visited the Dalit settlement Phaltan in 1982. She accidentally met Baby Kamble in her slum area. Maxine Berntson collected Kamble's writings and she also took efforts to serialize them as *Jina Amuchain* the women magazine "Stree." English translation of this literature *The Prisons We Broke* came out in 1986. It is the relic of Dalit women's oppression. She also faced atrocities from her husband Kondiba Kamble. A scholar Ms. Nagarale (2011), in her article *Discourse analysis of African-American and Dalit Women's Selected Works/biographies: A Comparative Study* says that "*The Prison We Broke* talks more about Dalits' blind beliefs and superstitions. Both men and women possessed the evil spirit and considered it as the curse of God and Goddesses." As Acharekar (2008) stated in her review "Liberation Narrative on the autobiography: Baby Kamble's *The Prisons We Broke*" that "the autobiography *The Prisons We Broke* transcends the boundaries of personal narrative. It also gives sociological, historical and political records. It magnifies Dalit feminist critique and protests against religions as a whole." *Joothan: An Untouchable's Life* is a famous autobiography of Omprakash Valmiki. In 1993, it was originally published as an essay "Ek Dalit ki Atmakatha" in a book *Harijan se Dalit*. Mukherjee (2003), Professor of English, York University, Toronto, translated *Joothan* into English during 1997-2002. Jootha means "polluted" food that associated with animals. It portrays the struggle between Chuhra (Dalits) and upper-caste Tagas of Barla. Mukherjee says, "It was speaking of my corner of India, in my first language, Hindi, in a way that no other text had ever spoken to me." *Joothan* encapsulates the pain of poverty, humiliation, and the atrocities on Dalits. Siddalingaiah's *Ooru Keri*: This autobiography is reminiscent of distorting the hunger and humiliations of Dalits in Karnataka.

There are many histories of the colonial prison yet to be written. Concealed within its walls are many examples of unexplored subalternity, still obscured from us by the sheer density of the colonial record, and overlaid by the more familiar narratives of prison life that emerged from the middle-class discovery of the prison from the 1890s onwards. But looking back beyond that watershed, one can already see the nineteenth-century prison as a site of sporadic defiance and 'everyday resistance', of some success, in what might, at first sight, appear a most unpromising locale, in contesting and occasionally or temporarily negating the power and authority of the

colonial state over the body of its subjects. Like Foucault, one might write a history of the technologies of corporal power as they manifest themselves in prison discourse and practice, though, it has been argued here, such a history would need to allow much more to the role of resistance in shaping the very nature of the prison system and to focus more centrally upon the prison as a site of state power and knowledge. Out of the carceral gloom emerges a central discourse around the body of the Indian prisoner and its relevance to the wider colonization of Indian society. The prison was not cut off from all contact with and reference to the rest of civil society. On the contrary, it often served an exemplary role—showing how discipline and order could, or (not infrequently) could not be imposed on indigenous society by an alien ruling class, how a desire to overturn cultural and social 'prejudices' needed to be tempered by political pragmatism, how the medicine might reign without its customary hindrances. Despite the iron fetters and the high walls, despite the exercises in internal exile and overseas transportation, the prisoner remained ineluctably, even defiantly, part of his or her own society. The colonial prison was, in many respects, a remarkably permeable institution, connected to the outside world through venal warders and communal identities as latterly through political affiliations. What happened in the prison echoed in the streets, reverberated in the villages. In the mid-nineteenth century, the colonial authorities felt obliged to recognize a continuum between the prison and the wider community and so abandoned any pretense at individualizing or reforming prisoners. It was politically expedient to do so, but it also reflected certain basic assumptions about the essential nature of Indian—as opposed to Western—society. And yet paradoxically the prison, more especially in the latter decades of the nineteenth century and the early part of the twentieth, was also a site where colonialism was able (indeed was obliged) to observe and interact with its subjects to a degree exceptional elsewhere. Where else did it feed, clothe, house, and nurse its subjects? The body of the prisoner was disciplined, but this was less in the service of moral reform than in the cause of remunerative labor. While the need to respect the essential attributes of caste and religion was acknowledged and enshrined in prison manuals, the body of the prisoner might yet serve as a site of intensive medical investigation and experimentation. This, quite apart from the role which confinement might have in the actual disciplining of labor, made the prison integral to the wider dynamics of labor-management under colonial rule. For all its

superficial isolation and its obvious physical and sociological peculiarities, the prison was repeatedly scrutinized as some kind of representative institution—in relation to caste, to disease, to labor, and to diet. The body of the prisoner and the cultural practices that surrounded it were constantly related to wider perceptions and imperatives alike among the colonized and the colonizers.

Without wishing to make Indian jails sound like Nazi concentration camps, which dearly they were not, it is noteworthy how medical measures could be enforced, and observations and experiments carried out in prisons, that were deemed impractical or inexpedient elsewhere. For instance, given the extreme difficulty medical researchers had in obtaining corpses for dissection because of the intensity of Indian opposition to post-mortems, the jail was one of the few permitted sources of cadavers. By the 1860s it was standard practice to conduct a post-mortem on every prisoner who died (the Bengal Jail Manual rather bizarrely suggested that one reason for this was to discourage prisoners from trying to escape by pretending to be dead!), and these post-mortems facilitated the acquisition of medical knowledge about diseases like typhoid, where diagnosis on the basis of external signs and symptoms was unreliable.

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**The study of Gynocriticism in Chitra Banerjee  
Divakaruni's work; Particularly in The Forest of  
Enchantments and The Palace of Illusions**



**Dissertation**

*Submitted to*

**AMITY UNIVERSITY RAJASTHAN**

*For the partial fulfilment of the degree of*

**Bachelors in Arts (English Honours)**

**Supervisor:**

**Dr. Aditi Dev Deol**

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**Amity School of Languages**

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**B.A. (H) English, 6<sup>th</sup> sem**

**A21806117013**

**AMITY SCHOOL OF LANGUAGES**

**2020**

## **DECLARATION**

I do, hereby declare that this Dissertation titled “**The study of Gynocriticism in Chitra Banerjee Divakaruni’s work Particularly in The Forest of Enchantments and The Palace of Illusions**” submitted to **Amity School of Languages, Amity University Rajasthan** is a record of original work done by me under the guidance of **Dr. Aditi Dev Deol**. The information and data in the research paper is authentic to the best of my knowledge.

This project report is not submitted to any other institution for the award of any degree, diploma and fellowship or published any time before.

Khushi Sharma

B.A. (H) English

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## **Certificate**

This is to certify that Dissertation titled “**The study of Gynocriticism in Chitra Banerjee Divakaruni’s work; Particularly in The Forest of Enchantments And The Palace of Illusions**” has been submitted by Khushi Sharma (A21806117013) Amity School of Languages, Amity University Rajasthan towards the partial fulfilment of the requirement for the award of Bachelors of Arts in English Honours. This is original work of the student.

**Dr. Aditi Dev Deol**

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# Chapter: 1

## Introduction

Gynocriticism is the study of women as a writer. Derived from *gyne*, this is a Greek word meaning woman. The term was coined by Elaine Showalter in her essay “Towards a Feminist Poetics” (1979).

Elaine Showalter was an American literary critic who was one of the founders of feminist literary criticism in United States academia, developed the concept of **gynocritics**, a term describing the study of “**women as writers**”. Three phases of feminism were there:

### 1. **Feminine (1840-1880):**

a phase where female writers used to write by disguising themselves as male writers by opting a male pseudonym, because female writers were so not welcomed and appreciated to write. So, they used to opt another name so that they can write and their work can get published. For instance, Mary Ann Evans most popularly renowned by her pen name George Eliot.

### 2. **Feminist (1880-1920):**

A phase of protesting and challenging the norms set up stereotypically limiting the women to write and to get published, they personified a “declaration of independence” in feminine tradition and stood up to the male establishments in an outspoken manner. Challenging the community of male press, many feminist journals came out to be and some like Virginia Woolf controlled her own press.

### 3. **Female (1920- around 1960):**

When female writers were encouraged to self-exploration and to write in more self-interpreted and related texts. They tackled their actual anger and sexuality in more powerful mode of expression.

Showalter’s feminist criticism falls under two categories:

- **Woman as reader (Feminist critique):**

The aspect of feminist criticism is more concerned about the stereotypical representation of woman; some misogynistic remarks and how male oriented literature and imposed patriarchy is manipulating female audience. Their works consists of male superiority and were opposing women to raise their voices and to get equal rights as men.

- **Women as writer (gynocriticism):**

Putting women in centre and focusing on the female language, their subjectivity and their roles in society. Giving women their voices and listening to the unheard and overlooked voices of women and giving them consideration and recognition.

Gynocriticism emerged in the conditions of the second feminism wave considering sexual difference and particularity of women's writing. Putting up the historical study of women writers as an authentic field of academic inquiry, it evolved to surround by a vast range of methodologies of reading women's writing. There is a journal article by Elaine Showalter, "Women's Time, Women's Space: Writing the History of Feminist Criticism," (1984) in which Showalter pairs *gynocritics* with Alice Jardine's neologism *gyneesis*, defined as "the putting into discourse of 'woman'" (Jardine 1982,58), to face the challenges of post structuralism and developing trends in feminist critical theory. Majorly used in 1990s, the terms were fallen out of use at the beginning of twenty- first century, probably because the whole agenda of Gynocriticism was viewed to be flawed. The implementation of evaluating writing by women authors, however, is well authorised in the departments of literature and cultural studies across the globe and carried on to be at the lead of feminist literary scholarship.

Gynocriticism was started as a radical movement to focus on the women writing and their culture vastly. Particularly focusing on the difference between the women's writing with men's. It takes gender as a primary social category and studies female authors as a definite literary tradition and culture. This move consists of a pause on earlier followed practices, which tend to depict women writer wither as honorary men or a secluded exception. Instead what gynocriticism was meant to do was

"to construct a female framework for the analysis of women's literature, to develop new models based on the study of female experience, rather than to adapt male models and theories" (Elaine Showalter 1979, 28). Early examples of Gynocriticism are as followed:

- ***The Female Imagination* written by Patricia Meyer Spacks in 1975.**

It surveys the number of female writers with the objective enlisting how a woman's creative voice differs from a man. By the end of the book, Patricia examines the prose of fifty women, from the literary inspiration Virginia Woolf and Simone de Beauvoir to the progenitors of more popular entertainments like Betty MacDonald, the creator of Ma and Pa Kettle. If there is any theme to be given to the book that will be one of

power. It shows the balance power of women's life between their role as domestic caretaker and how they embrace writing to compensate their lack of control in the other aspect of their lives. Begins by talking about the difficulties faced by women in their lives, while they wanted to share and write about their experiences but afraid of the public outrage to consider their work as inferior than men. The identity of women as a mother is highly frightened subject among those writers; they used to see their life as destructed after pregnancy. For beautiful women, pregnancy devastates their body, for career oriented women, pregnancy is a distraction, for the independent women, motherhood threatened their self-identity.

- ***Literary Women* written by Ellen Moers in 1976.**

This work was done to examine the special contribution of women to literature. The common experience of female writers as a woman and their influence on one another was the crucial part of the distinct literary tradition. This book is divided into two parts. The first part, ***History and Tradition***, has five chapters:

1. *The Literary Life: Some Representative Women*
2. *The Epic Age: Part of the History of Literary Women*
3. *Women's Literary Traditions and the Individual Talent*
4. *Money, the Job, and Literary Women: Female Realism*
5. *Female Gothic*

Another part is called ***Heroinism***, a term that depicts literary feminism, the female writer's declaration of a feminine heroic idea, and a literary effort of telling story through women's perspective.

- ***A Literature of Their Own: British Women Novelists from Bronte to Lessing* written by Elaine Showalter in 1977/1999.**

It traces a tradition for women's literature in England by thoroughly studying their lives and works of women novelists from 1840 to the present. Including both great and minor novelists, collocate these writers' lives and their work against the depiction women social, political and cultural realities of the lives of ordinary women of that time, while depicting the similarities between female subcultures. Her study considered the women who used to write for pay and publication.

- ***The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination* was written by Sandra Gilbert and Susan Gubar in 1979.**

In this book they examined Victorian culture a feminist point of view. They examine the notion of nineteenth century writers who used to make their female characters either personify the “angel” or the “monster”, a struggle which they argue was the tendencies of male writers to generalise female characters as either pure, angelic women or the rebellious, madwoman. They also talked about the way women were reserved in their writings by what they called the Anxiety of Authorship- the lack of legitimating role-models for the nineteenth century woman writers.

Gynocriticism raises the issue of mainstream male literature and its sightlessness to gender, female writings and their relationship, dialectic between women and male principle and the utter need of portraying female principle and their perspective. Facing a “tradition of silence,” gynocriticism is associated feminist struggle to get women’s writing to get published with the hunt of lost and abandoned texts, teaching about women’s writing, and the formation of women publishing house.

The main concern of gynocriticism is also to uncover and reveal the feminine experience in pre written text or history. Revealing the feminine subjectivity in thinking oneself in outer world, giving women their voice, putting up their perspective about the events going around.

Chitra Banerjee Devakaruni is a famous Indian contemporary writer renowned for her Autobiographical work. She was settled in U.S but her roots are from Kolkata. She was born on 29<sup>th</sup> July 1956 in Kolkata but later she was immigrated to America for her higher studies. In her early years in America she faced a lot of trouble due to racial and cultural biasness. Her writings are mostly inspired from her own life experiences, struggle and issues that she faced in America, she said her books are usually based on partly her experience and partly on her observation of the societal concept that women are shackled with. She doesn’t believe in a utopian vision that through her work she can kill the evil in people and change the world, but she only believes in portraying the women’s perspective in patriarchal society.

She began her writing career as a poet. She won several awards for her poems, such as a Gerbode Award, a Barbara Deming Memorial Award and an Allen Ginsberg Award. Her first collection of stories Arranged Marriage, won an American Book award, a PEN Josephine

Miles Award, and a Bay Area Book Reviewers Award. Some of her renowned works are **Arrange Marriage** (1995), **Sister of my heart** (1999), **Mistress of Spices** (1997), **Vine of Desire** (2002), **The Conch Bearer** (2003). Her fictions are translated into 29 languages and some of them are Dutch, Hebrew, Indonesian, Bengali, Turkish and Japanese.

In 2008, Chitra Banerjee wrote **The Palace of Illusions** which was the most celebrated work of the writer and was national best-seller for more than a year in India. The reason behind the rising fame and popularity of the book was the theme of the novel, which was retelling the Indian Epic *the Mahabharata* from Draupadi's perspective. Portraying Draupadi as a protagonist and giving her voice of her own was something which was never done before.

Chitra Banerjee's *The Mistress of Spices* is a book based on diaspora, the book contains magical elements, it also carries sacrifice and dedication. Novel is based in America in which an Indian girl who is the mistress of spices, she knows which spice is for what purpose. Used to tell people's fortune via spices and help them as possible. But they had some rules to follow, if broken then mistress will be punished. There's also a Hollywood movie based on the novel starring Aishwarya Rai Bacchan and Dylan McDermott which was released in 2005, directed by Paul Mayeda.

In Banerjee's work the protagonist is usually the reflection of her own life, her characters very well know how to survive the social cruelty and the violence imposed over them being a woman and they are called to be survivors of them all. She is very well acknowledged what readers want, her writings are usually uncomplicated and is appreciated by readers of every culture and region.

Chitra Banerjee believes in the notion of women's self-identity in a larger society and has pictured very well. Most of her work draws an exquisite and sophisticated web of family variance image in reader's mind. She has a special eye on the characters that are pioneer and courageous rather than refugees and outcast. She exposes the Indian woman sojourning abroad and her struggles to fit in the overseas society. Fight of women to proclaim their liberty and freedom in the world which oppresses her and has lower limit for her because of her gender is one of the chronic themes of her works, protagonist's fight with the unsympathetic and complicated world to achieve what they deserve and what they are meant for.



She is a remarkable example in feminist writing by giving voice to the overlooked and unheard issues of women in today's era. She offers a glance of the exasperated Indian women belonging to the different strata of society.

She believes in rewriting the Indian customs and history according to the women's vision and perspective. There was a time when women were restricted to write, when we talk about Hindu Mythological Books, Epic and Purans all of them were written by men, idolising and worshipping men.

Chitra Banerjee is a gynocritic, she re-wrote two major Sanskrit epics; first *the Mahabharata* and then *Ramayana* in Draupadi's and Sita's perspective respectively. Both of them were written by great author and maharishi Ved Vyas and rishi Valmiki, the time when only men used to write. Because women never even thought of writing because they dedicated their life to their husband.

Chitra Banerjee has written these two books, in which Draupadi and Sita is protagonist. It is them who sacrificed a lot. In both of her books she talked about the various women characters who were overlooked. Her two books **The Forest of Enchantments** and **The Palace of Illusions** are based on the two major epics Ramayana and Mahabharata respectively. In which she talks about the despair of protagonists in the novel.

Ramayana is one of the two major epics of ancient India. It was written by Maharishi Valmiki in Sanskrit and contains 24,000 verses. It was later translated into Hindi by Tulsi Das. It narrates the life of Rama, the prince of Kosala kingdom. Son of King Dasharatha and his queen Kausalya, he was sent to fourteen years of exile because of her step mother's wish for her son Bharata to become the next king of the empire after the King Dasharatha. It was happened because king Dasharatha owe her wife Kaikeyi two wishes because she saved his life twice in the war then he promised her to fulfil her any two wishes. She asks for Bharata to ascend the throne and the second wish was for Rama to be send for fourteen years of exile. To keep his father's vows, he agrees for both the wishes and went for the exile with his wife Sita and brother Laxman.

They started living in the forest, one day Surpanakha came enticed by the beauty of Rama and Laxman, offered them to marry her but they rejected so she attacked Sita for being the root cause of their rejection, in no time Laxman took a bow and mutilated her ears and nose off her face. In anger she returned to her brother Ravan, king of Lanka. He abducted Sita for the revenge but later he was infatuated by her beauty and offers her to b his queen which she

denied for the sake of her love towards Rama. It took over a year for Rama to find and rescue Sita with the help of Vanar sena leaded by Sugreev. After killing Ravan, Rama told Sita to go wherever she wants to go doubting her loyalty and purity, Sita decided to set herself in the fire to prove the loyalty of herself, Sita announced her virtue and proved it by crossing through a fire, crossed unharmed. The fire god Agni came himself spoke in the favour of Sita's piousness and declared her innocent, believing him, Ram agrees.

They returned to Ayodhya, after some peaceful years of his kingship, people started putting allegations over Sita's purity. In order to be the king of people he banished her. While in exile, she found a place in the hermitage of Maharishi Valmiki and gave birth to her sons Lav and Kush. They were taught about vedas and weapons by Mahrishi Valmiki. Later they challenged Rama for the fight during Ashwameda Yagya, in which they were undefeated. Later they got to know that Rama is their father. When Sita was asked to come back and she protested her innocence once again then she called mother earth to take her away from this cruel world then mother earth appears and take sita with her.

This epic talks about his adventure, journey, alliances, and how he rescued his wife Sita from Ravana, king of Lanka. It is the holy book for Hindus and read by over millions of people. It has six Kands, chronologically as followed:

- Bala Kand
- Ayodhya Kand
- Aranya Kand
- Kishkindha Kand
- Sundara Kand
- Lanka Kand

It depicts the duty and responsibilities of relationships, portraying ideal father, ideal son, ideal king, and ideal brother. Rama was the seventh reincarnation of trinity entity Vishnu; his heavenly powers were acquired by Rama and Sita was reincarnation of Goddess Laxmi. It contains the heroic deeds of Rama and his brothers.

There are so many works done on Ramayana, some of them is

- ***Sita, an illustrated retelling of the Ramayana* written by Devdutt Patnaik, published in 2013.** This book has portrayed Sita in a very true and magnanimous way; it is also sita's version of Ramayana written by a man. Sita is portrayed not as a

victim in this book. She brought up to the sages discussing Upanishads. She lifts the Shiva's bow easily, and kills Ravana's twin in a fiery battle. She is sagacious and strong. A single mother to her sons, she is independent not abandoned. It is Ram who is seemed to be struggling to come to meet the deeds a king should do. He remains devoted to Sita and walks into *Sarayu* River chanting Sita's name.

- ***Sita – Warrior of Mithila* written by Amish Tripathi in 2017.** It is the part of Ram Chandra series by Amish Tripathi which focuses on each main character of an Indian epic Ramayana. He draws the character of Sita as a fierce warrior, far from being timid princess, Amish's portrayal of Sita as a warrior well trained in self-defence and warfare. She is personified from many years as "adarsh bhartiya naari"- patient, devoted, silent. He presented Sita in a stronger and proactive character, it narrates the roots of Sita: adopted daughter of Raja Janak and later become a warrior and a fighter. He used the multi-linear narrative techniques in the book. He said in one of his interviews: "it is, instead, the story of Sita, where Ram comes as the character in the last part of the book".

After several interpretations of men about the Sita's character in Ramayana, Chitra Banerjee portrays the character of Sita as heroine of the book and whole book revolve around a single protagonist which is Sita. After Draupadi's interpretation Chitra Banerjee came up with Sita's point of view as well.

In *The forest of enchantments*, Chitra Banerjee places Sita in the centre of the novel: this is Sita's version of Ramayana. It is about women's struggles to retain autonomy in the world that privileges men. In her book Sita is a very strong character, who takes stand for herself. Unlike Ramayana, where Sita is calm and composed, an ideal woman, one who has all the good qualities in the world, an obedient wife. In the book when Valmiki ask Sita to read the story he wrote, which is Ramayana. She read the story whole night but next day she said questions him what about her despair, when she was alone in the darkness in Lanka. Nobody knows her exhilaration, how she felt. First in forest and then in Ayodhya - when she was the most beloved woman in creation. In return Valmiki said that he only wrote what divine vision showed him. Sita's answer in return shows the strong feminine point of view of the character, opposing the great sage by saying:

"it must have been a god that brought it to you, then, and not a goddess,"

Sita's strong statement in favour of all the women in this earth, proclaiming if a man writes a piece of text, he will only put up the desires, heartbreak, the unexpected alliances, negotiation of a man. Overlooking that of a woman, her wish, desire, sacrifice, devotion, everything goes into vain.

Not only **Sita** but **Chitra Banerjee** acknowledges her reader about the characters who were pushed into the corners, trivialized, misunderstood, blamed, forgotten- or maligned and used as cautionary tales. She talks about the **Kaikeyi**, who was solely responsible for their 14 years of exile, who wrested their throne for the blind love and devotion towards his son, but hated by him for it; **Ahalya**, whose beauty was turned into stone because of her husband's misunderstanding and jealous fury towards her; **Surpanakha**: beautiful and wild enchantress of the Lanka, whose only crime was to ask out the wrong man due to which she suffered the lifelong curse of ugliness; **Mandodari**: who lost her beloved son just because her husband's infatuation and obsession to another women, which brought the end of their kingdom; **Urmila**, unsung heroine of the tale, the one who had the tougher role: to wait and to worry about her husband who has left her alone due to his devotion towards his brother.

This book is not a story of only Sita but also the story of all those women characters who suffered, who felt the pain, despair in Ramayana. It is the story of the women, by a woman to all the women who can relate and faced the same problems in their families by their loved ones.

Story of Sita, Sitayan. It shows the bold and unfrighten move of the author. It could be very controversial book but without hurting one's sentiment and emotions this book has been written brilliantly and subtly. By just putting Sita in the centre and not talking only about Rama's adventure, miracle, alliance but Sita's sacrifice, despair, character, her life in Lanka, her life in Ayodhya and after if when she carried Lav and Kush in her womb when she was abandoned by her husband.

Moving onto her next book that we are working over which is *The Palace of Illusions* which is based on the great Indian epic Mahabharata. It has 200,000 verses which was originally written in Sanskrit by maharishi Vyas. It contains some philosophical and devotional material, such as the discussion of *purusartha* which means "goals of life". The bulk of the Mahabharata was compiled between the 3<sup>rd</sup> century BCE and the 3<sup>rd</sup> century CE, which is the oldest preserved part not much older than around 400 BCE.

The text probably reached its final form by Gupta period (c. 4<sup>th</sup> century CE). It is described as the longest poem ever written. Its longest version contains over 100,000 shloka or over 200,000 individual verse lines and is divided into eighteen sections called *Parvan*. It has 1.8 million words in total. It's four times the length of Ramayana.

Mahabharata has the chapter popularly known *Bhagavad Gita* in which Lord Krishna explains the humanly duties to Arjuna, elaborated on various Vedantic philosophies. In the simpler words it is the guide to life.

This epic talks about the fierce rivalry between two branches of Kuru dynasty: the Pandavas and the Kauravas. The story consists of gods, demigods and saints contains contents of cosmology and religious principles. The lifelong struggle between cousins culminated to the biggest bloody battle of Kurukshetra for the throne of Hastinapur.

The war was started when legitimately Dritrashtra was supposed to be the successor of the throne of Kurukshetra but due to him being visually impaired the throne was given to his younger brother Pandu, who went to Himalaya Mountain and left his two wives with five children, whereas throne is given to Dritrashtra. He had hundred sons and wanted one of him to ascend the throne. Kunti, Pandu's wife had three children: Yudhishtira, Bheem and Arjuna whereas second wife of Pandu, Madri gave birth to two children: Nakul and Sahadev.

When Madri died, Kunti took care of her sons as hers. A lot of adventure and a lot of struggle was faced by Kunti and her sons. They were taught by Dronacharya Later, her son married Draupadi, daughter of King Draupad, by hitting in fish's eye that was the wedding bet. When Arjuna brings Draupadi home and asks her mother to have a look what he has brought, she unknowingly order him to equally distribute among his brothers, and they have never opposed her mother and agree to what she said. Draupadi was wife of five Pandavas from then. After a lot of complicated family politics, the fight for a throne was led into the war of a battleground. This was called Mahabharata.

Many great characters are there in Mahabharata, ascribed by some prominent roles. For instance, Krishna, beloved and inscrutable, charioteer of Arjuna in the battle, reincarnation of lord Vishnu; Bheeshma, who was strong and took a vow to kill Dushasan and Duryodhan who undraped Draupadi's saree in a court. But the portrayals of women characters in the epic is unsatisfyingly brief. It has many strong women characters which can be portrayed and explored more.

Chitra Banerjee thought of writing a novel by putting Draupadi in forefront of the action. Uncovered the story that laid invisible between the lines of the men's exploits. She wanted to write about her joys and doubts, her struggles and her victory in the end, her heartbreak, her accomplishments, her feminine perspective of watching the world around her. This is Draupadi's perspective of Mahabharata.

She has strongly portrayed both of her female characters in their respective plays, many women like us must have thought once in a life that why female characters in the great epics are just supporting characters to the men. Women in that age was meant to be men's companion, to follow him and take care of him. They were not supposed to lead the line. Both of her books follow the gynocriticism. Which makes her Gynocritic in today's era, by giving women a voice, by having feminist point of view while reading a pre written historic text.

Women at that time were epitome of sacrifice, patience and tolerance, as the silent sufferers of all the injustice and miseries that fall upon them. But women writers in today's era are much likely to get successful in bringing out their perspective. Female writers in contemporary world raise their voices against the injustice and putting their own self in the shoes of characters they try to write about the change in their perspective and the thought process of the reader. By recreating the characters and retelling their stories by portraying them a strong and independent lead by expressing their opinions and choices.

### **Her contemporary writers:**

In the last decade or so people have started to write about women, their sacrifice, their needs. More feminist fiction writings are having been written. This revolution has been made up by the spate of authors who have made feminist writings interesting for the masses:

- 1. Shashi Deshpande:** she was born on 19<sup>th</sup> august 1938 in Dharwad, Karnataka, India. She is one of the notable novelists of contemporary Indian literature in English. Her work centres the women in in modern Indian society. Recipient of the Sahitya Akademi Award. She only addresses the Indian readers not foreign marketplace. Her main text is somehow revolved around the lives of women, their day to day living deeply infused by religious, socio cultural customs and gender relations determined by the patriarch power structure. Her books such as *A Matter of Time* (1999), *Small Remedies* (2000), *Moving On* (2004) had the essence of literature, Indian myths, traditions.

2. **Anita Desai:** she was born on 24<sup>th</sup> June 1937 in Mussorie, India. She is an Indian novelist and the professor of humanities at the Massachusetts Institute of Technology. She received Sahitya Akademi Award in 1978 for her novel *Fire on the mountain*. The suppression and the oppression of women is the main concern of her writings. Her novel *Fasting, Feast* (1999) deals with the indo-american connections and gaps between their culture.
3. **Jhumpa Lahiri:** by name of Nilanjana Sudeshna Lahiri was born in London on 11<sup>th</sup> July 1967. English-born novelist and short story writer whose works reflect the immigrant experiences, in particular that of east Indians. She won Pulitzer Prize for *Interpreter of Maladies* in 2000. She was upbrought with law and pride of east Indian culture heritage. In most of her works it consist the subject of arrange marriage, alienation, immigration and loss of culture.
4. **Kamala Bhasin:** is an Indian developmental feminist activist, poet, author and social scientist. Her work from 1970, focuses on education, human development, gender and media. She is associated with a feminist network called Sangat. She is also best known for her poem *Kyuki main ladki hoon, mujhe padhna hai*. In 1995, she recited a feminist version of the popular poem *Azadi* in a conference. She has worked with underprivileged women from tribal and working communities.
5. **Kamala Markandaya:** was a pseudonym used by Kamal Purnaiya Taylor. Her most renowned work *Nectar in a Sieve*, told the story of hardships of a woman who yearns to have a better life. She explores a lot of issues in her work such as poverty, industrialisation, and gender, inter caste relations, sexuality.
6. **Kiran Desai:** was born in India in 1971 and then got settled in England in age fourteen. Her book *The Inheritance of Loss* (2006) won the booker prize in the same year. Some of the major themes of her work are alienation, identity crisis, multiculturalism, immigration, poverty, discrimination.

The similarity in contemporary writers is that most of them were born in India then got immigrated to abroad. Most of their writings focus on the Indian lifestyle and culture, families, the condition of women, indiscrimination they have been through, their position in different strata of society.

A vision of gender neutrality and social justice appears in the writings of these contemporary writers. Their accumulated work envisions a society that doesn't devalue and discriminate between people, they yearn for the ways to create the new way of seeing and interpreting towards the world around us. Above all they desire for the society that sustain equality on the basis of gender, caste, race, sexuality.

There is indeed no monolith that can be called a "feminist view". But there are many diverse paradigms of feminist point of view such as liberal feminism, radical feminism and multicultural feminism.

Feminist writings are written for the men to understand the struggles of being a women and how mainstream society is continuously oppressing her in the name of culture and tradition. The actual need of these feminist writers is that without any violence they can slash the tyrannical rule.

It's not always that a woman has to be a feminist writer, men are also feminist writers in this contemporary world. The only requirement of being a feminist is to have a belief that men and women deserves equal rights in the society, it has nothing to do with the gender of a person. More and more people are beginning to understand that being a feminist has nothing to do with hating men. Some of the feminist books by male author across the globe are as follows:

- *The Girl with the Dragon Tattoo*, which was written by Stieg Larsson.
- *Matilda*, written by Roald Dahl.
- *The Perks of Being a Wallflower*, written by Stephen Chbosky.
- *A Thousand Splendid Suns*, written by Khaled Hosseini.
- *Madame Bovary*, written by Gustave Flaubert.



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## Chapter: 2

### **The Forest of Enchantments: gynocritical study**

This novel was written by Chitra Banerjee Devakaruni ten years after she wrote *The Palace of Illusions*. It was first published by Harper Collins Publishers in 2019. This novel is the Autobiographical work of Chitra Banerjee Devakaruni. The main features of an Autobiographical work are the individual identity, grammatical perspective of one's self and self-reflection or introspection. If we talk about grammatical perspective then it's always written in first person singular.

The novel is initiated in a very actual and authentic manner, where Sita stays in Valmiki's hermitage after getting abandoned by her husband, bereft of her kingdom. She lost everything before coming to the hermitage except for the babies she carried inside her. Valmiki asks her to read the tome he had been composing for years, titled *Ramayana*. The story of the glorious king of Rama. After reading whole manuscript she appreciated the poetry, tone, rhythm everything but put up some questions:

“But” “what occurred when I was alone in the darkness, under the sorrow tree, you don't know my despair. You don't even know my exhilaration, how it felt – first in the forest and then in Ayodhya- when I was the most beloved woman in creation.” (*The Forest of Enchantments*, page 2)

That was the question mark to all patriarchs of the society, interrogating them about her own rights, her despair, and her sacrifice. Nobody ever thinks about the sacrifice and struggle a woman go through. We simply relate it to the femininity, its woman to sacrifice, its woman to be calm. We have labeled certain characteristics of women. These depictions of women stay as the character mark for womanhood, which is the predicament for whole woman being. Sita being an ideal wife, daughter and a woman, is taken as an example to be like. Every woman in this entire nation is supposed to be like Sita because of her sacrifice, her character and her piousness; piousness which we talk about and give example of, was once doubted by her own husband. Sita is depicted as a nurturer and a healer in this book; she is often designated as goddess earth by the people in her palace and around.

It was no longer a mystery that Sita was not born normally but found in the land while ploughing, it is stated by Sita that:

“That day, however, only a few steps into his ploughing, he was forced to a standstill. A baby lay in his path, naked and new born, glistening in the young sun as though it was a mirage. He was amazed that I didn’t cry, regarding him instead with unblinking eyes. I’d kicked off the cloth that swaddled me, a gold fabric finer than anything our Mithila weavers could produce, with strange and intricate designs the like of which no one had ever seen. Believers said the gods had gifted me to the good king, who was childless in spite of years of efforts. Sceptics wondered which cunning person had placed me there, at just the right moment, to be discovered by Janak. It must have been someone who knew my unworldly father well, they whispered. Other King’s would have had the child removed without considering her fate at best they would have ordered for her to be brought up in a servant’s home. But my saintly father picked me up and held me to his chest. And as he did so a great hunger within him was assuaged, and he was at peace.” (FOE, 6)

Sita was indeed a gift to King Janak and he was very kind hearted enough to keep that girl and accept her as his daughter. Sita depicted it as power of love that she was bounded from very early age and fascinated her from the childhood. She used to think a lot about the mystery behind her strange gift towards plants, how she used to know which plant is for what purpose and all the medicinal traits of a plant, how to heal them. She was like them, earth-born. That’s the reason that whenever she touched a plant, she knew its healing properties. She used to examine the sick and instruct the physicians on the administration of unguents and potions. Her mother, Sunaina, was more concerned than delighted, she always tried to keep her skills a secret, but news travelled.

“I wanted to visit a forest someday, though I didn’t think I’d ever be granted the opportunity. It wasn’t something that women did.” (FOE, 8)

She had a longing to know the forest from little close; her mother would have been baffled if she confessed this desire to her. So she used to satisfy herself by standing on the terrace on monsoon afternoons, watching the rain bathing the distant trees. Sometimes she used to dream of walking the wilderness with its swaying grasses, its leaping, golden breasts, the earth- mother the way she’d been before people bent her to their desires. The forest dream wasn’t the only one she had; she also used to dream about the ocean. Even though she had

never been to any ocean before, even their songs didn't mention the oceans; she used to wonder from where it came in her dreams.

She was given many hints about her future, knowingly and unknowingly. Once, when Sita asked Urmila to accompany her in martial arts classes, Urmila denied and said "I sense that your future's going to be different from that of most princesses, it might take you to dangerous places where you'll need to defend yourself. But let's keep it a secret" Urmila said this to say no to her sister, didn't know it's going to be her fate. Sita learned martial arts, she didn't get trained in how to use the weapons, but they taught her how the body itself could become a weapon, and how the opponent's body- its weight, its awkwardness, its ignorance of your strategy- could be used against him.

She learned to move like a panther on the hunt, to run and leap and climb in silence, to fall the right way, without injury, to accept pain when it comes. She used to even end up with bruises and aching muscles at the end of her class, sometimes with sprain. Sita was brought up as a warrior, with all the great qualities persist in a warrior. She was not an ordinary woman in Chitra Banerjee's FOE, she was an extra ordinary woman with all the qualities a woman should have, even more than that.

Talking about marriage, around one hundred and sixteen suitors were lost in the contest that was the bride bet to marry her. Suitor has to lift the Shiva's sacred bow in order to marry Sita. She also asked her father why he chose this unreasonable bridal contest for her. Her father replied he had no choice in designing the contest and she knew that it wasn't the weight of the bow that the kings were failing continuously but the bow was waiting for the right man for Sita.

Sita had all the qualities of ruling a kingdom, she thought when the time will come she will rule the kingdom. She was confident enough because she observed her father and learned from his goodness. And more importantly, she had seen her mother advising her father. But when she confessed this to her mother. She replied:

"Even if you were a goddess among women, it wouldn't be possible. The kingdom of Mithila can be ruled only by a man. This has been the custom of the country since the scribes began to write its history" (FOE, 14)

It shows the deep rooted patriarchy of ancient times, these are the old beliefs held by people from ancient era. They thought women were not strong enough or wise enough to

guide them. This bothered the sense of fairness in Sita's eyes and she argued further. She has that liberty to speak; she had her own perspective towards the thing going around. Author has given a voice to Sita, so that she can question the wrongdoings in the society and give her opinion on that. Sita has her own voice that makes her different from the others.

She had a special bond with the Haradhanu, Shiva's sacred bow. Bow used to reciprocate her and she used to take good care of that bow. She was nine years old when she first came across the Haradhanu. Bow was kept in a cool, dark hall, it was lying in the center of the floor, compact and intriguing, dusty with fear-filled neglect. Her parents warned her to stay away from the bow. She ran her hands over its carved surface. It was made of a strange material, neither wood nor metal. The bow began to convey the mysterious truths. She sat there for long hours that day. She used to spend many days polishing the bow, telling it her thoughts, singing to it. Some days it grew magically light in her hands, allowing her to lift it with ease. But after a while, it would grow heavier, so that she had to struggle to hold it. Bow once said to Sita

“I'm making you stronger” (FOE, 26)

That was true, not only did her muscles grow more powerful, and her bones sturdier, but she felt a thrumming energy passing from the bow into her body. When she mentioned that to bow, Bow said that she will need strength of many kinds in the future.

During the marriage procession of Ram and Sita, when Ram lifted the bow and tied its string with great force that bow was shattered into innumerable pieces. The willful destruction of a sacred object was an act of blasphemy. The consequences would surely be dire they thought. Sita thought that why would Ram indulge in such a wanton deed. He later replied

“But I knew it had to be done. This happens to me sometimes. It's as though some inner voice guides me” (FOE, 33)

It shows the peculiarity of Ram that he was also extra ordinary like Sita, as she also used to get some inner voices which guided her, which was only audible to her. Perhaps Sita should have been more worried but she wasn't. Because she was in love. During the time of garlands Ram said it wouldn't be right. King Dasharath sent him with sage Vishwamitra to destroy the Rakshasas that were obstructing his holy rituals. He wanted his father's

permission for the marriage. Sita at that point of time felt rejected and ashamed of her eagerness. She was anxious too. Sita stated

“And suddenly I was angry. Filial duty was important to Ram. Good. But what of his duty towards me?” (FOE, 35)

Sita was afraid watching Ram’s dedication towards his duty and promises. She questioned that what will happen in future if he has to choose between her and his kingdom, his obvious answer would be his kingdom, duties and justice. The house of Raghu was bit complicated and networked, Sita’s mother said. She wanted sita to know everything about their family. Her mother considered Sita to be more mature and level-headed as compare to her sisters. And Sita is good at problem solving. As elder she knew her role, to watch over others and to shield them when she could. Her mother is more concerned about the women in the house of Raghu.

She tells Sita how saintly man his father is, who was never interested in expanding his kingdom either way through war or marriage alliance. She was his only wife, though she was unable to produce a male heir for the kingdom. He cherished Urmila and Sita as much he would have cherished sons, which is very rare in royal families. Sita mentions some of her qualities which her mother taught her such as self-defense, her healing power towards plants and humans. She is kind and courageous and does not tolerate wrongdoings. And she would rather live her life by these strategies than any other. But her mother was unconvinced and said:

“They’re good qualities, but not, unfortunately, the ones society values most in a woman. Nor the ones that will help you best when maneuvering around palace politics. But here’s one thing I want you to stand up against wrongdoing, if you want to bring about change, do it in a way that doesn’t bruise a man’s pride. You’ll have a better chance of success.” (FOE, 46)

Sunaina is talking about men’s pride which is so fragile that it would be easily harmed, so she is telling her daughter not to do any specific thing that would bruise a man’s pride. She also says that qualities that she persists are not what society values the most in a woman. Society values that woman who thinks about family first then herself. Keeping his man’s pride in mind and doing things that won’t harm his pride. She thought that the man’s pride is more important than the truth? Even if she’s right but she has to think about man’s pride first. Chitra Banerjee portrays the reflection of the real world through his book, that how fragile a

man's pride is which can be easily bruised and is the utmost priority of a woman to take care of. It comes above all, even above the truth and right doing.

After her marriage, most unpleasant surprise came for her as she has to depart for Ayodhya. Her mother planned for their Nursemaid Malini to join the girls to Ayodhya, to help them settle in their home. But King Dasharath announced that he had retainers-personally chosen by him for each of his daughter-in-laws. Urmila had been distraught while Malini wept silently into her sari; Sita was upset too and thought:

“I was additionally troubled by the high-handed way in which Dasharath made his decision, not taking into account that might be hurt by it, or what we wanted.” (FOE, 53)

This shows the harshness of Dasharath towards their newly made daughter-in-laws. They asked for one such thing which was their own serving women, who was up brought with them. Being new to a house they wanted a friend taken to their in-laws. But Dasharath single handedly took the decision, even when Sita's mother insisted him to let Malini be with the girls for a few days, she would be back once the girls settle in. But King refused politely. And when Sita insisted to have Urmila with her in the same Palanquin but Dasharath refused it as well. Sita was disappointed and tried to argue but her mother said this isn't the time. Sita bit her words back, and promised herself that once she settles in Ayodhya, she won't let King Dasharath dictate her life.

She won't let the patriarchs decide her fate and lead her life. She has always been a free spirited at her father's place; she always had a liberty to choose, to speak her mind and to learn whatever she wants but now the things are changing and they are changing pretty soon. That was bothering Sita, that she was always free like a bird. She used to think that her qualities which persist in her are enough to settle at her in-laws but she was wrong. It's much more than that.

When they reached Ayodhya, Dasharath's three queens were lined up in front of the massive doors, Kaushalya, Kaikeyi, Sumitra stood side-by-side. There was some family politics inside the house of Raghu. There were some unreasonable conflicts and disputes between the women of their house. Also, King Dasharatha was more inclined towards his most beloved of all, Kaikeyi. Due to which he doesn't spend any time with his other wives. That was the deep root cause of the conflicts which were going in the kingdom. Ram was little upset with the way his mother is treated by his father. To bring some happiness in Ram's life, Sita did some arrangements to bring them close. And she succeeded at the end.

With all the heroic portrayal of Sita, there was an uncertain vilification of few characters, such as Dasharatha in the beginning then Kaikeyi, she was jealous of increasing closeness between Kaushalya and Dasharatha because of Sita. So it was stated that she calls Sita into her chamber and she went. I found this scene in this book quite unnecessary and unwanted. There is this fight scene between Kaikeyi and Sita, kaikeyi said:

“I hear you’ve trained in weaponry. I’d like to invite you to a duel with swords, to see how well a Mithilan princess fights.” (FOE, 80)

To provoke Sita, she mentioned her native place so that to keep the dignity of that place she would agree to fight. But she mentioned that she has only learned to solely defend herself. The only weapon she uses was her own body, and would use it when she is in the danger and she denied fighting. But Kaikeyi already called for the swords. And eventually Sita won at the end of the fight.

It is a story as old as the hills and as new as a fresh dewdrop clinging to a tender shoot growing on those very hills. A story we know by heart. Our heroine, Sita, is wedded to the conscientious, justice-loving, ‘perfect man’, Ram. She is abducted by Ravan, rescued by Ram and then promptly abandoned. She proves her innocence, becomes the queen of Ayodhya and prepares to welcome her children when she is exiled from the kingdom. She gets depressed, but recovers enough to raise her twins as worthy beings. As she tries to immerse herself in her new life, she hears Valmiki’s Ramayan – a paeon for the great King Ram.

But Sita is unhappy with this one-sided narrative. She has her side of the story to tell the world – “Sitayan”.

Chitra Banerjee Divakaruni’s latest novel, *The Forest of Enchantments*, a modern-day retelling of the Ramayan, is a compassionate meditation on the thoughts and actions of its myriad characters, with Sita as a protagonist. Divakaruni, who has in all her works painted women as strong, relatable and inspirational characters, has transformed Sita’s image from a meek, almost servile woman to a rebel, warrior and trailblazer.

“Everything was about to change again,” says Sita as she begins to write verses only she can do justice to. At this commencement, the reader’s heart exults, for Divakaruni and her women characters are a formidable pair. This rebranding of Sita is not a unique effort. It has been attempted hundreds of times earlier, in books, movies and the arts. Indeed, a novel by



Mallika Sengupta is titled *Sitayan*; Devdutt Pattanaik titled his reinterpretation *The Girl Who Chose*; and Amish Tripathi went further with his *Sita: Warrior of Mithila*. This repetition and overuse of Sita as a misjudged heroine might disinterest some readers.

But those who stick with Divakaruni's rendition are in for a mellifluous treat. For the novel doesn't only retell Sita's story but also gives space and time to other women characters the tradition has chosen to overlook. We learn of Suanina, a wise and able leader who was Sita's mother; Urmila, Laxman's long-suffering wife; Mandodari, Ravan's wife, brushed off as a demon; Surpanakha, Ravan's sister, wronged by two men. Even Kaikeyi, Ram's stepmother, almost always portrayed as a villain, gets her due interpretation as an accomplished charioteer.

"Write our story, too," the women characters say in the novel. "For always we've been pushed into corners, trivialized, misunderstood, blamed, forgotten – or maligned and used as cautionary tales." In Divakaruni's retelling of the folk epic, minor women characters come to life, claiming their own lores, redesigning and rephrasing them. The author delves deep into their selves and lays their beauty out.

If this representation of women characters is satisfying, the men are treated with equal thoughtfulness. Over the years, we have been trained to gradually dislike Ram, to question his ethics, blame him for everything that goes wrong with our protagonist. Conversely, there has also been an awakening of fondness for Ravan, his wisdom and respect for Sita. The author works gently to cleanse and remove such prejudices and biases. No one is entirely right or entirely wrong, she reminds us. For we are all human, with our quirks and fallacies, just like Ram and Sita and their clan. No one is to be blindly revered or reviled. We live as per our ideals, and they are only as correct or misguided as our eyes train us to be.

No wonder, then, that reader can only absorb the novel in the way that their own experiences and worldview have shaped them. Men and women, puritans and naysayers, seekers and the enlightened – there are traces of all perspectives, an attempt to examine the story from multiple angles, explanations and observations that are both compelling and riveting. A lot of it has to do with Divakaruni's style – her fine web of gossamer words that mould to her will. With the lightest touch, her sentences morph into ideas, concepts and discoveries. Her language is as delicate as silk, pleasing to the senses, but also enduring in its strength.

Apart from the stylistic flair, one of her major strengths is her unraveling of multiple dimensions of characters. Sita comes across as a fierce conservationist, dutiful but bold daughter, protective sister, loving yet willful wife, perfect helpmate, sensual lover, courageous fighter, skilled healer, learned counselor, strong mother, kind yet firm daughter-in-law, nurturer and adventurer. She revels in her own being, is mindful of pleasure and grief, of empathy and understanding, and is brimming with dignity for herself and for everyone else. She is the original feminist.

When Ram says, “In my kingdom, every man will have a voice, no matter how humble he is,” Sita wants to ask, “What about the women?” Another time, Sita debates in her mind, “Not all women are weak and helpless like you think.” In these subtle expressions, Divakaruni exposes the toxic masculinity that not only bothers Sita but also harms Ram.

Agitated at the unfair treatment of a woman, Sita asks, “Why should you be made to suffer for his sin? For being a victim? It was unfair.” This is a direct, necessary parallel with survivors of abuse and discrimination. To some, it will be as if the novelist is trying too hard to be politically correct and diplomatic. Be that as it may, Divakaruni’s rendition rightly raises pertinent questions on racism, sexism, inequality, casteism, and also on post-traumatic stress disorder, animal rights and so on. While the myths and dreams, symbols and forebodings are right up the author’s forte, there is at times a sense of excess. Several incidents and thoughts, though well-formed and admirable, are not always precise or even necessary. The first meeting between Ram and Sita, or Sita’s entrapment in Ravan’s gardens, takes up entire pages, sounding repetitive and superfluous. This languorous style, though relaxing, has the danger of slipping into the lethargic.

Even then, Divakaruni maintains an air of mystery in the story, peppering it with tiny shocks here and there. The abduction of Sita, for example, is very well-devised and chilling; so is Ravan’s death. The sustained and controlled fervour of her storytelling keeps even the most skeptical among us hooked. *The Forest of Enchantments* is a work of grace and kindness, of pluralities and possibilities. It is an experiment that makes us grateful to be living in this era of multiple truths and interpretations. This is the Sitayan we will give to our daughters, that they may imbibe Sita’s strength, and even more proudly to our sons, who will learn how a woman is to be treated, and how exactly not.

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## Chapter: 3

### The palace of Illusions

Talking about Gynocriticism in today's era and not mentioning this novel of Chitra Banerjee would be injustice. Mahabharata is an epic which consist friendship, freedom, betrayal, war, rage and revenge. This epic totally revolves around the heroes and their heroism. Breaking free from the trend, revisiting epics is very common these days. Revisiting epic and retellings are the genre where a character like Draupadi has been presented as a hero of the story. Draupadi was born from the flames from holy rites which his father did in order to get a son which he never had. But with a divine announcements from the heavens that she was born and said to be the cause of destruction of many evil warriors. In the introductory note, Chitra Banerjee Divakaruni writes that she was unsatisfied by the portrayal of women in the Mahabharata. This foretells the agenda that she had in her mind. She further says that if she ever writes a book, she would place the women in the forefront of the action. No wonder that in this novel Panchaali's Mahabharata, The Palace of Illusion Draupadi occupies a centre stage with all humanly virtues and vices. In the popularly accepted version of the Mahabharata Draupadi leads a desexualised existence. Divakaruni departs from this and explores the hidden recesses of Draupadi's mind.

Draupadi is always composed to vehemence: her swayamvara ends in strife; a fivefold marriage is imposed upon her due to her mother-in-law, who ordered her son Arjuna to distribute whatever he has brought equally among his brothers. She was outraged in the royal court by her own brothers-in-law who won her in the game and humiliated her within the court by undraping her saree. The character of Draupadi in the book "*The Palace of Illusion*" has been narrated as one who was a firm and a woman with a rigid determination.

Draupadi is the proud and the passionate heroine of the epic Mahabharata, Draupadi is portrayed as the woman of substance. Her name says a lot about the characteristics she bears. "Draupadi" the name was derived from her father king Draupada. She was also known as Panchali, the princess of Panchal Kingdom, her name was also Yagnyaseni explains that she was born from the divine flame and Ayonija denotes that was not born from a woman's womb. Her close association with Krishna is reflected in her other name, Krishnaa. (Thakur Pallavi. *Speaking Trees*. 16 Unknown Facts about Draupadi)

In the retelling of Mahabharata, the unforgettable heroine is in no way less than Bheema or Arjuna in strength and spirit, but still she was victimized by the fate and downtrodden by her own family members. Ved Vyas's Draupadi was tolerant and she has been accused of being the reason for the entire war of Kurukshetra. It can be observed from this retelling that she was not the only reason behind the war though her humiliation in the court led the Kauravas towards their destruction but the entire war has different dimensions. For evidence, Lord Krishna personally supervised the performance of the Rajsuya sacrifice. The Kauravas had no intentions to participate in the celebration of Pandavas; quiet after the unlikeness they attended at the function.

Unfortunately, Duryodhana was out into the embarrassment there. In the new palace he assumed a pool as a polished floor and fell into the water. Draupadi started laughing at him. Later on Duryodhana saw the floor was polished and shining and thought it was a pond; so he picks up his clothes in a suspension that it may get damp, irony to his fate there were waves of hilarity. At that moment, Draupadi laughed at him, saying

“Son of a blind would be blind himself” (POI, 173).

Some versions of Mahabharata do not support this, though it does refer to the empathetic teasing. These abusive moments stabbed Duryodhana deeply from within. Nevertheless, because of this offensive behavior of draupadi and his jealousy for pandavas for their luxury, he decided to welcome them and hence planned a game of dice.

Being a wife of five husbands those who are not a justified and a laidback job as well. Her husbands though married to her and gave her the dignified designation of their head queen but they got married to their other wives also. Draupadi was living not only in a polyandrous relationship, but also dealing with a polygamous one as well because the Pandavas had married to multiple princess, sisters and daughters from kingdoms. Bhima was already married to the demoness Hidimba. Arjuna married multiple princesses after getting married to Draupadi, including Subhadra, Lord Krishna's sister. Unlike the other princesses who stayed in their father's kingdoms, Subhadra moved to Indraprastha to live with Arjuna. After the deaths of Sisupala and Jarasandha, Nakul and Sahadev married their daughters as a symbol to their friendship. Draupadi managed this elusive relationship symphonically. But she had not forgotten the reason of her birth and biding her time. The older texts shows its validation for this marriages which has been highlighted in the retelling with an adverse implication.

Draupadi's displeasure and reluctance is extremely reflective in the retelling of Mahabharata, *The Palace of Illusion*, when she is asked to get married to all five brothers her word were defensive, she was not comfortable with the second wives for her husbands proving this in the novel the lines by Draupadi was

"I finally began to see what the wily Kunti had in her mind when she insisted that I was to be married to all of them, and though they never made my heart beat widely, the way I'd hoped as a girl, I committed myself totally to the welfare of the Pandavas" (POI, 152)

It is quite faultless here that the marriage to the Pandavas was never a cheering event for here. Here we can also highlight the preconceived notion of the virgin beauty, which is very common among the Indian society; Draupadi has been blessed with the gift of regaining her virginity for each of the year when she went to her next husband. If she is a queen and her purity is in question for not being a virgin then it is obvious for the general mass to procure the idea of virgin beauty for their society. In the Novel on the protagonist word

"Each time I went to a new brother, I'd be a virgin again." Contradicting these values of the ancient conformist society the author Banerjee speaks through the protagonist that, "If the sage had cared to inquire, I'd have requested the gift of forgetting, so that when I went to each brother I'd have requisitioned that Arjuna be my first husband. He was the only one of the Pandavas I felt I could have fallen in love with." If he had loved me back, I might have been able to push aside my regrets about Karna and find some semblance of happiness" (POI, 120).

The above quoted line are clearly indicating Draupadi's reluctance towards the other Pandavas and at the same time her hopefulness to be valued and appraised by Arjuna as well. One important thought of the character Draupadi is reflecting behind the curtains that once she was passionate for Karna which is for lifelong she has not been able to express due to the dominance of the King Draupada's political frame work to take revenge from sage Drona.

Though Draupadi has been presented as a fusion of the modern and traditional woman her conscience still works faster in the retold version of the epic. Citing this context in the 21 chapter of Boon, Draupadi shows her disagreement towards Yudhistira's over humbleness towards the then of Hastinapur Dhritarastra. She was surprised to see how her husband the most truthful and intelligent Pandavas could show gratitude to the person who has planned to kill then once.

“Whenever the blind king made a great show, of embracing my husbands and calling loudly on the gods to shower them with good fortune.” He blessed me also with such platitudes as may you be the mother of a hundred sons, or May your wedding sindura forever shine on your forehead.( We knew, of course, that he’d like nothing better than to have the entire Pandavas ancestry perishing)” (POI, 129). Draupadi raised a sharp argument on King Dhritarastra’s moral conscience. “Was he a saint, or merely lacking in common sense?” (POI, 129)

Here in the modern version the Draupadi of Chitra Banarjee has questioned the rightfulness on Gandhari to be blind folded. She shows strong argument that, when a man is impairment with physical traits his wife being his better half should show him the accurate path in life. She claims the blind folded idea of detriment irrelevant and imprudent. To quote:

“At first I dismissed her as docile and overly traditional”. (POI, 120)

Behind the borders to be welcome Draupadi still knows how to compliment her identity as a princess, as a queen and as a mistress of the earth’s greatest dynasty, She has never complained about the luxury that she lost rather she has praised her husbands for their capabilities as a strength she was always there in the thick and thins of the Pandavas. Praising her husbands she utters

“I saw my husband too differently. They were a unit together, five finger that complimented each other to make up a powerful hand – a hand that would protect me if the need arose. A hand that had gifted me this beautiful palace. Wasn’t that sufficient to be thankful for?”(POI, 148).

The self-respect for a woman is important to be identified as an independent individual in the society .Draupadi has never claimed herself as a weak, ignored, and disgraceful woman of her time. The ancient epic shows her calm and moderate nature but has never focused on the strong suit as she gives her patience, tolerance and losses a great clap. She is not only claiming her privileges but she is conscious enough about her responsibilities as a wife.

“I’d played a 22 crucial role in bringing them to their destiny. I’d share their hardship in Khandav. I’d helped them design this unique palace, which so many longed to see. If they were pearl, I was the gold wire on which they were strung” (POI, 151).

She raises a sharp opinion on patriarchy, she remarked about the tutor's idea on reincarnation. According to Draupadi of this modernize epic there should be a world free of male demands and orders. Cited,

“Dhri's tutor was of the opinion that virtuous women were sent directly into their next birth, where, if they were lucky, they reincarnated as men. But I thought that if lokas exists at all, good women would surely o too one where men were not allowed so that they could be finally free of male demand” (POI, 155).

In Vedavyasa's Mahabharata, Draupadi has been portrait as a persecuted queen, her rages for the dishonours has not been tinted. The retelling “Palace of Illusion” Divakaruni Banarjee has thrown light on the retaliation that emerged for Kaurava , in Palace of Illusion Draupadi is not a wife who is begging for her privileges, here she ensures a strong promise to herself for originate a fire of revenge inside her husbands. She endures the dishonor, she questioned but she has not acted in a rebellious way in Vyas's Mahabharata but Divakaruni's Draupadi does. The game of dice made Yudhistira became the slave of the Kaurava king and he even lost Draupadi also in this gamble.

The Kauravas having won, Duryodhana ordered that Draupadi be dragged into the court. The Pandavas bent their heads in shame. Yudhishtira now knew what an unjust action he was guilty of. But it was now too late and regret was of no use. When Draupadi heard this news she was dazed. But instead of meekly obeying her husband Yudhishtira, she sent back a query which none could answer. She questioned her husband Yudhishtira, if he had pledged her before or after he had lost himself in the gamble. She argued that if he had pledged himself first, he had no right over her as he was already a slave.

She later challenged the game as illegal as she argued that Duryodhan, a Kaurava, had not placed his brothers and wife as a matching stake. Mahabharata tells us how the assembly started to hiss loudly when Yudhishtira staked Draupadi. Plausibly the ownership of the wife by the husband was recognized but not respected in society. The Ramayana preaches that there is no greater gift for a man than his wife. But the phrase gift to a man gives the impression that the wife is merely an object to provide happiness for the man. Draupadi can't diagnose her situation there in the court; her inner voice piercingly asked her about the identity she bears.



“I’m a queen. Daughter of king Draupad, Sister of Dhritadyumna, Mistress of the greatest palace on earth. I can’t be gambled away like a bag of coins or summoned to court like a dancing girl” (POI, 190)

Here she can felt the alarming voice of Dhai maa, a woman who is fully engulfed by the idea of male dominance and women subjugation. Once during her stay in the maternal home she has been taught to be the shadows of her husbands not to stand forward them. Again quoted from the chapter

“The wife is the property of the husband, no less than a cow or a slave” (POI, 190)

She also raised question on the credibility of the Nyaya Shastra, in the court she was not ashamed to prove her integrity, and with a pathetic appeal she asked all the elderly scholar of Hastinapur to turn the pages of Nyaya Shastra where she reminds them

“If per chance a man lost himself, He no longer had any jurisdiction over his wife”. (POI, 194)

She derived the underlining meaning in the different dimension that if a man is losing the authority over his wife then from then the lady is an independent individual no one can chase her for their entertainment or benefits. At last, the fact that Draupadi stands fairly apart from her five husbands is brought tellingly home when not even Sahadeva of whom she took care with maternal solicitude, nor her favourite Arjuna - remains by her side when she falls and lies dying yet unprotected, on the Himalayan slopes during their journey to heaven in Parva of the Mahaprasthanas.

It is said, however, in some analysis of the Mahabharata that only Bheema, at such a stage tried to save her from her fall from the cliffs by extending an unsuccessful hand to catch her. He failed and Draupadi fell to the ground below and was dying a painful death when Bheema came to her side, consoled her and remained by her side till she eventually died. During these last moments, it is said, Draupadi realized the futility of her undying love for Arjuna and felt the selfless and unconditional love and support that Bheema had provided her at each moment in her life and repented the fact that she could never reciprocate the love of Bheema in equal terms.

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## **Chapter: 4**

### **Conclusion**

The selected work of Chitra Banerjee Divakarunri reflects the gynocriticism in their work as portrayal of woman as protagonist and reflecting their condition, giving women their voice. Women are usually marginalised in most part of the world. Gynocriticism raises the issue of mainstream male literature and its sightlessness to gender, female writings and their relationship, dialectic between women and male principle and the utter need of portraying female principle and their perspective. Chitra Banerjee believes in the notion of women's self-identity in a larger society and has pictured very well. Mythology, antique sculptures, folk tales are the reflection of historical culture and traditional base of a society. Concluding the topic of retellings, these are the very common practices in Indian literature to rewrite the myths in different verses.

Most of her work draws an exquisite and sophisticated web of family variance image in reader's mind. She has a special eye on the characters that are pioneer and courageous rather than refugees and outcast. She exposes the Indian woman sojourning abroad and her struggles to fit in the overseas society. Fight of women to proclaim their liberty and freedom in the world which oppresses her and has lower limit for her because of her gender is one of the chronic themes of her works, protagonist's fight with the unsympathetic and complicated world to achieve what they deserve and what they are meant for.

The main concern of gynocriticism is also to uncover and reveal the feminine experience in pre written text or history. Revealing the feminine subjectivity in thinking oneself in outer world, giving women their voice, putting up their perspective about the events going around. Chitra Banerjee is a gynocritic, she re-wrote two major Sanskrit epics; first the Mahabharata and then Ramayana in Draupadi's and Sita's perspective respectively. Both of them were written by great author and maharishi Ved Vyas and rishi Valmiki, the time when only men used to write. Because women never even thought of writing because they dedicated their life to their husband.

Chitra Banerjee has written these two books, in which Draupadi and Sita is protagonist. It is them who sacrificed a lot. In both of her books she talked about the various women characters that were overlooked. It is about women's struggles to retain autonomy in the world that privileges men. In her book Sita is a very strong character, who takes stand for

herself. Unlike Ramayana, where Sita is calm and composed, an ideal woman, one who has all the good qualities in the world, an obedient wife. Chitra Banerjee thought of writing a novel by putting Draupadi in forefront of the action. Uncovered the story that lay invisible between the lines of the men's exploits. She wanted to write about her joys and doubts, her struggles and her victory in the end, her heartbreak, her accomplishments, her feminine perspective of watching the world around her. This is Draupadi's perspective of Mahabharata.

She has strongly portrayed both of her female characters in their respective plays, many women like us must have thought once in a life that why female characters in the great epics are just supporting characters to the men. Women in that age were meant to be men's companion, to follow him and take care of him. They were not supposed to lead the line. Both of her books follow the gynocriticism. Which makes her Gynocritic in today's era, by giving women a voice, by having feminist point of view while reading a pre written historic text.

Women at that time were epitome of sacrifice, patience and tolerance, as the silent sufferers of all the injustice and miseries that fall upon them. But women writers in today's era are much likely to get successful in bringing out their perspective. Female writers in contemporary world raise their voices against the injustice and putting their own self in the shoes of characters they try to write about the change in their perspective and the thought process of the reader. By recreating the characters and retelling their stories by portraying them a strong and independent lead by expressing their opinions and choices.

In Banerjee's work the protagonist is usually the reflection of her own life, her characters very well know how to survive the social cruelty and the violence imposed over them being a woman and they are called to be survivors of them all. She is very well acknowledged what readers want, her writings are usually uncomplicated and is appreciated by readers of every culture and region.

She is a remarkable example in feminist writing by giving voice to the overlooked and unheard issues of women in today's era. She offers a glance of the exasperated Indian women belonging to the different strata of society.

She believes in rewriting the Indian customs and history according to the women's vision and perspective. There was a time when women were restricted to write, when we talk

about Hindu Mythological Books, Epic and Purans all of them were written by men, idolising and worshipping men.

The story of this epic is retold from Draupadi's point of view in the novel. She observes and feels the behaviour of other persons whoever comes in her contact or affects her life in any way. The female characters like Kunti, Gandhari, Amba or Shikhandi were very powerful and strong ladies in their roles. Though they have to suffer a lot in this male dominating society, we cannot ignore them as subordinate characters in this epic. They play significant roles for changing the course of incidents in this epic. Marriage locks them in this patriarchal society and makes their feminine autonomy very limited. So the novel *The Palace of Illusions* is an enthralling account of our myths, history and ideal mythological women characters representing them as strong not weak personalities.

Here in this paper the character which is in focus are the female characters. Women are the most influential part of the background but subjugated for long. I would say, Woman's voice was heard all through the ages however just in the tunes sung to highlight the otherworldly longing in the verses and the energetic affection melodies. Indian ladies for long have been enclosed in the agony and enduring of standard society. The voice of lady in the public arena is yet to be listened; however ladies in India have been sufficiently blessed to involve high and fair places of force. Ladies are yet to free themselves from the preposterous convictions of Indian culture. It can't be denied that there are clear contrasts in the middle of male and female dispositions and this distinction would show in everything to which both genders turn their hand. By knowing all these women have to raise their voices against this patriarchal tradition, where we would find literature analyzed on the basis of its own merits and not on the basis of gender.

To prove the point of freedom of womanhood and individuality the retellings are the distinctive and effective steps. Here in two of the discussed books, Divakaruni Banerjee's novel *The Palace of Illusions* retells the Mahabharata through the eyes of Draupadi. Its significance for Hindu Studies lies mostly in what it lets us know of the epic and its relevance to the modern women's life and to the society as well. This book is exceedingly effective as a rich study of the intricacy of sex and sexuality, fairness of judgment and demand of a woman for her soft desires in the Mahabharata. The book's great prologue to the verifiable milieu and optional grant on the epic will be exceedingly available for the progress. The adjusted system will be an appreciated expansion to experts of the Mahabharata, as well as to those keen on Gender Studies and the contemporary issues of Hindu ladies.

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**A PROJECT ON**  
**SOCIAL PROTEST IN GEROGE BERNARD SHAW PLAY**

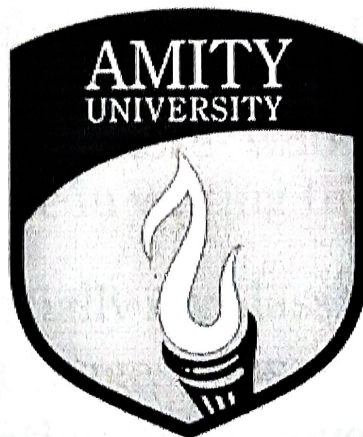
**A PROJECT**

Submitted in partial fulfillment for the award of degree

**BACHELORS OF ARTS**

**IN**

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**AMITY SCHOOL OF LANGUAGES**

**AMITY UNIVERSITY RAJASTHAN**

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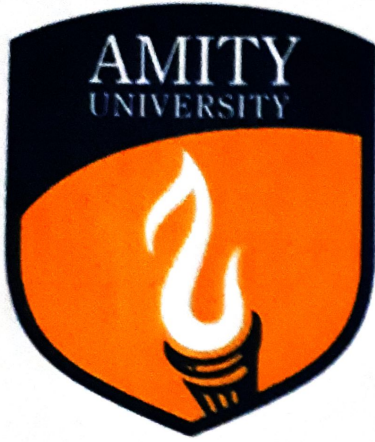
**Submitted by:**

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# **SUMMER PROJECT**



# **AMITY UNIVERSITY**

**Term Paper**

**On**

**Socio-linguistic aspects in G.B Shaw's Pygmalion**

**Submitted To:-**

**Dr. Kaushal Sharma**

**Submitted By:-**

**Oshi Grewal**

**B.A.(Hons) English, Semester 3<sup>rd</sup>**

A dissertation on  
**“Complexities of romance depicted in films over the years”**  
in partial fulfilment of the degree of  
**Bachelors of Arts**  
**in English Honours (Semester 6)**



**Amity School of Languages**  
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**Year: - 2018-2020**

*“The essence of romance is uncertainty”*

*-Oscar Wilde*

## **ABSTRACT**

This dissertation analyzes a macro understanding of how romance has been depicted in the world of cinema through the years, focusing on the major demographics of this depiction, its impact on the literature and society of the time period in question, and the overall importance of this depiction with respect to providing a synthesized layer of depth towards the story arc in movies and how it finally evolved into an independent genre spanning decades of both social scrutiny and theatrical entertainment. To accomplish a diverse set of demographics and analytics, the study will focus on analyzing movies spanning a variety of different time periods that include a diversified set of romantic depictions.

The main areas of interest of the study include proximity, abstinence, story progression, social validity, innuendo, and gender roles. These topics will be analyzed based on the films included within this dissertation, as well as the inclusion of popular peer-reviewed researchers theorizing the inclusion of romance in cinemas to further add theoretical integrity towards this study. Since the movies included will span different time periods, the study will conclude with pooling major observations of romantic behavior done in the study and link them to specific social and literary movements of that particular time period to provide a relatability and impact factor towards the observations of the study.

The study includes the critical analyzation of three major films, i.e. *Titanic*, *Brokeback Mountain* and *A Star is Born* spread across different time periods of their release as a source to tangibly recreate the present socio-political conditions when these films were released, and gauge both the positive and negative effects the popularity of these films had over the time intervals after their respective releases. The dissertation utilizes these movies as a way to understand the impact of complexities of romance and how the genre changed over the years with respect to the actual idea of love being reformed in the society along the passage of time, and critically evaluates the sustainability of these changes while discussing the intricacies of the romance depicted in these movies at length.

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## INTRODUCTION

Since the dawn of time, humans have been fascinated by pictures. We have utilized images as a way to carve out the social intricacies of particular time periods through a representation of us and our direct and indirect environments to provide contextual tangents to our society and intricate a visual representation to our community's history. Be it the carvings on the cave walls or a movie by Tarantino, we as humans have always dwelled into explaining our sociopolitical surroundings through a form of visual media. Millions of historical significances are buried deep within our memory solely because of visual mediums like these that have provided our imagination an easier way to recreate history and relive the events that shaped the world we currently inhabit and treasure.

The importance of images and visual media is a great segue into how we can decipher the monumental impact of cinema and film in humanity's history. Even though films are relatively young when compared to the dawn of mankind, the first instances of commercial film being the short films of Lumiere brothers screened in Paris in 1895, the world of cinema has changed the world as we know it on countless different occasions. Even when movies are not playing an active role in changing our society, the sheer entertainment value of films have shaped a connection between different communities in the world, acting as social bridges between geographically distant peninsulas and helping people understand each other on a molecular level. The power of cinema is an unrivalled literary phenomenon that has been felt across the timeline of history for centuries, and its incredible ability to reflect and invoke human emotions within us has been proven extensively.

One of these emotions that has been recurring in films since its early beginnings is the complex emotion of love. Literature has proven time after time how difficult it is to pen such a deeply rooted emotion on ink and paper, but to show it on a screen is a feat of its own. An emotion that has defied all logical values of time and space, an emotion that is truly responsible for the birth of our civilization. The feeling of love is so deeply embedded in us that it is difficult to explain it even after centuries of evolution and cerebral development.

Romance is a concept that has existed in the literary world for centuries and still remains one of the most exceptional and widely debated genres to this day. All of this is due to the sheer amount of popularity that is associated with romance, and how it possesses such an infinite amount of emotional and artistic integrity that is difficult to not fall in love with the subject

matter. Love is still an alienated concept on many levels of our society, wherein writers and filmmakers are still coming up with new ways to express the feeling of love on a piece of paper or a theatre screen. Coupling this with the onset of technology has helped this translation greatly, but the moment a movie supposedly nails the idea of romance, our fast paced society changes it's meaning completely owing to other socio-political and pseudo-psychological demographics that forces us to adapt the idea of love and affection to fit our constantly updated lifestyle.

This increases the challenge faced by filmmakers to create a romantic art piece that is not only accurate but sustainable as a representation of love in our society. This gives birth to new ideologies about romance that is widespread in our generation, and how even though we seem satisfied with modern love, there is a large group of people in our society who suffer to bring back old love that the likes of Byron and Tennyson raged about. This is why romance in cinema is destined to be this complex maze of emotions that changes with the passage of time and ensures that people are entertained with the newly updated guidelines of romance over the years.

Signifying such an emotion has created barriers way before the age of cinema. In the times where propagating your thoughts and emotions were done solely on a piece of paper or manuscript, the feat of explaining the meaning of love was solely achieved by the likes of Keats and Shakespeare. Romance, a word that has changed it's meaning many times through the course of literary ages, is till defined as "a feeling of excitement and mystery associated with love". Even after all these years of writing millions of sonnets, dramas and compositions about love, its still defined as a mystery. This mystery associated with the idea of romance is exactly why portraying love on the big screen poses a challenge of biblical proportions to anybody who dared to take it.

The movie titles included in this dissertation are a testament to some of the best examples of how filmmakers took this challenge of depicting romance within films and carried it out to an exceptional level of detail and accuracy. Films like the *Titanic* are a testament to a romance lost in time, where the people involved in it's birth were the only one that were responsible for it's consequences. Jack and Rose are put up with the likes of Romeo and Juliet because of the same reason, they showcased the world a love so pure and fearless that we were helpless but be mesmerized and starstruck by it.

*Brokeback Mountain* is another great example of how much romance changed just after a few years. Following the spectacle that was *Titanic*, *Brokeback Mountain* was very well a pet project to adapt a movie from a short story wrote in 2001, and the movie's release soon sparked a controversy so wide and global that it changed the history of the world as we know it. What was once deemed illegal and punished by death sentences is now an everyday social community that is accepted all around the world. Love is love, and a large part of the credit goes to movies like *Brokeback Mountain* that showcased and represented the gay community in such a spectacular fashion. The movie changed the way people view the community of gays and transgenders, opening a dialogue between the two on a molecular level and helping the gay community to debate their freedom by utilizing the movie as an example. Romance like this is truly a generation defining manner of depicting love on the big screen.

Another aspect of romance comes in the form of how we view some people as icons and not humans. This is where we ridicule and bully the people we once idolized for their mistakes thinking that they can take it, while in reality their human sides are capable of giving up in a way we never could even dream about. *A Star is Born* is one such piece of the puzzle that is pop culture, defining how romance lives in every manner, and how human the people we idolize really are. Being the third remake of the film, *A Star is Born* still managed to detach from the herd of generalized rom-com that run rampant in the industry today, and provides a fresh take on a timeless romance. It's movies like these that make the world of cinema an enchanting ever changing world of vivid genres that never settles on the traditional ideas of a genre like romance that other inferior people label as "played out". For geniuses like Cameron, Lee or Cooper, romance is still alive and astonishingly exciting.

## **BACKGROUND**

Romantic cinema generally comprises of the affectionate involvement of one or two protagonists who display the journey their love takes them through, with the inclusions of periods such as dating, courtship or marriage. A focused romantic film will concentrate on the love story as the main central plot, and the story's narrative will progress keeping the love story as its top priority. Barring the very early commercially available romantic flicks, most of the movies also involve the obstacles the main character(s) in the movie faces in the progression of his/her/their romantic endeavors, and the films generally include very strong and intimate portrayals of their relationships as a way to signify love and relate to the audience and to conduce emotion.

The themes generally consist of love at first sight, forbidden love, sexual or passionate love, young love, tragic love or platonic love. The movies generally tend to end on a happy note that is portrayed by a reunion or a final kiss to induce a more dramatic ending and to showcase an emotional finale to the saga, leaving the audience for wanting more. Even though the sheer portrayal of romance in cinema has changed drastically with the passage of time, most of the basic themes are still prevalent even today, as they have been proven to reach a most of the targeted audience and are more susceptible to induce an emotional response from a large part of the general public and critics.

The experience of many patients with borderline personality is intense and kaleidoscopic. These qualities may be represented in film in ways that reflect and convey their essential features that are less readily captured in words. Quentin Tarantino has produced a trilogy of films that bring to light and to life the borderline experience. We use these movies to illustrate and discuss five key borderline themes: the fluid nature of drive derivatives, the discontinuous experience of time and space, the conflicted search for an idealized parent, antisocial distortions of the superego, and the organizing and stabilizing function of a central romantic fantasy (Ross, 30.3 (2002)).

After countless debates between scholars and historians, the literary classification of romance in cinemas has been divided into two major groups in accordance to all the major films that have depicted the genre of romance in the past: -



**Romantic Dramas:** - These generally are films that depict romantic love with hindrances or obstacles that keep the main characters apart, and the movie revolves around how the lovers overcame these obstacles to be together. These movies generally utilize its direction and narrative styles to induce the feeling of pathos and empathy from the audience, with a focus towards the darker tones to make the climax of the movie that much more uplifting and satisfying for the viewer. Romantic dramas generally rely on darker tones and moods to induce an emotional response from the audience.

**Romantic comedy:** - These films generally consist of a lighter tone with humor utilized as an icebreaker with the audience to indulge their interest. While the love story revolves around overcoming the obstacles in this sub-genre too, the direction and scripting is usually made so that the main characters are able to surmount these obstacles easily. The humor utilized is mostly situational and verbal instead of slapstick to ensure the film holds a generic serious tone with the audience in homage to inducing the appropriate emotions from the viewer for the romantic side of the film. Romantic comedies generally rely on lighter, more uplifting tones and moods to induce an emotional response from the audience.

While there are many other sub-genres of romantic cinema like romantic action, chick-flicks, romantic fantasy or “bromantic” comedy, these two genres are universally accepted as the most utilized and recurring sub genres of this segment of cinema throughout the ages, and thus hold more importance than the other, relatively niche genres. Another aspect of the romantic depiction in cinema can be categorized as romantic series, which are films shot as an elongated series usually meant for television and consists of a variety of different genres combined to provide a subsequent chronological form of narration towards the script, and is a widely popularized form of media consumption around the world.

The movies that will be included in this thesis will range from a variety of cinematic classics to define romance throughout the recent modern age of cinema, and will talk about how these movies inspired or reflected the sociopolitical geography of the time periods they were released in. All of these movies circle around the common theme of romance and estranged lovers, and touches on social and mental intricacies multiple times in their runtime as a way

to showcase a layered approach to its central idea of romance and also to spark interest from a diverse set of viewers and ensure a better and more vivid response from the critics.

Romance, being one of the most widely popularized genres of cinema to this day, can help us provide context on how cinema has impacted sociological factors. It can also help us gauge how movies have helped start and/or promote different literary movements over the course of time, a phenomenon that is a central focus of this study and will be discussed extensively in adjacent to the aforementioned romantic demographics to provide the best overall analyzation of how romance impacted the world of cinema over the years.

The inclusion of intimacy in the genre provides a greater form of refinement and interest from the viewer. This behavior has been discussed and critiques in great lengths by researchers in an open forum. A great example of this comes in form of Truffaut's psychodramas wherein John Orr explains how "The impasse of intimacy is at the very core of Truffaut's psychodramas. His modernism revolves around different ways of expressing it. Truffaut's most powerful chronicles of adult life emerge out of this sensibility in *Jules et Jim*, *La Peau douce* (1964), *La Sirène du Mississippi* (1969), *Les Deux Anglaises et le continent* (1971), *L'Histoire d'Adèle H.* (1975), and *La Femme d'à côté* (1981), films where the impasse of intimacy is overwhelming and the passionate triangle, in all its subtle varieties, has a haunting quality which lingers on in the imagination long after the film has ended." (Orr, 2013)

All of the three movies included in this dissertation were genre defining classics that were received in outstanding splendor and cherishment by their respective box offices and were a significant part of cinema history that continues to this day. The dissertation starts with reviewing *Titanic* (1997), a tale of two lovers breaking society's barriers of economic classes and money to stay together in a backdrop inspired by one of the most deadly and infamous shipwrecks to ever occur in the world of commercial cruises.

The second movie is the incredible *Brokeback Mountain*, a movie that single handedly shook the foundations of Hollywood and the general public by its extremely blunt and transparent representation of the LGBTQ community around the world, and is still to this day one of the most quoted torch bearers of the homosexual community who owe and trace many of the positive legal developments benefiting their community to the release of this picture.

Last, but certainly not the least, the dissertation analyses *A Star is Born*, a box office shattering tale of two lovers who defy the scorched selfishness of showbusiness to carry a romance that inevitably breaks in a catastrophe, but in many ways, never really ends in the entirety of its runtime. Utilizing such a diverse set of movies ensures a more realistic and vivid representation of how romance in cinema changed over the years and how these intricacies changed the world of literature and society for the better. It also ensures that we analyze the genre of romance by pitting it against the socio-political construct of love and generalize the effect of both of these factors to understand love depicted in movies more accurately. Including well revived popular titles like these provides context on the types of movies that were enjoyed by the people of that specific time period while also helping us to gauge the after effects of the film by analyzing the literary or social changes the release of the movie set in motion. Critically acclaimed masterpieces such as *Titanic*, *Brokeback Mountain* and *A Star is Born* are thus excellent choices to critically analyze in this dissertation.

Classics like these are a testament to just how a film spanning a couple of hours set a chain of events that can ultimately lead to people uniting and bringing a fresh form of ideas in our society, spread awareness about issues, or just utilize the movie to voice out our own pain about issues ranging from heartbreaks all the way to legalizing homosexual unions around the world. They are a documentary of struggle, hope and era defining social qualities that provide context on the journey our civilization has had to this day and defines the role of romance and cinema in our society's formation. They truly are a prism through which we see the world and exist as a wormhole through which we can enter different eras of our society while sitting on a piece of red upholstery.

## MOVIES IN FOCUS

### 1. TITANIC (1997): -

*“Now you know there was a man named Jack Dawson, and that he saved me in every way that a person can be saved. I don’t even have a picture of him. He exists now only in my memory.” ~Rose*

Imagine a movie that defines an entire era without ever explicitly talking about it. A movie that changed romance depicted in the movies forever, that in its 195 minutes of runtime depicted a romance so intricate, so beautiful, that it defined the genre for the thousands of movies that followed it which attempted to capture the same romantic chemistry *Titanic* managed to perfect in a truly incredible manner. James Cameron, the Canadian director who will later on continue to direct “Avatar”, told the world that Cameron's inspiration for the film came from his fascination of shipwrecks, and how the central idea behind *Titanic* was to recreate a terrible tragedy to create an incredibly emotional juxtaposition for a romance that will always stand the test of time.

The final product was such a masterpiece that *Titanic* broke all possible records of the box office and upon its release on December 19, 1997, became the first film to reach the billion dollar mark in commercial revenue, a record that remain unbroken until the release of Avatar, another exceptional masterpiece directed by the same beautiful mind of James Cameron. In total, *Titanic* grossed a worldwide revenue of \$1.84 billion, and was nominated for 14 Oscars and won 11 of them, breaking the record for winning the most Oscars ever by a single film in the history of the Academy awards.

It is seldom that critics and the audience agree on a movie’s success entirely, but *Titanic* was one of those masterpieces that people had a hard time finding faults in. Hollywood reporter reviewed the film as “On its highest level, *Titanic* is no meager disaster movie, greased by generic formula and goosed by big-bucks technology, but it is rather a probing scope of what great feats mankind can accomplish and, in turn, what terrible results these feats can spawn. Fortunately, Cameron lets the film's philosophical seams and girdings show. *Titanic* — and no one will ever forget — is one big, bruising movie that will appeal on different levels to different audiences.” (Bygre, 2017)

One of the greatest reasons behind *Titanic*'s spectacular success is quoted to be the backdrop of an actual tragedy that induced an incredible amount of emotion from the viewer owing to its exceptional historical significance. Steven Biel, a consultant of the movie, talks about how The *Titanic* disaster was not intrinsically meaningful, and how they needed to think that the disaster's resonance is timeless to recreate universal themes of nature, false confidence and the mystery of the sea. The movie also includes hydrophobia, heroism and cowardice as a way to take the edge off the layers of society, politics and culture depicted throughout the movie in an exceptional manner. (Sandler, 1999)

So, what makes *Titanic* such an exceptional cinematic masterpiece? The critics left no corner unsearched in finding how *Titanic* managed to garner such a powerful response from the audience and the verdict was blaringly consensual, I.e. James Cameron had simply made the best romantic film in the history of cinema. Even if we avoid the sheer level of detail in the production of the movie, the extreme efforts that were made in shooting actual shots of the real *Titanic*'s shipwreck and recreating the sinking of one of the biggest cruise ships in the world with camera magic and VFX at a time where "special effects" consisted of two people using fireworks to recreate space rockets was a feat of its own.

The movie was often critiqued for being the most expensive film ever to be produced in cinematic history, a tag the movie wore with proud considering it's astounding commercial success and historical significance. Scholars debate if *Titanic* set a precedent of pouring money into movies to create better cinematic pieces. But personally, I disagree that *Titanic* owes it's popularity to the amount of money spent into it's production. It is as Richard Howells says "There are three remarkable things about James Cameron's *Titanic*: it is expensive, it is predictable, and it is historically schizophrenic. It is these last two features which are, in fact, the most remarkable of the three. At \$200m, Cameron's three-hour epic is the most expensive movie ever made. This may seem remarkable now, but as it will inevitably be succeeded by a continuing string of other "most expensive movies ever made," the cost of the picture will ultimately become one of its less distinguishing features." (Howells, 1998)

But the real magic shown on the screen was the romantic chemistry. Kate Winslet and Leonardo DiCaprio starred in arguably the most important movie in their star-studded careers by showing a romantic chemistry that looked so authentic that any viewer couldn't help but relate to their love story's arc all the way to its gruesome end. Leo and Kate shared an

intimate friendship offscreen which is widely recognized as a reason as to why they could create such a powerful intimate representation of romance on the screen, putting the very idea of “modern love” in question. The movie’s scripting was incredible too, with the scene ranging all the way from the start of the movie that showed how Jack (Leonardo) was a hopelessly poor gambler who won a ticket to the most expensive and elaborate cruise to ever set sail in history.

Rose(Kate) on the other hand hailed from an extremely wealthy household, and came with an entourage of servants, relatives and her mother to enjoy the special privileges of the *Titanic* that were reserved only to the most elite of the classes and came with a hefty price tag that a ‘bum’ like Jack. The movie’s narration is done in a chronological manner, and to add another layer the movie begins with a team of treasure hunters who are after a priceless necklace containing a rare diamond called ‘The Heart of the ocean’. The movie revolves around an 84-year-old Rose recalling her journey that lead to the sinking of the *Titanic*, and the movie is very well a testimony by Rose and the viewer is being shown the movie through the eyes of Rose.

The movie follows the arc of the romance that is sparked in the eyes of both Jack and Rose once the cruise sets on its journey. Jack, a lower-class sketch artist charms the newly engaged Rose with his artistic abilities and overall philosophical personality, and wins over Rose’s heart even though they are both immediately aware about the reality of the matter, and how the vast difference between their economic conditions will cause them a world of pain. In its runtime, *Titanic* is very well an insight on just how much people in our society give importance to the economic diversity of different social classes, and how love is a common denominator in each and every social discrimination.

This power of love is the central idea of *Titanic*, and it’s beautiful yet dramatic representation of the same is the reason why *Titanic* is considered a romantic classic by most critics. The sheer diversity of their classes, and Jack’s journey from being a foul mouthed dirty street artist to a tuxedo draping gentleman is a testament of how people have an incredibly tough time in moving between these social classes we have created in our world, and how these social barriers negatively affect our ability to unite as a species and solve problems that affect us as a species instead of solving them as a fragmented group that discriminates each and every minority in its way.

The book on *Titanic*'s production in conjunction with James Cameron and the movie's production team talks about how the entire idea came into existence. It talks about how (James Cameron) felt a love story interspersed with the human loss would be essential to convey the emotional impact of the disaster. Production began in 1995, when Cameron shot footage of the actual *Titanic* wreck. The modern scenes on the research vessel were shot on board the Akademik Mstislav Keldysh, which Cameron had used as a base when filming the wreck. Scale models, computer-generated imagery, and a reconstruction of the *Titanic* built at Playas de Rosarito in Baja California were used to re-create the sinking. The film was partially funded by Paramount Pictures and 20th Century Fox. It was the most expensive film ever made at the time, with a production budget of \$200 million. (Cameron, 1997)

The movie follows these intricacies of Jack and Rose's relationship to provide an insight to just how many hardships a relationship goes through before they can finally declare its independency. Under normal circumstances too, romantic relationships are scrutinized and critiqued by friends and family, thrown in a public forum and discussed endlessly, while ironically the two people sharing the relationship are concerned only for their privacy and peace. *Titanic* showcases how difficult love can be in the society, and while movies before and after *Titanic* have showcased love extensively, the complexities of romance in *Titanic* is a testament to a more realistic take on showcasing how love can be as painful as it is pleasurable. Rose and Jack's secret romance and their fallout showcases how sometimes romance in real life fails not due to the absence of love or interest between the couple, but because of external forces or characters that are not content with their union and utilize everything in their power to destroy the relationship.

This relationship of love remains quite unspoken with the film, and Cameron does an incredible job in creating a breadcrumb trail for hopeless romantics to scout and understand the romantic values between the two main characters. Be it Jack or Rose, there are multiple scenes in the movie where nobody but Jack, Rose and the audience can identify the level of passion and sexual chemistry in the air, which is a testament to any filmmaker who dreams to convey a message without ever conveying it explicitly. These scenes of intense love and pleasure set in the backdrop of *Titanic*'s award-winning music and soundtracks recreate a love and passion that is impossibly close to what we feel and reflect in real life.

The burst of this dramatic setting occurs in the infamous scene of the *Titanic* hitting an underwater iceberg causing a massive rupture in the ship's hull and the eventual sinking of

the cruise ship. Jack and Rose, unable to procure a life raft, jump into the ice-cold waters of the Atlantic just to be together in their seemingly last minutes. Jack and Rose are certain of their death from the cold waters until they find a door frame wide enough to fit only one person. Jack risks his own life to ensure a helpless Rose can procure a stable float in the water and wait till a lifeboat rescues her. These few minutes of life-threatening struggle are unarguably the most intense and dramatic moments of the movie, where the sheer power of love and compromise are shown between the two protagonists.

While Rose battles the cold and the darkness of the sea, she is concerned of Jack who is still in the ice-cold water shivering from the onset of hypothermia. Jack exclaims how Rose is going to have a bright future with lots of babies and a great husband, and empathetical final words of sorts that are supposed to rekindle Rose's hope that she will live through this ordeal while also indicating both Rose and the audience that Jack is well aware he is going to die in these waters. This finale of the love story of the *Titanic* is a painful and sympathetic whirlwind of emotions that is very well the reason the movie still has such a strong and passionate fan following.

As the legendary filmmaker Steven Spielberg once said, "People have forgotten how to tell a story. Stories don't have a middle or an end anymore. They usually have a beginning that never stops beginning". *Titanic* is truly one of those timeless romantic masterpieces that never really ended its grip on people's hearts, and this story of love had, has and always will be one of the most important and incredible additions to the genre of romantic cinema for generations to come.

## **2. BROKEBACK MOUNTAIN (2005)**

*"I wish I knew how to quit you." ~Jack Twist*

A movie that was adapted from a short story written in 1997 of the same name changed paved a path to a movement in Hollywood that proved how representation of homosexuality in feature films can be commercially and critically successful if done right. *Brokeback Mountain* was a pet project of legendary director Ang Lee who moved earth and sky in hopes of adapting this beautiful short story into one of the first and only feature films starring A grade actors in a movie based around the theme of homosexuality. The movie is a testament of greatness across any and every manner of cinematic history, with incredible directing and storytelling being married to exceptional acting by two of the best actors in that time period,



I.e. Heath Ledger and Jake Gyllenhaal. It's a story of forbidden love that feels more real than ever because the love they portrayed on the screen was, in many ways, forbidden in the society at that time.

For decades, the cinematic industry have condoned and cringed at the thought of bringing socially discriminated topics like LGBTQ and homosexuality on the big screen in the fear that the audience members at the end of the day will never adopt these ideologies and be comfortable in watching a film they spent time, money and effort into, making movies like these being reduced to thrown around as “too artsy” or “not commercially viable”. And this is exactly why the success of a movie like *Brokeback Mountain* was necessary to integrate a precedent within Hollywood of how representing such a brave and incredible community on the big screen can fill up theatres and be critically acclaimed as one of the best movies of the generation around the world.

The journey of the movie is truly a thing of beauty and provides an insight on how a movie so pure and virgin came into existence in the first place. *Brokeback Mountain* holds no punches in demonstrating what it was made for, a masterpiece in ode to homosexuality. Cynthia Barounis explains how “The popularity of these two particular films, the author suggests, demonstrates a powerful cultural backlash against those representational histories that have conflated feminization, male homosexuality, and disability. Both films successfully demasculinize their subjects, celebrating queerness and disability as the inevitable product of the hypermasculine body. But, ironically, the rhetoric of masculinity that these narratives share is also the source of their antagonism.” (Barounis, 2009)

Premiered at the Venice Film Festival and subsequently released on December 2005, the movie was an instant hit, garnering a whopping \$178 million against its \$14 million budget. Even after its release and incredible audience and critic response, the movie was banned from release in many regions due to its “full-fledged representation of homosexuality”, a perfect example of how important the movie truly was to change these narrow-minded shallow beings and act a torch bearer for the community. *Brokeback Mountain* continued to win the Best Picture and Best Director at the British Academy Film Awards and also received eight Academy Award nominations and won three—Best Director, Best Adapted Screenplay, and Best Original Score. It's nominations also created an outspoken controversy when it lost its Academy Award to a seemingly inferior movie “Crash”, causing a heated debate of

indications that maybe the judges discriminated against the movie due to its representation of gay love.

Well the bigoted academy judges were not wrong on their argument about the representation of gay love in *Brokeback Mountain*, because the movie represented such a powerful and incredible passion between its two main characters Ennis Del Mar and Jack Twist that it was hard not to relate to the romance in the film irrespective of the viewer's sexual orientation. The sheer brilliance in the direction of the film by Lee makes great strides in the representation of passion without words, where the frustration of the two cowboys with a bluntly discriminative society is apparent to the viewer even when it isn't necessarily outspoken in the movie's 134 minutes of runtime. Enlisted as sheep herders by a seemingly homophobic trader, Ennis and Jack move to the mountains where they herd the sheep on a daily basis and keep each other company. This seemingly work acquaintance soon turns into a love affair one night, and they both are portrayed shocked as if they know they have a tough path ahead of them in keeping their love a secret to a discriminative society.

This ideology of utilizing pop culture to influence real life social movements is not new. Governments and activists have harnessed and utilized the power of cinema for years, be it war-enlistment films glorifying the romance of patriotism and love for our country to send men to die in an illogical egotistical feud, or social massacres like Kony that made people spent million of dollars into a scam based off a YouTube video. But these miscellaneous negative sides of the pure influence of cinema are shrouded by the immense positive aspects of how movies brought a positive change in the world through their incredible ability to showcase a lifestyle through a cinema scope lens. *Brokeback Mountain* is one such example of how the immense power of cinema could be harnessed in face of positivity and great causes. Ang Lee managed to direct a film that changed our entire ideology about the gay culture, making the suffering caused within the community a mainstream debate and putting us in the court for discriminating against an amazingly vivid part of our society that was very well not given the importance it truly deserved.

A large portion of the movie's success comes in form of its excellent casting. Gyllenhaal and Ledger do their roles incredible justice and are in perfect in depicting the layers of their characters in a way that makes the viewer's job of believing in the movie's fictional ever so easy and non-cumbersome. Dwight A. McBride in his journal rages how "Heath Ledger (as Ennis Del Mar) and Jake Gyllenhaal (as Jack Twist) both cut a ruggedly handsome, white,

masculine, straight-acting (they are both on the "down low," after all) ideal in the parlance of the gay marketplace of desire. These characteristics account for a large part of the film's appeal among gay audiences. What gay man doesn't find two cowboys (a masculine category that is fodder for fantasy if ever there were one) getting it on in the heartland of America appealing? Indeed, since its release, *Brokeback* has been articulated more often than not as a "love story" about two characters who happen to be gay cowboys. And we know how much the United States loves its love stories. (McBride, 2007)

One of my favorite aspects of the movie is the fact that both Ennis and Jack are cowboys who are portrayed to have that fake sense of ego and masculinity that is rampant to this day in our society. This makes for a seemingly overtly serious and often hilarious circumstances when both of the main characters stifle their affection towards one another on the account that they need to keep this false sense of masculinity intact. Their behavior often derives as a couple who is trained since birth by the society that homosexuality is a sin, making them both feel like what they are engaged in is not pure love but a sin that they need to hide or bury deep within their layers of masculinity in fear of being socially outcasted for their sexual orientations. Ang Lee manages to brilliantly contextualize how a majority of people belonging to the LGBTQ community hide their sexuality from the public in fear of being discriminated by the society. This feeling of wrongfulness is apparent throughout the movie, and it is bluntly apparent to the viewer that the villain of the movie is definitely the society and the people Ennis and Jack reside in.

The movie was destined to be the voice of the LGBTQ community long before it was ever released. James Keller, a social researcher, talks about how even before the film was set to release in 2005, *Brokeback Mountain* as a short story came in a cultural space that people enjoyed and celebrated profusely, and the short story did rounds in Hollywood for years before it's final production. People raved about the confidence and courage of Ang Lee to produce and release a film that touched on a topic that was still not being discussed in an open forum in households across the world. Depicting same sex graphic scenes and just to walk down the road less travelled in Hollywood often results in the destruction of entire careers, and the mere fact that Ang Lee thought that this "gay cowboy movie" will be an amazing ray of hope for the gay community around the world to own up to their own desires and demand freedom makes *Brokeback Mountain* anything but just another art film. (Keller, 2008)

Another major aspect of the movie is how both of these characters part ways after the herder who enlisted them senses that they are both engaged in an affair and fires them from their jobs. This makes both of them part ways and thus starts a story of Ennis and Jack of burying their true sexual orientation and living a “normal” married life in denial. The movie excellently drops hints into how both of the main characters in the movie have trouble in engaging in sexual relations with their respective partners because of their true sexual orientations, and only the viewer is able to gauge the reasons behind their marital problems.

The different geographical landscapes that the movie functions in depict the mood of the movie to a great degree (Tuss, 2007). Ang lee does a brilliant job in depicting the love and romance between the two main characters through scenery and still voiceless parts of the movie, be it the rocky mountains they first dive into their affair or the platonic still lakeside where they finally end it. The setting of the film emerges as a character of its own, depicting beautifully what really is going around inside the heads of the two cowboys through the entirety of the movie, making it seem a realistic art piece with layers to unravel.

Ang Lee’s tragic love story was released in the late 2005 and is in many ways an American story in accordance to its depiction of old age cowboys and the film being set in Wyoming in 1913. But although the movie is demonstrably set in American soil, the socio-cultural repercussions of the movie were felt in Australia, where the movie’s release coincided with “Australia Day”, a phenomenon critics believe was not a coincidence (Boucher, 2008). The movie’s release and it’s heavy Australian and English cast opened a forum in Australia to talk about hot socio-cultural topics of gay culture and the LGBTQ community. Australia was often described as a leader in the gay-cowboy culture, and depicting the same culture in such a strong and beautiful manner made the Australian gay communities to believe that they were not alone in their struggles with recognition, thus providing a better way for them to ask for the rights and freedom they always desired in the first place.

Jack is shown as a more affectionate and braver counterpart than Ennis throughout the movie. Even at the start of their affair, Jack asks Ennis to move into the ranch together and start a family, but Ennis in fear of the society and his own marriage declines Jack’s offer. He is shown as an adamant and slightly egoistic man who never accepts his sexuality and is overtly shown as a person bounded by social boundaries. Jack on the other hand marries a waitress and continues to engage in homosexual activities with other men, hoping to one day coerce Ennis into leaving his marriage and starting a life together.

The movie's climax comes in the form of Ennis learning about Jack's demise through a postcard after which he promptly calls Laureen, Jack's wife, and learns that he was killed in an unfortunate tire-changing accident. Ennis is shown to imagine Jack being beaten to death by a group of people who found out about Jack's true sexual orientation. After which, Ennis visits Jack's parents where he finds a bloodied shirt from their time at the shepherd job. He cries into the shirts, exclaiming "Jack, I swear".

While this scene might be the supposed climax of the film, and is surely to induce a very dramatic end to their emotional journey, many critics believe that the actual high point of the movie is inadvertently Jack and Ennis's meeting at the lake where they went to seasonal fishing trips, a cover for them to meet with each other on an yearly basis. On their last fishing trip, Ennis is shown exclaiming that he will not be able to come to the trip again as he is afraid, he might lose his job. Jack, the emotional lead of the movie is seen opposing this as this might very well be the end of their love affair, the seasonal fishing trips being a last resort to escape a judgmental society and spent some quality time together.

The scene ends when Ennis begins to cry, Jack tries to hold him, who momentarily objects, but they end up locked in an embrace. This is possible the central part of the movie, as the love shown in the film is supposedly one sided where Jack is reaching for a relationship that Ennis condones. But this embrace of Jack and Ennis showcases the pure love they shared for each other throughout the film, and how both of them were just restricted by an evil society that barred them from expressing their love to one other on the grounds that it wasn't the "right thing to do". It is the sheer idiocracy of the society depicted in the movie that made it so influential for the LGBTQ community to fight for their rights and freedom, a monumental task they achieved with 'flying colors', pun intended.

While the homosexuality portrayed in *Brokeback Mountain* isn't necessarily meant to be influential or path breaking, the story's incredible scripting mixed with Ang Lee's groundbreaking directing and award-winning acting by Gyllenhaal and Heath is a testament to how cinema has a direct effect towards our society. It paved a way for the industry to change it from "that gay cowboy movie" to a LGBTQ torch bearer that revolutionized their representation to this day. The movie created a controversy that made people with different sexual orientations to believe that they were being heard in a seemingly deaf and laid-back society and gave confidence and a voice to the community like never before. Books such as "Beyond Brokeback: The Impact of a Film (2007)" suggest just how incredible the movie's

influence was amongst the society and how the romance portrayed within the movie changed gay lives across the world for the better.

### **3. A STAR IS BORN**

*"Jack talked about how music is essentially twelve notes between any octave. Twelve notes and the octave repeats. It's the same story told over and over. All any artist can offer the world is how they see those twelve notes. That's it. He loved how you see them" ~Bobby*

Imagine a story told over and over but it never lost its intrigue. A movie released in 1937 remade for the third time starring a popular actor who learnt to sing and a popular singer who learnt to act for their roles. A movie that is the product of seven years of changing hands and production meetings and scraping. A movie that will inadvertently be remembered as the film that changed cinematic history.

*A Star is Born* is romantic musical drama that paid homage to a classic to such a spectacular degree that it outlived the fame and appreciation to its predecessors. Released on October 5, 2018, the film stars Bradley Cooper and Lady Gaga. The film is very well a brainchild of Bradley Cooper who is the writer, director, and producer of the movie, some of which he never did in such a grandeur fashion in his life. *A Star is Born* is an incredible film both on and off screen, where the testament of the movie's success is heightened by the sheer amount of pressure there was in the movie failing to ever be produced in the first place or every being commercially viable. But just like Jackson in the movie, Bradley defied all odds in making a film that was considered an instant modern classic by critics around the world, garnering a whopping \$436.2 million against its \$36 million dollar budget. The film received eight nominations for Academy Awards including Best Picture, Best Actor and Best Actress, and won Best Original Song for Lady Gaga's original song "Shallow". *A Star is Born* was a success in any and every manner possible.

The *Star is Born* is more than just another romantic musical, it is truly a tale of heart break and romance set to soul-stirring music by some of the greatest musical and acting talent in the industry right now. Bradley Cooper poured in his passion for filmmaking and married it with years of experience in the field to provide us with an art piece that truly lives up to it's predecessors, if not succeeds them in every manner possible. *A Star is Born* will forever live in the memory of the millions who continue to rave about the movie, a journey that was refreshed and acted out by people nobody ever knew hold this kind of talent and creativity.

Cooper has truly elevated the marriage of script and music by reviving a genre that was slowly becoming extinct in a fast-paced cinematic industry that was knee deep in cash-grabbing movies that didn't necessarily care about art or direction. Making such a masterpiece and earning raving reviews from both the layman audience and an experienced critic is a thing of beauty and proves just how incredibly well received the movie really was.

While critics gloat at the different aspects of the movie and countless reasons why it was so incredible, all of the credit goes to Bradley Cooper's excellent directing and acting, while Lady Gaga, a well-known music figure dominating a craft nobody imagined her to do in such a fashion. The movie follows its predecessors as a tale of a famous country singer shackled by alcoholism and drugs falling in love with a younger singer that shoots to fame in the later part of the film. While the central part of the movie remained the same, Bradley did an excellent job in updating the film to its modern standard to a point where each and every audience member could relate to the film and the actors on a molecular level.

The movie is poetry set in motion, relying on incredible storytelling being paired with an incredible original soundtrack. Jack, a well-known country singer, stops at a drag bar one night to get a drink and quench his addiction. There, he meets Ally, played to perfection by Lady Gaga, who entices her with her singing talent and agrees when Jack asks her out for a drink. The story moves on with Jack inviting Ally to one of his concerts. Ally, being wary of how the libido of "musicians" work refuses but later on gives in and goes to the concert. This is where Jack surprises Ally by singing a song Ally had herself written and sang in a parking lot on the night of their date. He coerces Ally to sing the song with Jack facing a crowd of hundreds, an attempt Ally caves in and plays to perfection.

This results in a spiral of Jack and Ally singing duos, with their love for each other blossoming exceptionally. During their relationship, Ally notices how Jack's alcohol intake is actually an addiction deteriorating Jack's body and his talent. When Jack proposes to Ally, she makes him promise that he will stop his addiction and focus on her and his family along with his work. Jack held his promise to a large extent until Ally is headhunted by a record label and gets instant fame, a trait not foreign in today's modern world. Encapsulated by feeling of inferiority and jealousy, Jack falls back to alcoholism and drugs, deteriorating his health completely. This addiction ends in him urinating on stage at the Grammy's where Ally was being given an award, a dream she shared since her childhood.

Jack is promptly put into rehab where he recuperates while Ally goes on to become one of the best singers in the world, becoming something Jack once was a long time ago. After Jack is released from the rehab, Ally starts spending time together with Jack, putting her music career on hold. Her manager Rez confronts Jack of how his own problems will always haunt Ally's success. Succumbing to guilt and disappointment, Jack commits suicide by hanging himself in his garage. Ally, grief-stricken and inconsolable after Jack's suicide, is visited by Bobby, who informs her that the suicide was Jack's own fault and not hers. The movie ends with Ally singing a song Jack wrote for her in love, as a tribute to Jack and their shared affection. The song "I'll Never Love Again" is a testament of Ally's undying love for Jack and how she will always remember the man who helped her make her dreams into a reality.

The success of *A Star is Born* is just the pure beauty of how incredibly the film manages to marry dramatic acting to its soundtrack. This rollercoaster of emotions felt throughout the film is extensively matched with original songs and exceptional scripting to add a charm to the narration of the movie, a feat only a few movies have managed to retain throughout the history of cinema. Even though the script is supposedly niche, with the romance shown not as two average people but through two extremely popular artists battling a money mended industry, the faults portrayed in Jack's addictions and Ally's insecurities are universal and make them seem more human. In many ways, *A Star is Born* is a testament to how we gauge celebrities and the entire fleet of popular icons as more than humans, never realizing that the people we idolize are in the end, normal human beings. This false sense of idolization exists along the lines of class disparities too, and is a testament to how society turns a blind eye to feelings of empathy and support towards other people.

That being said, the central idea of *A Star is Born* is undoubtedly the romance both of the actors share on screen. Jack and Ally are portrayed as two lovers who are bound by their love for music and each other, and the film does a brilliant job in harmonizing both the romance and the music together on multiple instances throughout the film. Even after the death of Jack, the last song "Never love again" by Lady Gaga is the last straw for any viewer stifling his/her emotion throughout the course of the film. Lady Gaga does a brilliant job in smoothing the edges of her character, portraying a singer effortlessly, as she is very well, extremely similar to the person she portrays in the film. After the immediate success of the film, Lady Gaga was asked multiple times of her secret behind such an incredible



performance, and each and every time she credited Bradley for his directing skills and his ability to effortlessly induce romantic chemistry between them on set. The chemistry between Bradley and Gaga was so effortless that people began to strongly speculate that they both were having an affair, a testament to how pure their love is shown throughout the 136 minutes duration of the film.

This chemistry continues throughout the movie, where Jack and Ally take turns into understanding the problems in each other's personalities and characters, and ensure that they develop a bond of trust and faith between them. Jack is shown as a easily sensitivised man who has a lot of skeletons in his closet. He lost his parents when he was just a child, and his formative years are said to be brought up by his older step-brother who he loved and adored but never explicitly expressed his feelings to. These feelings are kept bottled up by Jack under a charade of his popularity, drugs and scotch bottles.

Ally on the other hand is an underconfident self-sabotaging woman who was brought up in a household that continued to let her know that she didn't have the physical characteristics of being a pop-star, an affliction played to perfection by Lady Gaga who admits of sharing the same insecurity in her real life as well. The beauty of *A Star is Born* is that it goes well beyond it's runtime as the people involved in the film share many similarities with the characters they portray on the screen, making the film feel that much more genuine and authentic in the eyes of the viewer.

Romance in the movie is depicted in a more visual manner than the other films talked about in this dissertation. Jack and Ally are seen inseparable, going on long bike rides and singing on stages for a major part of the movie. The music in the movie keeps up with the sheer passion they both share and act as an audio indicator of how the audience is supposed to feel at the moment. Another aspect of the film is the estranged relationship between Jack and his brother Bobby who Jack accuses of selling their father's ranch which Bobby replies of just how deranged and unsupportive their father was and how the only thing Jack learnt from his father was his addiction to drinking. This creates a fallout between Jack and Bobby which is mended at a later part of the movie when Jack is feeling a bit vulnerable due to his feelings of jealousy and frustration with Ally's success, and he finally admits to Bobby that it was not his father that he idolized but Bobby itself. This is undoubtedly one of the most emotional high points of the movie and sets a tone of just how sibling love exists in real life, where the feelings of love and affection are often masqueraded by society's standard of men showing

emotions, forcing them to bury their affection under layers of false masculinity, a trait shown in *A Star is Born* in an exceptional manner.

While the love between Ally and Jack never ends throughout the movie, there are numerous fallouts between them where they fight owing directly or indirectly to Jack's addiction. Jack's alcoholism is more or less a character on its own, it is the hamartia of the character traits of Jack that is a tangent to every relationship we enjoy in real life where both of the people involved in the relationship are never perfect, but learn to love each other despite their imperfections. The end of the movie depicted with the suicide of Jack is a defined look of the hardships every person faces in their life regardless of their economic or social status. The sense of guilt and abandonment is a great segue into the darker sides of romance, where Jack and Ally are mere puppets of the audience or fans they strive to entertain, and in their struggle of keeping up with this personality they have created to showcase to the world they lose the sight of what is important and necessary in life to gain sustainable happiness.

The suicide of Jack is a deep dive into the character and the person that Jack really was. His love for Ally was to such an extent that the possibility of him ruining her life or even slightly negatively affecting her music career was too much for him. Rehabilitation from his addiction has changed him as a human as he was able to see things more clearly, and in this state of tranquility he was constantly reminded how he was reminded repeatedly of how he embarrassed Ally on probably the biggest Ally had dreamt since childhood. It is this idea of repeating his mistakes combined with his unconditional love for Ally that made him take such a drastic step. This drastic end to the romantic saga of Jack and Ally is a testament to how incredible the dominoes were set up throughout the movie, wherein the suicide of Jack unravels a fleet of flashbacks about how wrong the audience misjudged Jack and her affection with Ally.

A great insight in the character development in Jack comes in form of his older stepbrother Bobby consoling Ally after she learns about the suicide of her husband. He tells bluntly how Ally had nothing to do with the death of Jack as he was a troubled man from the start and is truly the only one responsible for his own death. This proves how the estranged relationship between Jack and his brother was not on the account of them not being there for each other, but because of Jack never trusting another person with his emotional burden in fear of him losing that person in his life just like he lost his mom and his dad. This is why when Jack admits that it was Bobby who he idolized and not his father, it is a central onlook in the mind

of Jack and how he remembered his father as “his drinking buddy” only as an escape from the reality of a motherless teenager who wasn’t respected in a household run by two old men, one of which (Bobby) refused to sing the songs he wrote for them. This burden of being alone was one of the many reasons why the death of Jack was a romantic climax of the movie, where he finally gives up a life filled with disappointing the people around him who he cared and loved deeply.

Acting such a complex character is a nearly impossible task, which is why Bradley Cooper is considered to be truly exceptional in giving his role the romantic layers somebody else in his place never could. An excerpt from the New York Times review reads “Part of what’s exciting about this “*A Star is Born*” is that Mr. Cooper knows he’s telling one of the defining Hollywood stories and has given the movie the polish and scale it merits. He plays with intimacy and cinematic sweep, going in close when Ally and Jack are together so that the world falls away — a scene of them in a parking lot shows how conversation turns to courtship — only to then pull back so we can see the enormity of the world the lovers inhabit once Jack takes Ally on tour.” (Dargis, 2018)

Rolling Stone also reviews the movie as a brainchild of Bradley Cooper who spared no artistic expense in creating something, he was truly passionate for. It talks about how “The director’s gut-level commitment to the material comes through, even when the film tips dangerously into shallow sentiment. It helps immeasurably that the songs Cooper and Gaga wrote in tandem with other musicians, including Mark Ronson, Jason Isbell and Lukas Nelson <sup>[1]</sup><sub>SEP</sub>(Willie’s talented son), give a real-deal urgency to this tragic love story. You get pulled into a force field, thanks to Cooper’s behind-the-camera chops and Gaga’s sound and fury. By the time the end credits roll, you realize that, in fact, two stars have been born.” (Travers, 2018) The intimacy depicted in *A Star is Born* is unforgettable and impossible to gloss over, the romance stays with you forever and encapsulates you to an extent that whenever you close your eyes, you see the parking lot where they both knew the night was going to lead to something truly incredible. We just wish it lasted a little while longer.

## DEMOGRAPHICS

### 1. PROXIMITY: -

The character proximity in any and every film is usually depictable by how close they really were throughout the movie. To a layman, a normal romantic film will ensure that the characters depicted in the movie will be very intimate and therefore share a very close proximity throughout the film. But when it comes to movies like *Brokeback Mountain* or *Titanic*, with directors who are credited to shatter these ideologies and change the way romance in cinema is depicted on the screen, we are shown aspects and genres of intimacy that never even existed in films before.

For instance, *Brokeback Mountain* is a great example of how directors and screenwriters utilize the power of proximity for their own advantage and to create a sense of pathos in the mind of the viewer. To depict this, the director causes an estranged relationship between the lovers or depicts other third-party external factors that prohibit them to be physically together and share physical relations just to create a sense of emotional and mental romance that adds another layer towards the movie.

In the movie, Ennis and Jack are shown to be physically apart for a long duration of the runtime. This is to show how society forces them to be apart and showcase a lifestyle that fits for a “straight” bachelor instead of following their hearts and being together. The director utilized this sense of proximity between the two main characters as a way to showcase a feeling of emotional connection between the characters while also generating empathy as they were unable to be together.

Proximity also exists when they are in the same frame but can't embrace or hold each other as they are not yet “out of the figurative closet”, and admitting that they love each other will result in something that Ennis fears happened to Jack in the first place. This sense of proximity between these two characters is a great dramatic tool to utilize in the form of generating a climatic reunion that will inadvertently be the high point of any movie.

This same phenomenon is seen in the movie *Titanic*, where due to the incredibly vast difference in Jack's economic conditions as opposed to Rose's, the society was not willing to accept their love and union. Rose's mother was adamant that Jack was a bad influence on Rose and thus she barred Rose of meeting that “rat” and forced him to spend time in planning her wedding with the groom she deemed suitable due to his economic conditions. This reduced the proximity between Jack and Rose to a great extent wherein even though they were on the same cruise, Jack was barred from entering the spaces that were reserved only to

the higher paying customers. Ultimately, the reunion of Rose and Jack was an emotional highpoint of the movie, proving yet again the power of proximity in romantic movies.

## **2. STORY PROGRESSION**

Story Progression is a very crucial aspect of any and every major film. There needs to be a chronological order in which the story of the movie is displayed to the viewer, which is why different movies adapt different ways to depict the narration of the film to appear more unique and real to the audience. The movies focused in our dissertation all adopt different story progression techniques as a way to reach different segments of the audience and induce a varied set of emotions and feelings by the crowd depending on their take on narrative style and story progression.

*Titanic* provided a very unique story progression style where all of the events shown in the film were actually the testament account of an 84-year-old trying to recreate the entire cruise journey aboard the *Titanic* to help a treasure hunter in finding a priceless diamond. This made for a non-linear storytelling style where the story progression was the varied events that Rose remembered in her journey, and the character of Jack was mostly seen through Rose's eyes, leaving the judgmental side on the viewer.

*Titanic* is thus a very emotional film that showcases a rollercoaster of emotions, and the idea behind using the story as a testimony of Rose herself after many years of losing Jack is a great segue into keeping the viewer interested in her accounts while also understanding when the movie skips between scenes as a justification that Rose only remembered the major aspects of the story and her judgements of her family and social circle which explained many aspects of the film are actually her explaining them after many years since they actually happened.

*Brokeback Mountain* on the other hand utilizes a more traditional story progression that chronologically defines what happened with the lives of its two main characters. When both of them are separated, the movie splits its narration and storytelling to depict the events happening in each of their lives, while the viewer waits for them to be together again. This linear narration reduces the risk of confusion by the viewer and ensures that they understand the accounts with the context of time.

*A Star is Born* on the other hand utilizes a slightly different manner of story progression. Even though Bradley does a great job in keeping the lives of both Jack and Ally balanced in their showcase, it is very apparent that Jack is the main part of the movie while Ally is slightly a supporting character to his grandeur. This changes when the movie pulls a 180 and Ally suddenly becomes the more successful one while Jack is tagged as a “has been”, his shame being found at the bottom of liquor bottles. This sudden change in storytelling is an amazing aspect of the film when suddenly Ally is shown more as the main lead while Jack takes the part of support. Utilizing story progression techniques, the viewer is ensured to have a better grip over the story and recognizes the sheer effort put into writing and screenplay to make the viewer understand a variety of the themes shown in the movie more clearly and easily.

### **3. SOCIAL VALIDITY**

One of the best and the most unique aspects of cinema is its impact on society. Romance depicted in movies often send a powerful message through their runtime, and these morals are an incredible stride towards mounding the fabric of society. Cinema is often called as the mirror of society along the lines of literature, and this is why filmmakers have a responsibility to correctly depict the struggles being faced by the community in their films to give them a voice and ensure that their message is spread across a wider demographic.

One of the best examples of social validity lies within the sheer brilliance of *Brokeback Mountain*, a movie that paved a path for the LGBTQ community and acted as a portal that showcased how cruel the society was in discriminating against same sex love and marriages.

Several conservative Christian groups reportedly criticized the film that consisted of groups such as Concerned Women for America and Focus on the Family, based on its subject matter, before its release. Following wins by *Brokeback Mountain*, Janice Crouse, a Concerned Women for America member, cited these films as examples of how "the media elites are proving that their pet projects are more important than profit" and suggested that they were not popular enough to merit so much critical acclaim. *Brokeback Mountain* thus started a necessary social debate of homosexuality and regained traction for the pride because that ultimately resulted in people across the world to protest and rally for their rights as law abiding citizens to love in the manner, they like with whoever they like without facing legal or social discrimination. This resulted in governments finally giving in and understanding the

power of LGBTQ community, with numerous countries officially recognizing homosexuality as permissible and removing restrictions that specifically targeted the gay community. This power of changing society through an accurate depiction is a very unique and widely utilized form of cinema and films, and history has proven that the social validity of feature films is a tangible phenomenon that provides a spark for full-fledged social movements.

Be it a romantic literary movement carried by the depiction of romance in *Titanic* or the topic of homosexuality that was discussed in *Brokeback Mountain*, the world of cinema has proven its ability to influence the society many times throughout the course of history. Even when the movies are not necessarily changing the society for the better, the mere social representation of romance in films keeps alive that idea of unity in our world, where we can sit back and enjoy a film across the world and create a community around the film without being discriminated of where we hail from or for our cast, creed or color. Cinema has managed to be a common denominator for humanity, and at a stage where society is more divided than ever, the power of social validity of cinema is a very strong support for us as a community.

#### **4. GENDER ROLES**

One of the most prominent social movements that coincidentally coincided with the onset of Hollywood is feminism. For years, women have been termed as “the second gender”, discriminated profusely as subservient to the male gender and never put up to the supposed pedestal and freedom men enjoyed on a daily basis. Like slavery, feminism was one of those incredibly obvious movements that was absolutely necessary to ensure social stability and a sustainable future for our society. One of the major aspects of feminism came through the world of cinema, wherein feminists called for equal pay and powerful representations of the female gender in films worldwide. For years, Hollywood showcased women in films as supporting characters, exploited mainly as a way to showcase household workers or for their attractive and lustful personalities, a discrimination and morally unsound behavior to say the least. After the boom of feminism, filmmakers realized the errors in their ways and provided powerful representation of women in their films, thus forming the ideology of female heavy leads and all female casts in movies worldwide.

*Titanic* is a great example of how gender roles worked in movies in the middle of the outcries for better representation of women in movies. Instead of being a pushover or a supporting

character, Rose is, in many ways, the lead character in the movie. She is the narrator of the entire story, viewers are supposedly viewing the entire recount of the incidents through her eyes, and she is shown to be superior in every way imaginable to Jack. The romance depicted is also perfectly balanced, wherein both Jack and Rose make an effort in the sustenance of their relationship. Rose is shown as a powerful figure who isn't bound by society's norms and defies her mother to choose love over her opinions.

Another great example of such a powerful gender role is in *A Star is Born*, which traces the journey of Ally, a waitress stuck in a dead-end job to pursue her passion of music. Even though it could be debated that Jack, the male lead, helps her to achieve her fame, another possible argument is that Ally did really win over the hearts of her fans through her talent alone, and surpassed Jack's voice to become bigger than he ever could be. This supremacy of Ally surpassing Jack creates a false sense of jealousy in Jack, a great indication of how in reality men are scared of a woman surpassing them in their jobs which is why they hold women down and force them in a social prison they have a tough time breaking out of. *A Star is Born* is an excellent testimony of how a woman defied all odds and social barriers to become something she dreamt of a long time ago, and how she perfected her role in every manner possible.

## **OBSERVATIONS**

***“A GREAT MOVIE EVOLVES WHEN EVERYBODY HAS THE SAME VISION IN THEIR HEADS” – ALAN PARKER***

The world of cinema has been around for years. Be it the tapes of World War 1 or a new flick by Christopher Nolan, cinema has shown the world its importance and influence in more ways than necessary. Numerous studies that research the effect of cinema conclude how many social and political reforms are directly or indirectly traceable to a film released in that era. The influence of cinema is so powerful that soon after its birth, censorship committees were formed around the world to ensure that the influence of films and movies were not utilized in a negative manner to harm an easily influenced society.

This is the reason why a genre like romance is talked in such a diverse and vivid manner by every filmmaker. Romance and love are some of the most powerful emotions in our society,



and they have existed since the dawn of humanity. Even before the birth of cinema, poets and scholars have raved about love and its power. Enlightened people fail to explain such a basic human trait, because love truly is inexplicable. You can't explain the feeling of love and romance with words or utilizing an argument that adheres to the boundaries set by the society or logic. Romance is a feeling that defies all scientific explanations, an emotion that has dazzled man for centuries, and a feeling that exists in multiple forms.

Depicting romance in a 130-minute movie in a way that people engage and relate to the subject matter while progressing the story too is a monumental feat that is seldom perfected by filmmakers. The three movies included in this dissertation manage to utilize their own unique spin to the idea of love, and excel in the portrayal of love through the utilization of incredible direction and acting by some of the best talents the industry of cinema has ever seen. The blood, sweat and tears exhumed in making films like these over the course of many years is often lost in translation but is nevertheless respected and paid homage to by fans and movie buffs that appreciate the movie and the minds behind them.

Romance depicted in *Titanic* is not even comparable to the romance that is depicted in *Brokeback Mountain*. The chemistry shown between Jack and Ally in *A Star is Born* is not comparable to *Titanic* or *Brokeback Mountain*. Films like these vary in almost every possible manner, and their depiction of romance is susceptible to a variety of different external demographics. The sociological environment when *Titanic* was made didn't call for homosexuality, it called for a revival of romance in a generation who had survived some of the worst times in humanity. *Brokeback Mountain* came at a time when people were begging for homosexual representation in films, and the society was discriminating against homosexual love to an extent that gays were scared of coming out to the society.

*A Star is Born* was made at a time when popular icons were seen as inhumane fictitious godlike beings that can take anything you throw at them. People were diving into the cancel culture, where a celebrity doing something even slightly wrong enraged an overtly sensitive public, and they took to the social media sites condoning the celebrity with negativity and death threats till their career came to a halt. All of these movies speak a tale of gluttony and pain, a tale of struggle and how love pours through the cracks regardless of the situation.

Romance is not about love; it is representing this idea about love we have molded over the years and pitting it against drama and philosophical connotations to represent it in a way that

it is understood by a wider variety of people. Over the years, the definition and representation of love has changed many times. What was once considered a sacred bond between two “straight” people are now a very fluid concept set in a bachelor-heavy lifestyle of casual love and disposable partners. In a world that slowly became what love stood once for, the movies are provided a choice to either go along with this new idea of disposable love or try to recreate the same old ideologies and bring back the old love that was once respected and treasured.

Comparing *Titanic* with *A Star is Born* provides evidential context of just how much romance has changed over the years. Jack and Rose are shown to hold a sacred love together in a society that only accounts for economic similarities and poise. On the other hand, *A Star is Born* is set in a world where people engage in casual sex and love is a mere social construct that has somehow lost its meaning. Even though Jack and Ally share a very intimate and loving relationship, Ally’s refusal to go to the concert with Jack is a great way to analyze how people are wary that some people might just use them for sexual relations and throw them away when they get their way. These brief descriptions of love give insight in the power of movies to capture the era they are set in beautifully and accurately.

All of the three movies combined are observable as a chronology of romance through the ages. It starts with the passion and old love of *Titanic*, the all-inclusive socially outcasted love shown in *Brokeback Mountain* and finally the modern love riddled with social challenges and expectations shown in *A Star is Born*. All of these movies are a testament to just how incredibly love changes through the years and how important it is for us to choose the type of romance we believe in while respecting the beliefs of other people.

## **CONCLUSION**

Numerous scholars and film researchers have unanimously agreed the immense presence of the genre of romance in films. Using an unbiased sample of 100 Hollywood films between 1915 and 1960, David Bordwell, Janet Staiger and Kristin Thompson found that love was an element of 85 per cent of the group of films while 95 percent had romance as a dominant part of the plot. This data alone proves just how dominant the genre of romance really is in our movies. This is due to the fact that each and every movie in the cinema history mainly comprises of some sort of human connection, and most filmmakers sought to induce strong

emotional responses from the audience as it allows them to progress the narration of their films more effortlessly and ensure a stronger attention span by the viewer.

Utilizing the emotion of love and drama is simply necessary to achieve this, and people in show business have been harnessing the powers of romance for ages. Ranging from the birth of literature and theatre all the way to feature films, romance is one of the only genres that never goes out of style and has stayed as a regular emotion in most of the films in circulation even today. Irrespective of the film industry or cinematic themes, romance was, is and always will be an undying genre/sub-genre that is enjoyed in the entertaining industry by all.

The movies discussed in this dissertation are important as a way to gauge the effect of romance in cinema on society. Being exceptionally well received by critics and the audience alike, integrating a whirlwind of emotions that is hard to be recreated by any other genre. To reduce the chances of the genre getting stale, filmmakers then started pairing sub-genres with romance to keep the industry fresh and topical. This is how genres like rom-com came into focus, throwing comedy into the mix of romantic films to take the edge off romantic films and give them a less serious outlook. Reinventing romantic films became the bread and butter of the film industry.

Another aspect of filmmaking hurdle came in the form of social cultural evolutions like the “Cancel Culture”. Today, people harnessing the power of internet are extremely polar in their decisions and likings. They treat popularity as a representation of their own mental outreach, and in an attempt to coerce everything in the world to their own liking they forget the fact that humanity is strengthened in the diversity of our physical and mental matter. In any community, different ideologies ensure a faster pace of evolution and change, ultimately benefitting the community in it’s entirety. But the cancel culture we have developed ridicules and bullies anything a small but extremely vocal part of the society dislikes and force the people involved to issue apologies or cancel the project in the fear of losing their careers. This is seen in the modern film industry on a daily basis, where nepotism and racism run rampant and many film genres and topics are ostracized by the industry simply from the fear of backlash from the society, thus defeating the foundation of inducing change and influence that the artworld of cinema was built upon.

Critiquing films like *Titanic* is tough as the film is so well versed in its idea and representation of romance that it is hard for a person to expose its flaws. *Titanic* set the bar in

portraying a chemistry between two actors that was never achieved before in such a grandeur manner. Cameron managed to create a screenplay that intricated the ideologies of society not accepting two people in love based on aspects that didn't adhere to the illogicality of romance. *Titanic* manages to create something exceptional out of the ordinary due to its layered digs at the feelings of pathos and empathy. The viewer is immediately captured in this fantasy of a gloriously recreated cruise ship harboring people of all age, mind and classes because the central romance depicted in the movie is so simple and relatable that we agree to the other aspects of the film as a form of magical realism.

This power of films creating a seemingly fictitious setting and making the viewers believe in them is truly unreal. While psychologists' term these phenomena to our innate sense of sympathy, empathy and audio-visual neurotic cues, the reality is that it is the sheer brilliance of the minds behind the film that makes us believe in their passion and ideologies as we adopt them into our own lives. *Titanic* made one-liners like "I am the king of the world!" a staple in households across the world because *Titanic* made us believe in its fiction so effortlessly. And this is the true power of romance depicted in a great film, it pulls you in and forces you to believe in a world you inadvertently know is fake.

This is true for every major feature people have deemed a classic in cinematic history. Even judging Indian offerings to the world of cinema, many religious films/series had such an exceptional impact on people that they started believing that the actors portraying the roles of Gods are actually Gods in real life! This power of visual media is also harnessed in advertisements and commercials where people know that ad placements within a feature film or a popular series will coerce people into buying their products, because in the end we as the viewers relate to the people on the screen to such an extent that we want to become one of them.

The whole logicity behind celebrities or 'pop-culture' is summarized to this single strand of logic that true cinema is creating something unique that everybody relates to. This paradoxical logic is what makes movies like *Titanic*, *Brokeback Mountain* or even *A Star is Born* so exceptionally rare and articulate, because they created such a unique world and made it appear real to a wide spectrum of different people. Achieving such a monumental task by filmmakers is only possible by harnessing crowd-pleasing genres such as romance to induce those feelings of empathy and emotion that have plagued humanity since its evolution.

The intricacies of romance have changed so drastically over the years that the evolution from one subject matter or directional angle to other is practically incomparable to the other. Romance as a genre has been constantly updated by filmmakers and script-writers alike, wherein we only remember the angles that did work while the angles that didn't are ostracized in the film industry as even though they might be a justifiable take on the genre of romance, they are either too complex for being commercially viable or too condensed that they don't spark the same amount of dramatic effect romantic movies have managed to induce throughout its history.

Sometimes I do feel like we have been watching the same movies again and again. The central concepts remain the same, the industry just brings in a fresher and more relevant pair of actors and some revised music they "borrowed" from a previous romantic classic and put a pretty bow on top. But then comes in a movie like *A Star is Born* or a movie like *Titanic*, films that aren't necessarily changing the entire concept of romance in films but are actually bringing justice to it. *A Star is Born* is the third remake of the title and yet it is nothing like its predecessors. This is the true power of romance in movies, they always appear fresh in the backdrop of a world that grows duller by the hour.

In an urban world that reduces physical proximity day after day to accommodate a tech-heavy society that fuels its romantic and social hungers on online platforms and dating apps, this idea of 'true love' went from being a relatable factor in movies to a foreign concept people hope to one day experience for themselves. For us, movies like these are not social documentaries but closer on the lines of magical realism, where we strive towards achieving the feelings of exaggerated love and passion showcased in romantic movies today, not because the love shown in movies is necessarily fictitious, but because the reality we live in can never reach those standards of love we once enjoyed on a daily basis.

Romance is such a strange concept to us that we flock every major feature film that attempts to take their own spin to the genre. Since the times of Lord Byron and Shakespeare, the very concepts of love and affection have always been scrutinized in the literary community, heated debates and thesis being written on the perfect way to describe and depict love on theatre stages, dramas or poetry. But the people who mastered the art of love never based their works on a "concept" of love but excelled when they poured their hearts out on a piece of paper.

Wordsworth raved about the power of love as “There is a comfort in the strength of love; 'Twill make a thing endurable, which else would upset the brain, or break the heart.” Major literary icons have seldom believed that they have understood or mastered romance, which is why romantic poets were always put on an upper echelon of power and fame by people as they believed them to be more successful in their craft than their other non-romantic counterparts. The sheer power of love makes it impossible for romance to be shackled by any social concept or an industry formula, it is a genre that will always be aloof and chameleonic, shrouded in a coat of ever-changing colors, waiting for someone who understands it and shares the same affliction.

There is a strange beauty in the romance, a sense of hope and fulfillment whenever we see a romantic film and rave about how it changed us as a person. But a more macro look onto the concept and we decipher that this sense of fulfillment is truly illogical as what we really saw was “movie love”, an exaggerated passionate representation of a concept that has been generalized in reality a long time ago. People think the idea of love and romance in cinema is based off reality, but I think it’s the other way around. Our society adopts these romantic ideas and rave about it in society as we fall under the pretense that this is the level of passion and intimacy we need to adopt and aim for in our lives.

When we are disappointed of not achieving said level of romance, something which truly doesn’t exist in a real society, we blame the people around us for not being emotionally viable or the filmmakers for not providing a realistic concept of romance. But we fail to realize that the very reason we pay billions of dollars to the film industry is because it provides us an escape from our seemingly dull reality. Theatres transform into safe havens where for the next two hours we can live our fantasies through the eyes of the characters on screen and relive a memory, a moment that was never showcased so beautifully in the real world.

Be it the Jack of *Titanic*, a hopeless street artist who fell in love with a woman showered in privilege and royalty, the Jack of *Brokeback Mountain*, a man in love with somebody the society will never accept as a viable union, or the Jack of *A Star is Born*, a drunk washed out has been that fell in love with a woman that surpassed his legacy, one thing is proved to be blatantly clear; there is never a perfect romance. Perfect romance exists in fairytales and children books, a dream world where pigs fly, and every courtship period has a happy ending. Because out in the real world, happy endings in romance don’t exist.

While the magic of romance stretched in the middle feels like it lasts an eternity, we gloss over the one thing romantic movies have been hinting at for generations; in the end, the romance always outlives Jack.

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A Summer Project Report on  
**Use of Greek Mythology in English Poetry during Romantic Age**  
In Partial Fulfillment of the degree of  
**Bachelors of Arts**  
In  
**English Honors (Semester 3)**



**Amity School of Languages**  
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A handwritten signature in black ink, appearing to read 'Himani', with a long horizontal line extending to the right.

### **Declaration by the Candidate**

I, **Vinita Rai**, student of B.A. English 6<sup>th</sup> semester hereby declare that the dissertation entitled “**Political influence on Indian English Novels**” submitted to Amity School of languages, Amity University Rajasthan, Jaipur has been done by me under the supervision and guidance of **Dr. Kaushal Kishore Sharma** Associate Professor, Amity School of Languages, AUR.

Place: Jaipur

(Signature of the candidate)

Date:31/05/2020

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**Vinita Rai**

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## **1.INTRODUCTION**

Literature, a body of written works. The name has traditionally been applied to those imaginative works of poetry and prose distinguished by the intentions of their authors and the perceived aesthetic excellence of their execution. Literature may be classified according to a variety of systems, including language, national origin, historical period, genre, and subject matter.

For historical treatment of various literatures within geographical regions, see such articles as African literature; African theatre; Oceanic literature; Western literature; Central Asian arts; South Asian arts; and Southeast Asian arts. Some literatures are treated separately by language, by nation, or by special subject (e.g., Arabic literature, Celtic literature, Latin literature, French literature, Japanese literature, and biblical literature).

Definitions of the word literature tend to be circular. The 11th edition of Merriam-Webster's Collegiate Dictionary considers literature to be "writings having excellence of form or expression and expressing ideas of permanent or universal interest." The 19th-century critic Walter Pater referred to "the matter of imaginative or artistic literature" as a "transcript, not of mere fact, but of fact in its infinitely varied forms." But such definitions assume that the reader already knows what literature is. And indeed its central meaning, at least, is clear enough. Deriving from the Latin *littera*, "a letter of the alphabet," literature is first and foremost humankind's entire body of writing; after that it is the body of writing belonging to a given language or people; then it is individual pieces of writing.

But already it is necessary to qualify these statements. To use the word writing when describing literature is itself misleading, for one may speak of "oral literature" or "the literature of preliterate peoples." The art of literature is not reducible to the words on the page; they are there solely because of the craft of writing. As an art, literature might be described as the organization of words to give pleasure. Yet through words literature elevates and transforms experience beyond "mere" pleasure. Literature also functions more broadly in society as a means of both criticizing and affirming cultural values.

By the time literature appears in the development of a culture, the society has already come to share a whole system of stereotypes and archetypes: major symbols standing for the fundamental realities of the human condition, including the kind of symbolic realities that are

enshrined in religion and myth. Literature may use such symbols directly, but all great works of literary art are, as it were, original and unique myths. The world's great classics evoke and organize the archetypes of universal human experience. This does not mean, however, that all literature is an endless repetition of a few myths and motives, endlessly retelling the first stories of civilized man, repeating the Sumerian Epic of Gilgamesh or Sophocles' Oedipus the King. The subject matter of literature is as wide as human experience itself. Myths, legends, and folktales lie at the beginning of literature, and their plots, situations, and allegorical (metaphorical narrative) judgments of life represent a constant source of literary inspiration that never fails. This is so because mankind is constant—people share a common physiology. Even social structures, after the development of cities, remain much alike. Whole civilizations have a life pattern that repeats itself through history. Jung's term "collective unconscious" really means that mankind is one species, with a common fund of general experience. Egyptian scribes, Japanese bureaucrats, and junior executives in New York City live and respond to life in the same ways; the lives of farmers or miners or hunters vary only within narrow limits. Love is love and death is death, for a southern African hunter-gatherer and a French Surrealist alike. So the themes of literature have at once an infinite variety and an abiding constancy. They can be taken from myth, from history, or from contemporary occurrence, or they can be pure invention (but even if they are invented, they are nonetheless constructed from the constant materials of real experience, no matter how fantastic the invention).

In preliterate societies oral literature was widely shared; it saturated the society and was as much a part of living as food, clothing, shelter, or religion. Many tribal societies remained primarily oral cultures until the 19th century. In early societies the minstrel might be a courtier of the king or chieftain, and the poet who composed liturgies might be a priest. But the oral performance itself was accessible to the whole community. As society evolved its various social layers, or classes, an "elite" literature began to be distinguishable from the "folk" literature of the people. With the invention of writing this separation was accelerated until finally literature was being experienced individually by the elite (reading a book), while folklore and folk song were experienced orally and more or less collectively by the illiterate common people.

Elite literature continuously refreshes itself with materials drawn from the popular. Almost all poetic revivals, for instance, include in their programs a new appreciation of folk song, together with a demand for greater objectivity. On the other hand folk literature borrows themes and, very rarely, patterns from elite literature. Many of the English and Scottish ballads that date from the end of the Middle Ages and have been preserved by oral tradition share plots and even turns of phrase with written literature. A very large percentage of these ballads contain elements that are common to folk ballads from all over western Europe; central themes of folklore, indeed, are found all over the world. Whether these common elements are the result of diffusion is a matter for dispute. They do, however, represent great psychological constants, archetypes of experience common to the human species, and so these constants are used again and again by elite literature as it discovers them in folklore.

Literature, like all other human activities, necessarily reflects current social and economic conditions. Class stratification was reflected in literature as soon as it had appeared in life. Among the American Indians, for instance, the chants of the shaman, or medicine man, differ from the secret, personal songs of the individual, and these likewise differ from the group songs of ritual or entertainment sung in community. In the Heroic Age, the epic tales of kings and chiefs that were sung or told in their barbaric courts differed from the folktales that were told in peasant cottages.

The more cohesive a society, the more the elements—and even attitudes—evolved in the different class strata are interchangeable at all levels. In the tight clan organization that existed in late medieval times at the Scottish border, for example, heroic ballads telling of the deeds of lords and ladies were preserved in the songs of the common people. But where class divisions are unbridgeable, elite literature is liable to be totally separated from popular culture. An extreme example is the Classical literature of the Roman Empire. Its forms and its sources were largely Greek—it even adopted its laws of verse patterning from Greek models, even though these were antagonistic to the natural patterns of the Latin language—and most of the sophisticated works of the major Latin authors were completely closed to the overwhelming majority of people of the Roman Empire.

Printing has made all the difference in the negotiability of ideas. The writings of the 18th-century French writers Voltaire, Rousseau, and Diderot were produced from and for almost



as narrow a caste as the Roman elite, but they were printed. Within a generation they had penetrated the entire society and were of vital importance in revolutionizing it.

Class distinctions in the literature of modern times exist more in the works themselves than in their audience. Although Henry James wrote about the upper classes and Émile Zola about workingmen, both were, in fact, members of an elite and were read by members of an elite—moreover, in their day, those who read Zola certainly considered themselves more of an elite than did the readers of Henry James. The ordinary people, if they read at all, preferred sentimental romances and “penny dreadfuls.” Popular literature had already become commercially produced entertainment literature, a type which today is also provided by television scripts.

The elite who read serious literature are not necessarily members of a social or economic upper class. It has been said of the most ethereal French poet, Stéphane Mallarmé, that in every French small town there was a youth who carried his poems in his heart. These poems are perhaps the most “elite” product of western European civilization, but the “youths” referred to were hardly the sons of dukes or millionaires. It is a curious phenomenon that, since the middle of the 18th century in Europe and in the United States, the majority of readers of serious literature—as well as of entertainment literature—have been women. The extent of the influence that this audience has exerted on literature itself must be immense.

Hippolyte Taine, the 19th-century French critic, evolved an ecological theory of literature. He looked first and foremost to the national characteristics of western European literatures, and he found the source of these characteristics in the climate and soil of each respective nation. His *History of English Literature* (5 vol., 1863–69) is an extensive elaboration of these ideas. It is doubtful that anyone today would agree with the simplistic terms in which Taine states his thesis. It is obvious that Russian literature differs from English or French from German. English books are written by Englishmen, their scenes are commonly laid in England, they are usually about Englishmen and they are designed to be read by Englishmen—at least in the first instance. But modern civilization becomes more and more a world civilization, wherein works of all peoples flow into a general fund of literature. It is not unusual to read a novel by a Japanese author one week and one by a black writer from West Africa the next. Writers are themselves affected by this cross-fertilization. Certainly, the work of the great 19th-century Russian novelists had more influence on 20th-century American writers than had the work of

their own literary ancestors. Poetry does not circulate so readily, because catching its true significance in translation is so very difficult to accomplish. Nevertheless, through the mid-20th century, the influence of French poetry was not just important; it was preeminent. The tendentious elements of literature—propaganda for race, nation, or religion—have been more and more eroded in this process of wholesale cultural exchange.

Popular literature is habitually tendentious both deliberately and unconsciously. It reflects and stimulates the prejudices and parochialism of its audience. Most of the literary conflicts that seized the totalitarian countries during the 20th century stemmed directly from relentless efforts by the state to reduce elite literature to the level of the popular. The great proletarian novels of our time have been produced not by Russians but by African Americans, Japanese, Germans, and—most proletarian of all—a German-American living in Mexico, B. Traven. Government control and censorship can inhibit literary development, perhaps deform it a little, and can destroy authors outright; but, whether in the France of Louis XIV or in the Soviet Union of the 20th century, it cannot be said to have a fundamental effect upon the course of literature.

INDIAN LITERATURE:- writings of the Indian subcontinent, produced there in a variety of vernacular languages, including Sanskrit, Prakrit, Pali, Bengali, Bihari, Gujarati, Hindi, Kannada, Kashmiri, Malayalam, Oriya, Punjabi, Rajasthani, Tamil, Telugu, Urdu, Lahnda, Siraiki, and Sindhi, among others, as well as in English. The term Indian literature is used here to refer to literature produced across the Indian subcontinent prior to the creation of the Republic of India in 1947 and within the Republic of India after 1947.

A brief treatment of Indian literature follows. For a fuller treatment, see South Asian arts: Literature. See also Islamic arts: Islamic literatures, India: The arts, Pakistan: The arts, and Bangladesh: The arts.

The earliest Indian literature took the form of the canonical Hindu sacred writings, known as the Veda, which were written in Sanskrit. To the Veda were added prose commentaries such as the Brahmanas and the Upanishads. The production of Sanskrit literature extended from about 1500 BCE to about 1000 CE and reached its height of development in the 1st to 7th

centuries CE. In addition to sacred and philosophical writings, such genres as erotic and devotional lyrics, court poetry, plays, and narrative folktales emerged.

Because Sanskrit was identified with the Brahminical religion of the Vedas, Buddhism and Jainism adopted other literary languages (Pali and Ardhamagadhi, respectively). From these and other related languages emerged the modern languages of northern India. The literature of those languages depended largely on the ancient Indian background, which includes two Sanskrit epic poems, the Mahabharata and Ramayana, as well as the Bhagavata-purana and the other Puranas. In addition, the Sanskrit philosophies were the source of philosophical writing in the later literatures, and the Sanskrit schools of rhetoric were of great importance for the development of court poetry in many of the modern literatures. The South Indian language of Tamil is an exception to this pattern of Sanskrit influence because it had a classical tradition of its own. Urdu and Sindhi are other exceptions.

**INDIAN ENGLISH LITERATURE:-** The seed of Indian English Literature, widely known as Indian Writing in English was sown during the period of the British rule in India. Now the seed has blossomed into an ever green tree, fragrant flowers and ripe fruits. The fruits are being tasted not only by the native people, but they are also being ‘chewed and digested’ by the foreigners. It happened only after the constant caring, pruning and feeding. Gardeners’ like Tagore, Sri Aurobindo, R.K.Narayan, Raja Rao – to name only a few, looked after the tender plant night and day. In modern time, it is guarded by a number of writers who are getting awards and accolades all over the world.

Indian English Literature is an honest enterprise to demonstrate the ever rare gems of Indian Writing in English. From being a singular and exceptional, rather gradual native flare – up of geniuses, Indian Writing has turned out to be a new form of Indian culture and voice in which India converses regularly. Indian Writers – poets, novelists, essayists, and dramatists have been making momentous and considerable contributions to world literature since pre – Independence era, the past few years have witnessed a gigantic prospering and thriving of Indian English Writing in the global market.

Indian English Literature has attained an independent status in the realm of world Literature.

Wide ranges of themes are dealt within Indian Writing in English. While this literature continues to reflect Indian culture, tradition, social values and even Indian history through the depiction of life in India and Indians living elsewhere, recent Indian English fiction has been

trying to give expression to the Indian experience of the modern predicaments. There are critics and commentators in England and America who appreciate Indian English novels. Prof. M. K. Naik remarks “one of the most notable gifts of English education to India is prose fiction for though India was probably a fountain head of story-telling, the novel as we know today was an importation from the west”.

India’s substantial contribution to world literature is largely due to the profusely creative literary works generated by Indian novelists in English. Their works contemplated and deliberated on multifarious range of issues like nationalism, freedom struggle, social realism, individual consciousness and the like. This literary movement being fortified by the overwhelming output by novelists and distinguished itself as a remarkable force in world fiction. This has been achieved by novelists who sought to prove their inner creative urges in English language, which is indeed an alien tongue for them. It is to the credit of these novelists that they have overcome the hurdles of writing in a foreign language and have been evolved a distinctive style for themselves by mastering the intricacies of the language and assimilating in it the hues and flavours of the Indian – sub continent. Raja Rao famously argued in 1938, in the preface to his novel *Kanthapura*, for using English, but English adapted to Indian conditions:

English has acquired a rare privilege and popularity in India especially among the elite and the middle classes. It is increasingly being used by writers to give shape to the conflicting dilemmas and issues that confront the human psyche. It has definitely become a convenient medium to express the intrinsic talents of the writers. Moreover the Indian English writers use it with enviable ease and gaining mastery of a foreign tongue to articulate the vagaries and vicissitudes of an individual’s consciousness in a realm of its own aptly substantiate the expansiveness and verve of the Indian English writer.

Indian writing in English has commended unstinted admiration in both home and abroad, is now in its full swing. It has carved out a new track, a new vision – a vision that is replete with an un answering faith and hope, myths and traditions, customs and rites etc. If we dive deep into the works of the Indian stalwarts of English fictions, it is revealed that their works are not an imitation of English literary pattern but highly original and intensely Indian in both theme and spirit. They have given a new shape and color to English literature in the same way as the Australians and Americans have evolved their own literature in their respective countries

INDIAN ENGLISH NOVEL:- The Indian English novel evolved as a subaltern consciousness; as a reaction to break away from the colonial literature. Hence the post colonial literature in India witnessed a revolution against the idiom which the colonial writers followed. Gradually the Indian English authors began employing the techniques of hybrid language, magic realism peppered with native themes. Thus from a post colonial era Indian literature ushered into the modern and then the post-modern era. The saga of the Indian English novel therefore stands as the tale of Changing tradition, the story of a changing India. The stories were there already in India steeped in folklores, myths, written in unnumbered languages as India is always the land of stories.

However, the concept of Indian English novel or rather the concept of Indians writing in English came much later and it is with the coming of Raja Rao, R.K. Narayan, Mulk Raj Anand, the journey of Indian English Novel began. The early Indian novels which were merely patriotic gained a rather contemporary touch with the coming of Mulk Raj Anand, Raja Rao and R.K. Narayan. The social disparity of India which was aptly described by Mulk Raj Anand in his "Coolie", the imaginary village life with its entire unedited realities in R.K. Narayan's "Malgudi Days" and last but not the least the aura of Gandhism depicted by Raja Rao in his remarkable novel "Kanthapura" portrayed a whole new India.

The need of the `foreigners` depicting India amidst their write ups was not needed as Indians wanted to portray India through their Indian English. That was the beginning of the voyage and with time it gained maturity. Not just the daily lives, not just the social issues, Indian English novel slowly unveiled the grotesque mythical realities of India while opening the window to a plethora of writers.

Salman Rushdie, fascinated the Indian intelligentsias with his remarkable understanding of Indian History, as well as unification of Indian history with language. This further paved the way to portray India with her sheer grandeur, tradition, realities, myths, heritage in the most eloquent way. Perhaps this supported Amitava Ghosh to dabble the post colonial Indian realities while helped Vikram Seth to picture a rather new India laced with an air of Victorian aristocracy. The cobweb of romance, the strange mind of the women and the very ideal that women needs something more than just food and shelter are ideally portrayed by the women writers while making Indian English novel to take that final step towards maturity. The fast changing pace of the new India is thus ideally painted by the female

writers. The history of Indian English novel, a journey which began long back has witnessed a lot of alteration to gain today`s chick contour.

## 2) EARLY PHASES OF POLITICAL INFLUENCES

'Political Novel' as a form is almost an obsession with the Indian writers. That every Indian English writer of repute has at least one political novel to his credit, show the dominating influence on Indian English Literature.

M.K.Bhatnager, a leading critic on Indian English Writing, points out: "Indo-Anglican novel, right since its beginning, has had inextricable bonds with the socio-political milieu wherein it took birth and has been written since. The nascent national political consciousness in India which was slowly percolating to the grass-roots has been faithfully mirrored in the novels in English in India."

Indeed this sense of commitment to national awareness was an important factor which had made the early novelist's chisel, the genre.

In Indian English fiction, the political motif has been very prominent from the beginning. The Indian novel in English was bom before Independence, and naturally, the politics of the freedom struggle played an important part in it. In fact, it is possible to see an intimate connection between the growth of the freedom movement and the rise of the Lidian novel in English. The political theme is at the centre of the work. This was but natural in a period when all problems - social, cultural, religious - had ultimately been considered in relation to the question of attaining Independence. Political developments after the attainment of Independence in 1947 also ensured the excitement of the political drama to continue. The holocaust of the partition and the merger of the princely states finally achieved not without some sound and friry. The assassination of the Mahatma and the wars with Pakistan and China during 1960s - all these readily invited fictional treatment. More recently, the working of political democracy in India, and the clash of personalities among those who wield political power have also formed the subject matter of some novels.

The Indian political novel has emerged not simply as a pure literary exercise, but as an artistic response to the socio-political situation existing in the country. K. Venkat Reddy remarks: "The socio-political situation existing in the country is faithfully mirrored right from

the early phase of reformist exuberance to the growth of a revolutionary consciousness among the common masses of India."

The scope of 'political novel' in Indian Writing in English is very wide and large. It covers all the political as well as social problems of the colonial and post-colonial history of Indian society. It is difficult to distinguish between social problems and political problems since every social problem acquires a political dimension, pointing towards an all-encompassing, political solution. The political novel has flourished in Indian English Literature since the mid-nineteenth century. The Indian political novels were able to preserve the integrity of the fictional values with a skilful handling of fictional elements - like the presentation of political ideas or ideologies or setting, action and characters. This fictional law is observed by the Indian English novelists and there was a stream of artistically successful political novels in Indian English fiction with the socio-political themes and issues.

In this context it is better to analyze the influence of the political motif on the thematic construct of some political novels. For the sake of convenience, the important phases of the Indian English political fiction and their dominant themes can be classified into the following groups:

1. Early Phase of Political Novels, based on armed rebellion against British rule.
2. Political Novels based on Gandhian Ideology.
3. Political Novels based on Partition Riots.
4. Political Novels based on Emergency Themes.
5. Political Novels based on Post-Independence themes/issues.

**1. EARLY PHASE OF POLITICAL NOVELS:-** In the early phase, political novels seem to represent broad humanitarian issues without a conscious development of ideologies. The early fictional works were tales rather than proper 'novels' and many were written for political themes.



Kylash Chunder Dutt's *A Journal of Fortnight Hours of the Year 1945* published in "the Calcutta Literary Gazette" on 6 June, 1835 deals with an imaginary and yet unsuccessful revolt against the British rule, nearly a hundred years later.

Shoshee Chunder Dutt's *Republic of Orissa: Annals from the Pages of the Twentieth Century* appeared in 50 "Saturday Evening Hurkaru" on 25 May 1845. It deals with a fantastic British defeat and establishment of a democratic republic in Orissa. Both have strong political themes based on armed rebellion by nationalists.

The same theme of armed of rebel is dealt with in S.C.Dutt's *The Young Zamindar*. This novel reflects the sporadic armed revolts of the Indian Muslims and Hindus against the British authority and in turn their suppression of the revolt in Orissa.

The novel reflecting the Indian Mutiny of 1857 is the same author's *Shunkur: A Tale of Indian Mutiny of 1857*. The novel shows the mutiny in the manner of mingling history with fiction. Deprivation of the Indian upper class of their power and position and the cruelty of the British officials towards Indians are given as the cause of the outbreak of the mutiny. The prevailing tone is one of nationalism.

The next novel, reflecting the colonial struggle of the time in the context of political formation of India League in 1857, Indian Association in 1876, and Indian National Congress in 1885, is S.K.Ghose's *The Prince of Destiny: The New Krishna*. In this novel many contemporary problems, including the political independence, are woven together and it presents an enlightened Rajput prince combining in him the best of ideals of the East and the West. This novel shows religion dominating Indian politics of those days. With an interesting plot and characters, more idealistic than realistic, the novel attempts to present India's destiny in the background of colonialism.

One more novel based on Indian insurgency and armed rebellion and akin to *The Prince of Destiny* is S.M.Mitra's *Hindupore*. This novel deals with the right to political opinion and it is a parody on the British rulers and communal leaders. It begins with ideal and friendly relation between the Indians and the British. But, later on, the British arrogance and their brutalities towards Indians provoke insurgency.

Rabindranath Tagore's *The Home and the World* is also a political novel set against the revolutionary background of 1905 Bengal chocked with the war-cries of "Swadeshi" and "Bandemataram." The story of the novel depicts the autobiographical sketches of three principal characters Nikhil, his wife Bimala and Sandip, his friend. Bimala, who has lived a sheltered life of a Hindu wife, suddenly hears the call of the outside world and thus she is torn between the pull of the "home" and the pull of the "world." In fact, this novel is strongly ideological because of the implications of the critical debate between Gandhism and terrorist politics.

Tagore's *Gora* is also a patriotic and political novel voicing the aspirations of the resurgent India. The social theme of the novel has a political undercurrent. The novel really reflects the patriotic zeal of Gora, the central character. It projects the important political question: the conflict of ideals and aspiration between the East and the West.

But the first Indian novel published in English was Bankim Chandra Chatterjee's *Rajmohan's Wife* serialized in the *Calcutta Weekly, The Indian Field* in 1864 (long before it appeared posthumously in proper book form in 1935). With a liberal use of Indian words and creating a local colour on a setting of an East Bengal village in the late 19th century. The novel narrates the story of a Hindu wife, Matangini and her long suffering in the hands of her husband Rajmohan.

**POLITICAL NOVELS BASED ON GANDHIAN IDIOLOGY:-** It is seen that the growth of the freedom movement intimately parallels the rise of the Indo-Anglican novels. In the second phase of the rise of Indian English fiction, the overwhelming presence is Gandhi and his ideology.

Gandhi's influence on the Indians has been so profound that it has become impossible not to reflect his image and ideology in any of the novels dealing with the Independence movement. One may divide the novels in which Gandhi and his ideology is a recurring image and theme into four groups. They are:

1. Novels presenting Gandhi as a character; as in R.K. Narayan's *Waiting for the Mahatma*, K. Nagarajan's *Chronicles of Kedaram*, Mulk Raj Anand's *Untouchable* and *The Sword and the Sickle*, etc.

2. Novels in which Gandhi is represented by idealized characters like *Kanthapura* by Raja Rao and *Kandan, the Patriot* by K. S. Venkataramani.
3. Novels presenting Gandhi's followers, like, R. K. Narayan's *Vendor of Sweets* and Nayantara Sahgal's *A Time to be Happy*
4. Novels presenting Gandhian ideals, like Bhabani Bhattacharya's *Shadow from Ladakh*.

Venkataramani Murugan's *the Tiller* and Kandan, *the Patriot* are two of the first Indian English novels dealing with the nationalistic revolution and freedom movement under the leadership of Gandhi. The first novel deals with the Gandhian ideal of rural reconstruction as a step towards winning freedom. It presents and applauds the Gandhian Satyagraha and overtly calls the Indians to work for freedom and regeneration as a nation. The second novel deals with the freedom movement under the Gandhian politics. It is the story of Kandan's resignation "From the Indian Civil Service to plunge into the freedom struggle and his final succumbing in death by a police bullet. Here Gandhi is represented by idealized character, Kandan; the novelist shows Gandhi's conceptions present presence in every village to lead the people.

Dhan Gopal Mukerjee's *My Brother's Face* is a novel that deals with the freedom struggle in villages. The novelist describes the philosophical background of India and the narrator's American return brother as a child, as a school boy and as a youth. This brother, nourished on the Hindu religion, learnt Muslim stories and Christianity. When the leader of the freedom movement died of a police bullet this brother became the leader. He escaped from the hands of the C.I.D. and met Mahatma Gandhi and learnt from him the value and idea of non-violence and non-co-operation, the effective Gandhian ways to fight the British. Afterwards he became a disciple of Gandhi. Frieda H. Das's *Into the Sun* is a novel showing the impact of the Congress movement that changes the Indian social life. Reflecting the selfless services of Congress workers like Krishna, Rama Devi and Rukmini and their nationalist learning, firm resolutions and patience to fight for standardizing the lives of the untouchables. The novel portrays- the changing social order under the nationalist ideal.

Mulk Raj Anand's *Untouchable* indirectly deals with a force of Gandhian struggle for freedom in the thirties. The novel reflects Gandhi's tireless efforts for Harijan upliftment and his appearance and his public speech against the callous attitude of the British Government

with their 'divide and rule policy' and proposal for giving separate electorate in the council to the low and depressed classes under the new constitution.

Anand's *Coolie* deals with the theme of social and economic exploitation of the poor class by the rich under political background. It depicts the oppression of a peasant boy in the hierarchical society. It depicts the injustice and the oppressive tendency of the rich to the poor; of the 56 bourgeoisie to the proletariat, which are nothing but the outcomes of a politically embroiled society.

K.S. Nagarajan's *Athawar House* is a novel depicting the events of fifteen years from 1919 to 1935 in a Marathi Brahmin family. Through this family story the novelist reveals the influence of the national movement under Gandhi on the town and the family.

Raja Rao's *Kanthapura* is a poetic novel which deals with the Gandhian Civil Disobedience Movement put up by the people of Kanthapura in the nineteen thirties.

Ahmed Ali's *Twilight in Delhi* is also a novel set against the political background of the first two decades of this century. Although the political nationalist spirit breathed in the novel does not belong to any recognized phase of Indian freedom struggle, yet, it imparts a strong political feeling of the whole of Muslim community at a particular period of Indian history.

Mulk Raj Anand's *The Sword and the Sickle* is also a novel where Gandhi appears as an apostle of non-violence. He is introduced only in one scene where a dialogue takes place between him and Lalu, the revolutionary 57 dreamer of Marxist Utopia in India. Gandhii explains the doctrine of nonviolence.

*Tomorrow Is Ours* by K.A. Abbas is also a novel dealing with the story of the national struggle for Independence during the periods between the two great Wars. The novel shows the career of an educated Indian dancing girl Parvati, her enthusiasm for political freedom and emancipation of women, and the superiority of Indian culture and the Indian way of life in a plot, gripped with full of suspense.

Abbas's second novel *Defeat for Death* is also a political novel that highlights Gandhi's historic fast and its influence on the national freedom struggle and on the international scene ravaged by the World War II.

D.F.Karaka's *We Never Die* is a novel set at the country in India. It depicts stray picture of the Indian freedom movement through an innocent villager. The simple story of silent revolution of the Indian people in the slothfiil village in which it tries to solve the problem of communal disharmony inherent in the contemporary society.

C.N. Zutsi's *Motherland: An Expository Novel of Modem India* is a novel that depicts the threadbare and hackneyed story woven around the 58 central character, Mahatma Vikrama, who is a great national leader meant to symbolize Mahatma Gandhi. Representing the Gandhian principles, Mahatma Vikrama participates in Indian Freedom Movement.

*Conflict* by Amir Ali is a novel which focuses on the 1942 "Quit India Movement." Creating the character of Shankar, the novel portrays the involvement of student community as well as the village mass in the Indian freedom struggle. This novel invites obvious comparison with *Kanthapura*.

Venu Chitale's *In Transit* covers an era of intense political activity in India and rise of Indian nationalism. The novel depicts India's social and economic condition in transit and ends with the brave participation of Abba family's younger generation in the Civil Disobedience Movement and the 1921 non-cooperation movement.

Zeenuth Futehally's *Zohra* is a novel set against the political background of Hyderabad. There is a vivid reflection of modem politics and Gandhian movement in the story of a sensitive girl, Zohra.

Narayan's *Waiting for the Mahatma* is a novel which depicts a phase of Indian freedom struggle with Mahatma Gandhi in the last few years of his life among his followers. Here Gandhi is introduced as a character and not as a symbol amidst the events from 1941 to 1948. The action ranges from Malgudi to Delhi. In this novel, Gandhiji himself addresses the people assembled in political meetings in Malgudi.

K.A. Abbas's novel, *Inquilab* reflects the Indian freedom struggle commencing from the Rowlett Bill and the Jallianwala Bagh Massacre to the Salt Satyagraha and the Gandhi-Irwin Pact of 1931. All the important political events of the time are presented through the view points of Anwar who, as protagonist also involves in them. The novelist discusses certain vital issues involved in the freedom struggle.

Some Inner Fury of Kamala Markandaya is another novel which deals with the violent aspect of the professed non-violent movement of 1942. The novel is engineered by politics and in it the main characters transcend the bludgeoning of political mischance and assert the unconquerable spirit of humanity.

Anand Lall in his *The House at Adampur* captures some of the events of the Nationalist Movement. Set against the background of the political struggle of non-violence beginning from 1930 and ending in 1944, the story covers many episodes of the great struggle like the no-salt tax campaign which has rocked the whole of Delhi.

*A Time to be Happy* by Nayantara Sahgal is also a novel that deals with two North Indian families during the last stages of the freedom struggle. There are many references to Congress activities and the events of 1942 in this novel.

Khushwant Singh's *I Shall Not Hear The Nightingale* is a novel set against the freedom movement and the war years from April 1942 to April 1943, the disturbed pre-partition period at Jallianwala Bagh. It deals with the period of the "Quit India" conflagration also.

S. Menon Maratha's *Wound of Spring* is also a novel showing the impact of change on a matriarchal Nayar family in Malabar during the nineteen twenties at the time of Molpah rising. The novel has an ironical picture of the Gandhian movement.

K. Nagarajan's *Chronicles of Kedaram* is another novel in which Gandhi appears as a character. The novel is set against the hectic period of freedom struggle in pre-Independence India. On this political backdrop a family chronicle in Kedaram, a South Indian town, is developed in the story. The novel depicts the pattern of life, both personal and political of a few persons of different classes of India of the period from 1925 to 1939. Here Gandhi appears with his ceaseless effort for the personal welfare of each individual and of the nation in general.

R.K. Narayan's *Vendor of Sweets* is the representative novel in which Gandhi's followers appear visibly. In this novel Jagan is shown as a true disciple of Gandhi with a hypocritical oddity. He is proud of being called a Gandhian. He has high regard for Gandhi as his master. To show that he is an ardent follower of Gandhi he speaks of putting on Khadi, of spinning of the Charka, of the reading of the Gita, quoting some of the statements of Gandhi.

Bhabani Bhattacharya's *Shadow from Ladakh* is a novel in which Gandhian ideal is represented by Satyajit Sen. Really, Satyajit, trained in Gandhi's Sevagram, is presented a victor in his resistance of steel town annexing Gandhigram. The triumph is brought by Satyajit through Gandhian non-violence, Satyagraha and fast unto death.

Chaman Nahal's fifth novel *The Crown and the Lioncloth* deals with the theme of confrontation between the mighty British Empire (*The Crown*) and a resurgent India under the dynamic leadership of Mahatma Gandhi (*The Lioncloth*) during 1915-22.

### 3) PARTITION AND EMERGENCY

POLITICAL NOVELS BASED ON PARTITION RIOTS:- In the partition Phase, there is a presentation of the Nehruvian ideology which gets a repeated treatment in the novels written on this theme. The attainment of Indian freedom was followed by the tragic drama of Partition. India was left bleeding for some time. It was perhaps the darkest period in the history of modern India which had witnessed a movement of hatred and bigotry of men who had been living like brothers for centuries. In those days trains were arriving in Lahore Station packed with butchered passengers with messages scribbled on the sides of the carriage: "A present from India." This made the Muslims react heroically in sending back trainloads of butchered Sikhs and Hindus with the label: "A present from Pakistan." Naturally these ghastly developments find expression in Indian English fiction.

This tragic drama of Partition stirred many writers to deal with the 'myth' of partition, such as Khushwant Singh's *Train To Pakistan*, Raj Gill's *The Rape of Manohar*, Malgaonkar's *A Bend in the Ganges*, Chaman Nahal's *Azadi*, etc. These novels are based on the insane butcheries committed in the name of religion before and after partition.

Mulk Raj Anand in his *Death of a Hero* has portrayed one of the offshoots of the partition, the invasion of Kashmir by Pakistani raiders, through the story of Maqbool Sherwani, a nationalist. Manohar Malgaonkar has treated this theme with great sophistication in *Distant Drum* in which two intimate friends Kiran Garud and Abdul Jamal face each other as enemies in the war against Pakistan. The novel portrays in human terms the effect of the partition on sensitive souls—a veritable partition of intimate friends.

Malgaonkar's *A Bend in the Ganges* has a wider canvas and its last portion deals with the holocaust of the post-partition communal frenzy as it affects the lives of the members of a family.

Similarly, Khushwant Singh's recent novel *Delhi* has a few pages giving an account of the abduction of Hindu girls by Muslims in the newly emerged Pakistan, the unemotional objectivity of which makes it all the more unmistakable.

Among the early novels to deal with the theme of partition is Balwant Singh Anand's *Cruel Interlude* which is to a great extent a realistic document of real persons and events more than



that of imaginary one. It presents detailed descriptions of the untold miseries suffered by the refugee convoys and the life of the refugees in the camps. The record is more touching because it is based on reality.

A really important novel to dramatize the horrors of the partition is Khushwant Singh's *Train to Pakistan* which focuses on a closely knit community of an imaginary village, Mano Majra, and the slow but steady inroads of communalism which is spiritually conquered by who sacrifices his life to save his beloved and the other Muslims whose train is crossing over to Pakistan. The novel has a big dose of sentiment and melodrama to make its highly significant point.

Another partition novel which has deservedly got universal acclaim is Chaman Nahal's *Azadi*, the title of which can be treated as an irony, for the independence from foreign rule was accompanied by a blood-bath on both sides of the India-Pakistan border. Here the focus is on the family of Lala Kanshi Ram whose calm and quiet life in Punjab is rudely shaken and uprooted and after losing quite a few members of family, they finally land up in India with a strongly affirmative will to make a new start. The novel is unique in its social and spiritual affirmations at the level of the community and of the individual.

B.Rajan's *The Dark Dancer* uses the symbol of Nataraja, the universal destroyer to suggest the tragedy that overtakes the protagonist in the death of his wife Kamala in an attempt to save a Muslim woman. This launches the communal riots is but a backdrop for the spiritual evolution of an individual.

H.S.Gills's novel, *Ashes and Petals* presents through the medium of the partition, the fundamental contract between hatred and love-powerfully symbolized in the train journey from Pakistan in which Hindus and Sikhs had to murder their young daughters to save their honour, and the petals of the flower of love blossoming after a few years in the love of Ajit Sing with a Muslim girl Salma.

Raj Gill's *The Rape*, in a streak of love between a Sikh boy and a Muslim girl, is lucid in the portrayal of the horrors of communal violence which has so much brutalized men that the father of the Sikh boy knowingly rapes the beloved of his son as a violent assertion of revenge. The novel though realistic, is on the whole depressing and nauseating.

Attia Hosains's novel, *Sunlight on a Broken Column* has a special place among partition novels in English, for it is written by a Muslim who in spite of her unmistakable anti-communal stance, tries to portray both sides of the case and shows how it was the British government which played a game of divide and rule to which Muslim fanatics fell a victim, leading to the creation of Pakistan and the communal holocaust.

Another novel, *A Fine Family* by Gurucharan Das, covering the panorama of a few decades from 1942 to 1980, traces the fortunes of an ordinary family and how they face the trauma of partition with composure and balance, though they have to leave their homes and settle down amidst new surroundings.

Salman Rushdie could not have directly written about the partition as an event witnessed by the protagonist of his *Midnight's Children*, for Saleem Sinai is boy at the precise hour of India's independence. The writer's political stance is unmistakably anti-partition, for he is secular to the core and hates fanatics of all kinds.

In Amitav Ghosh's *The Shadow Lines* the evocative memories of the unnamed protagonist's life a wide range of domestic, social and political life in Bengal before and after the partition. This novel is of special significance as the impressions of the riots, though not many are firstly filtered through a child's consciousness and secondly because it deals with the Eastern part of this subcontinent which a few other novels do.

Nina Sibal's *Yatra*, a highly complicated account of a family of the Chahals, not a small one as in *Broken Sunlight on a Column* or in *A Fine Family*, but a large one containing fifty member or so whose genealogy is given in the beginning, contains references to the partition. It does not describe the horrors of the partition but throughout attempts to integrate the lives of his characters with national events, describing the movements of a resettlement camp by one of the Chahals.

**POLITICAL NOVELS BASED ON EMERGENCY THEMES:-** Perhaps the most important event after independence, except the wars with China and Pakistan, was the imposition of the Emergency in June 1975 by the then Prime Minister, Indira Gandhi. It lasted till March 1977. Then Mrs. Gandhi's Congress Party was defeated and a newly formed Janata Party under the leadership of Morarji Desai came to power. All the atrocities perpetrated during the Emergency came to light only after 1977 and created among the people nausea against

totalitarian rule. The roots of democracy in India were further strengthened and consequently, common people gained recognition to the extent that no individual however powerful could take them granted.

This theme of the traumatic period of the Emergency has been treated in detail or glimpsed at against a large canvas in the novels of quite a few Indian English writers.

Chronologically the first writer of Indian origin to write about this theme in English was Salman Rushdie. In his celebrated novel, *Midnight's Children*, which freely moves back and forward weaving the web of the history of modern India as mirrored in the lives and personalities of a few individuals, Rushdie castigates this brief spell of totalitarianism in modern Indian politics.

Nayantara Sahgal's, *Rich Like Us* unveils a number of facts about the Emergency, the worship of the dictator, the preparation for family meal, the nexus between politics, business and crime. It shifts the focus from the situation after Nehru's death to an entirely different one prevailing after Indira Gandhi's declaration of Emergency and all the evils it generated have been delineated in it with pungent and sophisticated clarity. The contemporary situation demands the satirical and ironical modes for its expression and quite a few novelists have used it in different ways.

V.A. Shahane's *Praiapati* makes an attempt to present contemporary social and political reality through the use of ancient myths and legends.

Arun Joshi's novel, *The City and the River*, while tangentially highlighting a number of the concerns of modern Indian politics, submerges the whole in an allegory which encompasses the cycles of Time and highlights the eternal conflict of the good and the evil.

Three more novels of 1990 deserve mention. *The Bridge* by Malathi Rao has some delightful flings at the corruption in high political and bureaucratic circles. Kishore Bhimani's *Cocktail Insurgency* also delineates corruption in which prevails in the government and which provokes an abortive conspiracy by a few delinquent people.

Among the most important novels of the year is Allan Sealey's *Hero: A Fable* which trades in a highly comic manner the rise of a film-star into a political leader adopting strange and colourful means to win popularity and escape assassination which he ultimately cannot.

O.V.Vijayans's *The Saga of Dharmapuri*, was first published in Malayalam in 1985 and its English translation by the author himself was published in 1988. It is a remarkable piece of allegorical writing which presents elements from the reality of contemporary Indian politics as also from the universal which conjoin into a political nightmare.

Raj Gill's novel *The Torch Bearer* embodies deep feminine sensibility of the chief character, Ambika later renamed Alvika. The novel in part a graphic portrayal of the Emergency of 1976-77 with much that went with it is essentially the portrait getting the better of her feminine weakness.

I j Manohar Malgonkar's *the Garland Keepers* creates a world which has remarkable parallelisms with the actual world of the Emergency, though the reality is often exaggerated or frilled with extra details. The high tensions of the Emergency and how it was operated are reflected in the atmosphere, the events and some of the characters of the novel.

In contrast to *The Garland Keepers*, Shashi Tharoor's *The Great Indian Novel*, light and ironical in tone, deals with the Emergency as an event within the larger framework of modern Indian history. The whole novel has characters who bear the names of the characters of the Mahabharatha and though exact parallels are impossible certain events, characters, situations and issues of the Mahabharata are seen as remotely reflected in modern Indian politics.

Balwant Gargi's *The Naked Triangle* absorbs the background of Emergency within the larger framework of human relationships. The references to the Emergency cover practically all phases of it- from its declaration to its heyday in enforced discipline and Sanjay Gandhi's visits, which are a nightmare for the administration and the people, and the defeat of Mrs.Gandhi and Morarji coming to power.

The important novels dealing with this theme are Veena Nagpal's *Karmavogi*, Arun Joshi's *The Apprentice*, Kamala Das's *Alphabet of Lust*, Sudhakar Bhatt's *Holier than Thou* and Anant Gopal, Sheorey's *Dusk before Dawn*. Raja Rao's *Comrade Kirillov* has tried to portray an Indian who has become enamoured of Western 'isms' finally donning the mantle of a 'Sadhu of Communism' but is never really able to cut himself off completely from his Indian moorings. The discussion discerns the fact that the haunting theme of the Emergency has been treated in its manifold aspects by Indian writers in English.

#### 4)MODERN POLITICAL INFLUENCES

In the Modern Phase, the novels portray various events of national importance and the rise of Casteism, regionalism and communalism, the violent movements like the Naxalite movement, Dalit identity crisis, Hindutva movement with a changed political scenario, the continued exploitation of the have-nots in more subtle forms, the threat to national unity, have occurred in the political firmament of the post-Independence India. These events have been the source and inspiration of many of the political novels of the post-Independence Indian fiction.

Nayantara Sahgal's *This Time of Morning*, *Storm in Chandigarh*, *The Day in Shadow* and *A Situation in New Delhi* are all political novels set against the political scenes. They depict some well-known figures in the Indian political arena of the post-Independence era.

*This Time of Morning* deals with politics in the last days of Nehru as Prime Minister of India. *This Time of Morning* is a fictional enactment of the changing patterns of the corridors of power, a few years after independence with flashback to the years leading to it. This novel depicts the corrupt socio-political state of affairs after independence. Its fictional world is peopled by a new breed of politicians of all sorts: bureaucrats, artists, journalists, parliamentarians, liberated ladies and housewives. It encompasses the elite of Delhi, which happens to be the nerve centre of power. The title of the novel, *This Time of Morning*, is obviously suggestive of the morning after independence, when the men at the helm of affairs had to plan the course of actions, programmes and strategies to realise the new goals set for people's security, peace and prosperity. The life depicted in this novel is the life "shot through and through with politics, all over politics and sex, and eating, drinking, merry making, hugging, kissing, dancing and copulating world, with conferences, committees, public meetings, get-togethers, discussions, seminars, processions, demonstrations, protests, boycotts, interspersed with parties and club socials. The author Sahgal depicts how the politicians have degenerated themselves for power mongering, career-hunting and intriguing opportunist when personal clashes between the so-called leaders are passed off as ideological differences, thus turning personal issues into national ones. The post-Independence selfishness and corrupt politics are reflected in this novel and the novelist attempts at presenting India of mature democracy.

The setting of *Storm* in Chandigarh, Chandigarh the common capital of Punjab and Haryana. The political background is that of the division of the Punjab into the Sikh dominated Punjab and the largely the Hindu state of Haryana and that of common capitol Chandigarh is a discord between the two states and the two Chief Ministers.

Her novel *A Situation in New Delhi* goes back a little in time to the historic moment of Nehru's death and portrays it as marking a watershed in Indian politics—the generation upholding old values yielding place to a new breed of politicians and new culture of violence and erosion of values.

Pratap Sharma's *Days of the Turban* deals with the situation in Punjab created by the terrorists and portrays a Sikh's identity being threatened to be submerged by Hindus.

Rafiq Zakaria's *The Price of Power* is a portrayal of Janata Government under Morarji Desai.

Ranga Rao's *Fowl-Filcher* also uses comedy and fantasy to present certain aspects of contemporary political reality

Arundhati Roy's *The God of Small Things* presents a miserable condition of the Dalit and the deserted the vulnerable and marginalized. Indian history and politics shape the plot and meaning of *The God of Small Things* in a variety of ways. Some of Roy's commentary is on the surface, with jokes and snippets of wisdom about political realities in India. However, the novel also examines the historical roots of these realities and develops profound insights into the ways in which human desperation and desire emerge from the confines of a firmly entrenched caste society. In addition to her commentary on Indian history and politics, Roy evaluates the Indian post-colonial complex, or the cultural attitudes of many Indians toward their former British rulers. After Ammu calls her father a "[shit]-wiper" in Hindi for his blind devotion to the British, Chacko explains to the twins that they come from a family of Anglophiles, or lovers of British culture, "trapped outside their own history and unable to retrace their steps". He goes on to say that they despise themselves because of this. A related inferiority complex is evident in the interactions between Untouchables and Touchables in Ayemenem. Vellya Paapen is an example of an Untouchable so grateful to the Touchable caste that he is willing to kill his son, Velutha, when he discovers that Velutha has broken the most important rule of class segregation—that there be no inter-caste sexual relations. In part, this reflects how many Untouchables have internalized caste segregation. Nearly all of the

relationships in the novel are somehow colored by cultural and caste tension, including the twins' relationship with Sophie, Chacko's relationship with Margaret, Pappachi's relationship with his family, and Ammu's relationship with Velutha. Characters such as Baby Kochamma and Pappachi are the most rigid and vicious in their attempts to uphold that social code, while Ammu and Velutha are the most unconventional and daring in unraveling it. Roy implies that

this is why they are punished so severely for their transgression. The story is set in the caste society of India, at a time when members of the Untouchable Paravan or Paryan caste were not permitted to touch members of higher castes or enter their houses. The Untouchables were considered polluted beings. They had the lowliest jobs and lived in subhuman conditions. In India, the caste system was considered a way to organize society.

Roy's book shows how terribly cruel such a system can be. Along with the caste system, readers see an economic class struggle. The Ipes are considered upper class. They are factory owners, the dominating class. Mammachi and Baby Kochamma would not deign to mix with those of a lower class.

However, Roy shows other types of less evident discrimination. For example, there is religious discrimination. It is unacceptable for a Syrian Christian to marry a Hindu and vice versa, and Hindus can only marry a Hindu from the same caste. In more than one passage of the book, the reader feels Rahel's and Estha's discomfort at being half Hindu. Baby Kochamma constantly makes disparaging comments about Hindus. On the other hand, there is discomfort even between Christian denominations as is shown by Pappachi's negative reaction when Baby Kochamma converts to Catholicism. Chacko suffers more veiled racial discrimination, as it seems his daughter also does. His English wife's parents were shocked and disapproving that their daughter would marry an Indian, no matter how well educated. Sophie, at one point, mentions to her cousins that they are all "wog", while she is "half-wog". The Ipes are very class-conscious and feel a need to maintain their status. Discrimination is a way of protecting their privileged position in society.

## 5) CONCLUSION

That literature is a reflection of the society is a fact that has been widely acknowledged. Literature indeed reflects the society, its good values and its ills. In its corrective function, literature mirrors the ills of the society with a view to making the society realize its mistakes and make amends. It also projects the virtues or good values in the society for people to emulate. Literature, as an imitation of human action, often presents a picture of what people think, say and do in the society.

The novels mentioned above as form part of literature, mirrors the society and shows how politics and it's direct and in direct forms has influenced the Indian society over different period of time which is very well reflected in the literature.

As a political novel its importance lies in its typicality, that is, of fictionalizing a political biography with a moral message. The very significant aspect of the Gandhian Phase is the conflict among the ideologies- Gandhian versus Nehruvian, Dalit, and Hindutva. This aspect is the most outstanding feature of the second phase of the rise of the political novels in Indian English literature.

Indeed, they have approached to it from various angles- realistic, hilarious, psychological, mythological, and spiritual. These novels have shown a remarkable inter-relationship between the general and the individual life, which is indeed an important touchstone of a successful political novel. They all show that democratic ideals and institutions are firmly entrenched in the Indian Psyche which will never tolerate a totalitarian regime.



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PROJECT ON  
**NAXALISM IN INDIA**

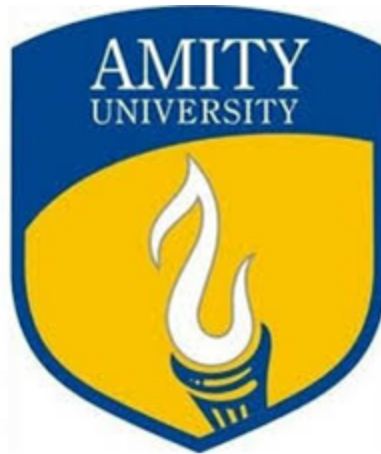
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## **DECLARATION**

I hereby solemnly declare that the thesis entitled “NAXALISM IN INDIA” submitted to AMITY University, JAIPUR, for the award of the Degree of B.A. in English literature is a record of original and independent research work done by me and to the best of my knowledge and it has not been submitted in part or full to any other University/Institution earlier. All the sources used in the thesis have been duly cited and acknowledged by me.

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### **Review of Literature**

The literature on this topic is too vast and extensive. I have used secondary sources like books, articles, magazines, newspaper reports, interviews. There has been magnanimous and extensive work done by various renowned scholars. Few of them which I have used in my research report and they are as follows:

**Chatterjee, Souvik. Naxalism: A Threat to Indian Internal Security. Swastik Publication. 2011.** became the base of my intense research. The Naxalite movement is one of the important components in the political spectrum in India. This book examines the origin and growth of Naxalism, Social and economic causes, it's the political base, the viability of political approach to unravel the matter, the revolutionary and counter-revolutionary strategies of Naxalites and the state. It also examines Naxal movement in India, Adivasis, Naxalites and Indian Democracy, The Naxalite Challenge, Violence and Conflict, Government of India initiatives and many more. It presents a threat that is very dangerous and that the internal security is at stake. The book is an eye-opener for all agencies and equally useful for common Indian readers to know their first enemy knocking at the doorstep.

**Mehrotra, Santosh. Countering Naxalism with Development: Challenges of Social Justice and State Security. SAGE Publications. 2019.** This book is about human development in the tribal areas of India (outside of north-eastern states) and the root causes of the challenge posed by Left Wing Extremism in nine states of India. These are the work of a highly knowledgeable set of experts, who have spent several decades thinking, reading, researching and writing about

the problem faced by marginalized social groups in the Left Wing Extremism-affected areas of the country. This book presents an authentic assessment and presentation of human development and security challenges.

**Roy, Arundhati. *Walking with the Comrades*. Penguin Random House India. 2011.** This book is a riveting account of the faceoff in the forest of central India between the Indian state and Maoists or Naxalites, a shadowy, revolutionary guerilla force with tens of thousands of cadres. It is a battle over, land ideology, mineral riches, rights, ecology – a battle, as Roy sees it, “for the soul of India.” It takes readers to the unseen front lines of this ongoing battle, chronicling her months spent living with rebel guerillas within the forests and addresses the much larger question of whether global capitalism will tolerate any societies existing outside of its colossal control.

**Ray, Rabindra. *The Naxalites and their Ideology*. Oxford India. 1988.** It addresses perspectives and problems of the Naxalites, ideology, the literature and history and its significance. This book presents an insightful analysis of the movement by situating it within the contexts of Bengali society, strains of Indian communism, and the peasantry.

**Paul, Bappaditya. *The First Naxal: An Authorised Biography of Kanu Sanyal*. Sage Publication. 2014.** This book narrates the making of Kanu Sanyal right from his childhood to the times of the Naxalbari uprising and beyond. It delves deep into Sanyal’s evolution as a communist rebel and throws light on the varied stages of the Naxalite Movement with relevant background information. One significant aspect of this biography is that the protagonist had



personally read and cleared all chapters but the last one that deals with his aberrant demise. And this makes it the only authorised biography of Kanu Sanyal in any language. Besides, there are various other materials and sources I have referred to which set the imprints of Naxalites' presence in India and terrifying intentions which carry with it. Now it is a matter of concern that what should be India's policy to counter and eliminate it.

**Chapter: One**

**Introduction**

‘Kautilya wrote in the Arthashastra that a state could be at risk from four different threats: Internal, External, Externally aided Internal and Internally aided External. Internal security in India has a mix of all the shades of the threats visualized by Kautilya’ (Shri P. Singh).

Major challenges to Internal and external security are the threat of terrorism, international and domestic. China fishing in the troubled waters of the northeast, Maoists insurgency spreading in the areas largely due absence of a strategic plan to deal with the problem, Illegal migration movement, Regional aspirations, Interstate dispute, communal problem, caste tensions.

Also, there are some non-military and non-traditional threats to our security. Having outlined the general internal security environment, I would like to emphasize the growth and background of left-wing extremism. Today, the Naxalite problem is ‘the single largest threat to India’(M. Singh). The Largest numbers of domestic terrorist organisations in the world are in India. The movement of Naxalite has advanced from rustic, armed struggle and perorate the dominion of makers of policy, media, judiciary, human rights, youth organization etc. However, one never knows when their strategy might change and they start popping guns in the urban landscape too.

According to the latest Central intelligence reports, the Maoists are now in the process of identifying new operational bases across the country. The Special Economic Zones are being looked at as easy targets to spread their violent agitation against the state. India has been facing an insurgency in the north-eastern states since the 1950s. The Naxalite left-wing extremism raised its head in 1967 and during the last few years has extended with phenomenal speed engulfing almost 16 states of India with varying degrees of violence and areas of operation.

The word Naxal, Naxalite or Naxalvadi is a general word used to mention to communist militant groups working in different parts of India under distinct organisational wraps. In the mainland of

the eastern states of India like Bihar, Orissa and West Bengal, they are normally referring to themselves as Maoists while states in the south like Andhra Pradesh they are known under other names. They have been stated as a terrorist organization under the Unlawful Activities Prevention) Act of India (1967).

The term 'Naxal' derives from the name of the village Naxalbari in the state of West Bengal, India, where the movement had its origin. The Naxals are considered far-left radicals communist, supportive of Maoists political sentiment and ideology. Naxalites are far-left radical communists who derive their political ideology from the teachings of Mao Zedong, a Chinese revolutionary leader. As of 2009, Naxalites were active across approximately 180 districts in ten states of India accounting for about 40% of India's geographical area, they are especially concentrated in an area known as the 'Red Corridor', where they control 92,000 square kilometres. According to India's intelligence agency, the Research and Analysis Wing, 20,000 armed cadre Naxalites were operating in addition to 50,000 regular cadres and their growing influence prompted Indian Prime Minister Manmohan Singh to declare them to be the 'most serious internal threat to India's national security'. The threat has existed since long though there have been many ups and downs.

'The genesis of Naxalite insurgency in India is rooted in peasants'(Anil Kamboj) movement and agrarian discontent. The movement began in 1967 when a group of revolutionaries led by Charu Mazumdar and Kanu Sayal launched a peasant uprising at Naxalbari after a tribal youth who had judicial order to plough his land, was attacked by the goons of local landlords. The tribals retaliated and refused to part with the land owner's share of their produce and lifted the entire from his granary. It ignited a fire that spread in a state. This was brought down by the use of

force and simultaneously bringing in some land reforms by the government and could be termed as phase one of the movement.

Later on, the phase two Naxal movement spread to nine states that is Bihar, Jharkhand, West Bengal, Orissa, Madhya Pradesh, Chattisgarh, Andhra Pradesh, Maharashtra and Uttar Pradesh; posing a challenge to a nation. The 'RED CORRIDOR' stretches from Nepal through some of the most backward regions of the country up to Andhra Pradesh and even up to Tamil Nadu.

Their very first aim is to establish a base area inside the Dandakaranya forest, spanning Madhya Pradesh, Chandigarh, Orissa, and part of Maharashtra. The Naxals are against any development inside the forest. The government wants to build a pucca road inside the village and forest but the Maoists discourage any development work in the area. They know that once development takes place then perhaps they may lose the support of the people. Therefore they have been misguiding the innocent people that the government wants to take away their mineral wealth and their forest. The approach of the government is holistic in the domain of security, growth, ensuring rights and entitlements of local communities, enhancement in governance, and perception management. In dealing with the old decade problems, it has been felt appropriate after various high-level deliberations and interactions with the state government concerned, that an integrated approach aimed at the relatively more affected areas would deliver results. With this insight, an in-depth analysis of the spread and its trends in respect to left Extremist's violence has been made and 106 districts in 9 states have been haunted for special attention with reference to planning, implementation and monitoring various interventions.

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## **Chapter two**

### **Historical Background of the Naxalite Movement in India**

## **Prelude**

On April 21, 2010, two weeks after the worst Maoist attack Indian Prime Minister Manmohan Singh repeated his message that estimated 'left-wing extremism is the gravest internal security threat for the country'(M. Singh), where 76 security men were killed in an ambush in the Dantewada district of Chhattisgarh. He also said that the particular event is the culminating point of a long persistent escalation process.

In the light of China's emerging markets and its gradual turning away from Communist Ideology, it seems surprising that after the end of the Cold War a Maoist Movement is challenging the Indian state. It is rooted in the Indian subject and not a new phenomenon because India as a state faces the issue of left revolutionary violence for more than forty years.

However, the conflict has obtained a replacement quality over the recent years albeit India is challenged by several conflicts, the Maoist insurgency is often considered one among the most serious threats, in terms of the extent of violence the quantity of embattled territory also as its complexity. In addition, India's other conflicts, namely Kashmir and the Northeast are located in its periphery, the Naxal one is fought in its heartland.

The armed groups that are challenging the Indian state follow Maoist ideology and call themselves Naxalites. The word came from the small village named Naxalbari located in West Bengal wherein 1967 a violent uprising of exploited and dissatisfied peasants in alliance with Communist activities took place. This event marks the beginning of the organized armed struggle and the beginning of the political movement.



Today, the territory where the Maoist are engaged stretches from Nepalese border to the Northern parts of Kerala. The Indian Ministry of Home Affairs states that 223 districts in 20 states are affected. Seven of these states are severely affected. Within the public discourse, this particular region is referred to as the Red Corridor and comprises the least developed and poorest regions of India with a noticeable high amount of tribal population (Adivasis), untouchables (Dalits) and other vulnerable groups. The poor, exploited and discontented are mobilized by Maoist leadership. This is the reason why some areas of these affected territories are under the strict control of Maoist and they receive big support from the inhabitants. At the same time, the state is badly equipped and underdeveloped. It does not fulfil its ideally basic responsibilities; the administrative and governmental structures in the affected states are paralyzed by inefficiency and corruption.

The state's central approach towards this challenge focuses on the re-establishment of law and order. Since the general elections 2009, the situation aggravated, after the government of India started an Operation Green Hunt, stationing around 70,000 troops(paramilitary) against the Naxalites. In the year 2010, about 800 people have been killed in the conflict (The Economist 2010). Almost daily the media report the clashes between the Naxalite and security forces. Due to its complexity, the conflict is often presented in a simplified way in public discourse. The conflict did not receive international attention, whilst it is one of the biggest internal armed conflicts in the world.

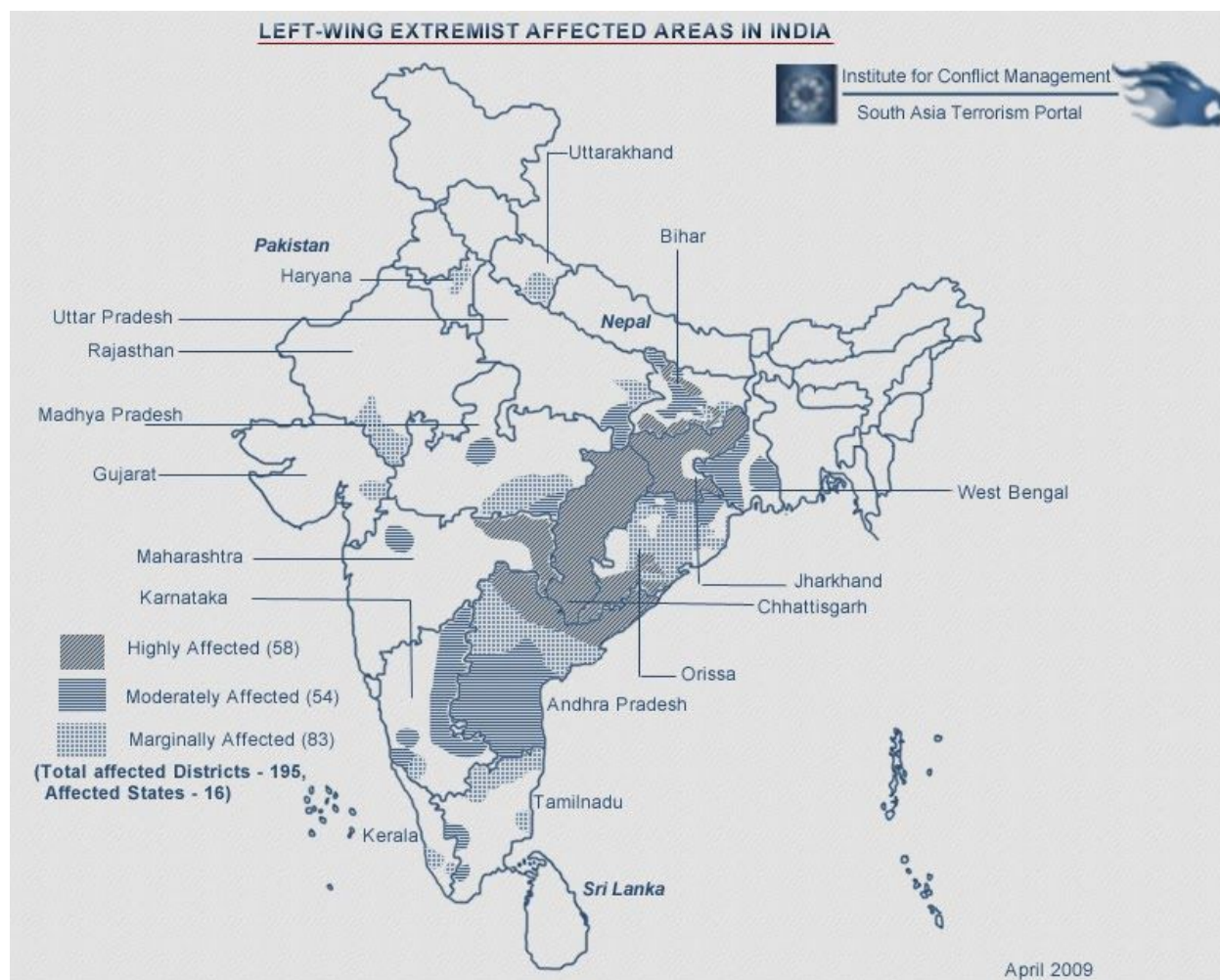


Figure 1: Naxal affected areas in India (2009) Source:

[www.satp.org/satporgtp/countries/india/database/conflictmap2009.html](http://www.satp.org/satporgtp/countries/india/database/conflictmap2009.html)

## The Genesis of Naxalism

### The Telangana Movement

The only logical way to look at the Naxal Movement is to locate it within the framework of Communist in India. The best place to start should be the rise and fall of the Telangana

Movement (1946-51) because Telangana will always remain the glorious chapter in the history of peasants' struggle.

It was an effort to copy the Chinese revolution and suggested that a model better suited to Indian conditions needed developing. The deep-rooted dissent against the government over inefficient land distribution rules had provided an apt laboratory for Communist ideologues to put to test, the experience and inspiration from the Chinese Peasant revolutions. During the 4 years, some 2,500 villages in the Telangana region were liberated, sharecropper's debt cancelled, rent payments suspended and land chunks redistributed making this movement one of the major chapters in the history of peasants struggles.

The Telangana experience led to the evolution of three distinct ideologies within the Indian Communist Movement. One favouring Stalin, another opting for Chinese model and the third favoured a centrist approach along with parliamentary democracy.

### **Birth of Naxalism**



In the backdrop of internal conflicts within the Indian Communist Movement, an event in the remote area gave birth to what's now called Naxalism. In a village called Naxalbari in West Bengal, which gave the word Naxal to our planet. Naxalbari block is under the control of Siliguri which is a subdivision of a district, Darjeeling. The stretch of land, where the Naxalbari is situated, lies in the Terai region at the base of the Himalayas and extends to the west of Naxalbari, across the border river named Mechi lies Nepal. The entire stretch of land

surrounding Naxalbari is covered by farmlands, tea estates and forests and small villages consist of an area of 182.02 sq. Km. Block of Naxalbari has six Gram Panchayats ( village councils), specifically. Gossainpur, Lower Bagdogra, Upper Bagdogra, Hatigisha, Naxalbari and Monogram, from north to south. The population of Naxalbari was 144,915 in the year 2001.

### **Administration**

Naxalbari block consists of 1 census town: Uttar Bagdogra and rural areas with 6-gram panchayats, viz. Gossip, lower Bagdogra, Nakshalbari, Hatishiga, Maniram and Upper Bagdogra. This block has two police stations: Bagdogra and Naxalbari. The headquarters of this block is in Naxalbari.

A tribal youth(Bimal Kisan), secure a legal order, advance to plough his land in 1967(2 March). The regional landlords attacked him with their goons. Tribal people of the area counterattack and begin forcefully recapturing their area.it resulted in a rebellion, in which one police sub-inspector and nine tribals died. Within about two months, this incident received broad visibility and huge help from cross-sections of Communist revolutionaries across the country.

Although the Northern Alliance Government of West Bengal, headed by the CPI (M) was ready to contain the rebellion, these state units had a proper meeting in November 1967, as a result of which the All India Coordination Committee of Communist Revolutionaries (AICCCR) was established in May 1968. The AICCCR adopted two cardinal principles for its operations- allegiance to the armed struggle and non-participation in the elections.

## **The Naxal Ideologues**

### **Charu Mazumdar**

He was a communist (1918-1972) was a communist revolutionary in India. He was born at Siliguri, West Bengal. In 1938 he dropped out of college and in 1946 he joined the Tebhaga movement. He was briefly imprisoned in 1962. During the mid-1960s Mazumdar and Kanu Sanyal organized a leftist faction in Communist Party of India (Marxist) in northern Bengal. In 1967, a militant peasant uprising happened in Naxalbari, led by the Mazumdar- Sanyal group. This group would later become referred to as the Naxalites.

Charu Mazumdar, inspired by Mao's doctrines, gave ideological guidance to the Naxalbari movement, supporting that Indian farmers and low-class tribals displace the government and upper classes by force. A very big number of rich people from the urban area were caught attention to the beliefs, which spread through Mazumdar's writings, particularly the "Historic Eight Documents" which formed the basis of Naxalite ideology: arguing that revolution must take the path of armed struggle on the pattern of the Chinese revolution. The same year, Mazumdar and Sanyal broke away and formed the AICCCR which in 1969 founded the Communist Party of India (ML), with Mazumdar as its General Secretary. He was captured from his hideout on July 16, 1972, and died in police custody at the Alipore Central Jail on July 28, 1972.

### **Historic Eight Documents**

These are the set of monographs which are numbered in eight composed by Charu Mazumdar. They set the idea that the Indian state was an upper-class establishment and that the main Indian

Communist parties had embraced revisionism by agreeing to operate within the framework of the Constitution of India. They persisted in a Maoist armed struggle to overthrow the Indian state. They denounced the Soviet Union for being revisionist, as well as for supporting the Indian state.

### **Kanu Sanyal**

He (1929, March 23, 2010) was an Indian communist politician. In 1967, he was one of the main leaders of the Naxalbari insurgency. He was one of the founding leaders of CPI (ML) formed in 1969. He was portrayed as a “great revolutionary”. Huge propaganda campaigns in his service were financed by the politburo to that effect. Nonetheless, political analysts write that his political paradigm supported the concept of “Jugantar” con to the “Anushilan” paradigm implemented by the Communist Party of India (Marxist). Sanyal proposed that the Jugantar revolutionaries be a highly secretive and cabalistic group who would periodically surface to commit acts of terrorism like political assassination and armoury raids.

He went into hiding after the failure of the Naxalite uprising. The breaking up of the Naxalite movement took place after his colleague Charu Mazumdar died, and Sanyal rejected brutal methods and accepted parliamentary activities as a form of revolutionary practices. He was eventually cornered and 21 arrested in August 1970. News of his arrest sparked region-wide violence by the radical communist. cadres of CPI (ML) dismantle property, attacked education institutions and were active in rioting. For several years Sanyal was imprisoned in a jail in Andhra Pradesh. He was released with the shift of the government of India as well as in West Bengal. After his release, Sanyal rallied his supporters and formed the Organizing Committee of Communist Revolutionaries. On March 23, 2010, he was found hanging at his residence.

**Jangal Santhal**

He (died 1987), from Higashi village in North West Bengal, is a tribal hero among the Santhals, and one of the founders of the Naxalite movement. On 1967-05-18, he was part of a council of peasants that resolved to redistribute the land to the sharecroppers, through the armed fight. Jangal Santhal was eventually arrested. After the Naxalite threat disappeared, he was released in 1979 but found himself isolated. He eventually became an alcoholic and didn't have the means to take care of his four wives. He died in obscurity in 1987.

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### **Chapter 3**

#### **Naxalism: Strategies, Tactics and Funds**



**How Many Naxalite Groups are there?**

Under different names, many groups operate. The Communist Party of India (Marxist as well as Leninist) is the political suit that spread the Naxalite ideology. There are front organisations and special outfits for specific groups like the Indian People's Front. The People's War (which is the group who many believe is responsible for the attempt on Naidu), and the Maoist Communist Centre are the two main groups involved in violent activities, besides many factions and smaller outfits.

**Where do they operate?**

Across the centre of India, board swathe is the most important area of operation, which is known as the area with minimal development. The Naxalites exercise mainly in the countryside and in the regions of Adivasis, frequently out of the continuous forest in these areas. Their operations are mainly important in (North-South) Jharkhand, Chattisgarh, Madhya Pradesh, eastern Maharashtra, the Telangana (north-western) region of Andhra Pradesh, and western Orissa. It will be seen that these areas are all inland, from the coastline. The people's war is active mostly in Andhra Pradesh, eastern Maharashtra and western Orissa while the Communist Centre of Maoist is active in Bihar, Jharkhand and northern Chhattisgarh.

**Who do they represent?**

The Naxalites assert to entitle the most persecuted people in India, people who remain unwanted by the development of India and avoided by the elections. They are the Adivasis, Dalits, and the

poorest of the poor, who work as landless labourers for a very small amount of money, usually below mandated minimum wages of India.

The condemnation against Naxalites is that in spite of their belief, by the time they have become a terrorist organisation, which is extracting money from middle-class landowners (not rich landowners because they buy safety), and worse, even extracting money from class landowners (because elite landowners buy safety), and controlling the lives of the Adivasis and villagers who they assert to give justice.

### **Who does the Naxalites Target?**

Ideologically, the Naxalites state that they are anti-India as contemporary. They trust that Indians are still to obtain freedom from starvation and deprivation and that the elite landlords, industrialists, traders, etc. Control the means of production. Their last motive is to displace the current system, therefore they target politicians, police officers and men, forest contractors, etc.

At a very narrow level, the Naxalites have targeted landlords in the villages, usually asserting security funds from them. They claim tax from landless farmers and the Adivasis in areas where they have writ more than the government.

### **What is their sphere of influence?**

Naxal violence has extended from 156 districts in 13 states in September 2004 to 170 districts in 15 states in February 2005, according to recent intelligence reports about 40 per cent of the geographical area of the country and 35 per cent of its inhabitants are affected with the objective of establishing a Compact Revolutionary Zone as typified by the Red Corridor(Judith Vidal-Hall,

“Naxalites”), extending from the countryside of north Bihar to the underdeveloped hinterland of Jharkhand, Orissa, Chattisgarh, Andhra Pradesh, Maharashtra and Karnataka, in the heart of India, the Naxals aim to use the same, reportedly, for the eventual seizure of the state power leading to the subsequent establishment of the Maoist state.

In the activism of Salwa Judum in Chhattisgarh, the attack on jail named Jehanabad (followed by liberation of about 340 inmates and their chief Ajay Kanu) in Bihar, the outrageous killing of Sunil Mahato, the JMM Member of Parliament or the latest attack on a police campsite in Bastar killing about 56 policemen, Naxals have been revealing gigantic accuracy, penetration, organization and daring in striking their selected targets at will.

They have also attacked many symbols of state control, like police, as noticed in their invasion and attack in Koraput in Orissa, Madhubani in Bihar, Giridih and Bokaro in Jharkhand and in Karnataka, killing the number of policemen and plundering firearms and money.

### **Strategy**

Today however many Naxalite groups have a distant relationship with China and its ruling communist party Maoism is still at the core of their ideology, with prolonged people’s war as its main feature which means long term revolution with violent struggle is supported by the rural masses.

Inexact terms throughout the first phase of the revolution, by start, building up liberated zones and start the revolutionist attempt to obtain popular aid by ideological indoctrination. During the second phase, the violence escalates and the revolutionaries increase their influence in countryside areas and select bigger targets. In the final phase, conventional warfare is adopted

and the cities are enriched from the conquered countryside aiming to overthrow the government. Following this doctrine, the Naxal revolution appears to be struck within the second phase.

Today, thirty years after Charu Mazumdar's death, the intellectual father of the movement, is a significant part of the Naxalites. In his "eight historic documents" he gave the need of establishing an armed group in rural areas and to set up free areas in order to capture state power.

In the system of Politics in India, participation in the electoral process was rejected categorically. In contrast to the Communist Party of India (ML) and the Liberation group that by now participate in the system of parliament, the CPI (Maoist) consider themselves as the successor of the movement that started in Naxalbari. Instead of the process of parliamentary, the seizure of power shall be accomplished through the armed struggle. Liberating the countryside and the establishment of self-sufficient base areas are key elements in the Naxalite strategy towards the gradual seizure of political power. They are aiming to expand these base areas in order to create a revolutionary compact zone. The officials of the CPI (Maoist) focus on the needy, primarily, poor farmers and tribals. They also reject caste systems and support all national movements making great efforts for independence and self-determination, with special regard to India's North East also as Kashmir.

Recently the also feminist positions were introduced. The Maoists are provided with a high level of woman soldiers It appears that a difference can be pointed out between the intellectual guidance of the movement that is based on the Maoist ideology and strives for their ultimate goal of overthrowing the Indian state in the long run and on the other hand the rural mass supporters, poor peasants, Adivasis, Dalits etc. Whose anger and disappointment was instrumentalized in the

fight for social justice, equitability and local growth in order to upgrade the situation of the individual?

Moreover, the CPI (Maoist) is busy in forming very large organisations, such as unions of labour, as well as the association of students and women in order to expand its reach to the economic and political struggle beside the armed one. Dandakaranya Adivasi Kisan Mazdoor Sangh( peasant worker) has around 100,000, in their women front Krantikari Adivasi Mahila Samity around 90,000 and truly in their cultural front Chetna natty Manch, it amounts for 10,000 members. Recently the Maoists have started to focus increasingly on the government's attempt to liberalise finance and economy. The engagement of companies and the state in respective affected areas do result in even more contradictions that are likely to be exploited by the Naxalites.

### **The New strategy**

The new strategy is one of protracted armed struggle whose objective is not the seizure of land, crops or other instant goals, but the takeover of the state power. Within this perspective, participation in elections and engagement with the democracy of current bourgeois is rejected, and all attention and efforts are firmly focussed on revolutionary activities to undermine the state and seize power, by hook or by crook. They plan to mount further attacks against the symbols of 'feudalism, imperialism and bureaucratic capitalism' and they also don't mind supporting the struggle of nationalities for self-determination, including the right to secession. They have also been paying special attention to mobilising and organising women as a mighty force of the

bloody revolution they are waging.

### **The fresh strategy**

Maoists is to expand outside forests into an urban area, win over non-peasant classes and other social groups, seize leadership of ongoing local struggles, intensify mine warfare, militarise the Jan Militia, force the dispersal of police resources by launching attacks outside its strongholds, establish organisational bases in towns adjoining guerrilla zones and harden its stance downtrodden on abductions.

### **Tactics**

Naxals by transforming into a modern guerrilla force, are equipped with sophisticated weapons and communication systems. With the formation of a joined suit named CPI (Maoist) with the raising of People's Liberation Guerrilla Army(an armed wing) through the merger of MCC(Maoist Communist Centre) and People's War Group, the Naxal Movement has not only succeeded in getting over the problem of sanguinary infighting amongst them, but the movement has also witnessed a shift in focus and strategy.

This day they are not only logistically better organised and better trained, but they are also better motivated and better led. With the programme of New Democratic Revolution, the Naxals desire to achieve their objectives via the spread of discontent amongst the rural poor, by creating an impression that the new economic policy, hegemonic and imperialistic as it is, is prejudicial to their interest.

The newly acquired prosperity of the landlords, bourgeois traders and officials further irritate and frustrate them. They believe that the benefits of the Panchayat Raj have been monopolized

by a handful of well-to-do peasants. consequently, they have asserted all big or small landlords, and all bourgeois, powerful or petty, as class enemies and have been working for their elimination by violent means.

### **Phases of Naxalism**

Maoists spread their ideology very systematically during a phased manner which is as follows-

- **Preparatory Phase-** Detailed survey of the latest areas identifying important people and important public issues on which masses are often mobilised.
- **Perspective phase-** Mobilisation via frontal organisations- staging a protest counter to the government and administration supported local public wrongs.
- **Guerrilla Phase-** Converting the general public movement into violent guerrilla warfare.
- **Base Phase-** Here the Maoists attempt to establish their base and alter the guerrilla zone into a liberated zone.
- **Liberated Phase-** the building of the people's Government.

*'As the Naxalites use "Hit & Run" tactics, counter-violence by police usually targets innocent villagers who turn them against the state'(An ideological adversary,V Balachandran).*

Overall Naxalite philosophy runs into three stages: First, the "organisational" phase when overt activities will be pursued to gain influence(V.B.). At this stage, the violence is less but the need for an organisation is more. This is the stage when they appropriate popular causes, as now seen in several states like West Bengal (Nandigram and other SEZs), Kerala and Delhi through front

organisations. In this stage, the “state”(V.B.) is more powerful than the Naxalites. During this stage, they also develop grassroots contacts to migrate into the second stage. Kondapalli Seetharamaiah had sent nine volunteers thirty years ago to Dandakaranya to spread Naxalite philosophy. The result is now seen in this area which straddles Chhattisgarh, parts of Madhya Pradesh & Maharashtra, where a parallel Naxalite government functions.

The second stage involves identifying “guerrilla zones”(V.B.) where they undertake punitive strikes. At this stage, the state and Naxalites are equal in power. The third & final stage is a “peoples’ mobile war”(V.B.) where they try to overrun weak states, as we see in several pockets now. They also undertake killings of political leaders to create a vacuum into which they step in and take over the reins of power.

*‘Naxalites have re-invented themselves and are now taking up new causes which automatically follow from what they call LPG: Liberalised, Privatised & Globalised Society. They are now taking up popular issues like displacement, caste equations and retail businesses’(V.B.).*

### **Source of funding and linkages with other Organised Crime**

The main source of funding of the left-wing extremist movements is extortion from government projects as well as from corporate companies working in their areas of influence. Most of the time, it is from corporate companies working in their areas of influence. Most of the time, it is in the form of protection money. Sometimes they resort to kidnapping and killings also to terrorize the rich people in order that they provide financial help easily. Left-wing extremism is most



intense precisely in areas which are rich in natural resources like coal, iron, bauxite, manganese, nickel, and copper where natural resources are found in abundance. Odisha and Jharkhand alone account for more than half of the country's coal reserves. Coal is by far India's largest energy resource. Therefore, it provides them with enough scope for extortion.

Naxalites have acquired their funding from consistent sources, having established their own, parallel governments in many Indian states. Common methods of funding include extortion and taxes. Since the area under their de facto control is usually heavily forested and rich in natural resources, the Naxalites often extract protection money from trade in timber and other forest produce.

Furthermore, their connection with narcotics cultivation is well documented. According to the Narcotics Control Bureau in India, the Naxalites thrive on money earned through illicit cultivation. Its 2007 report found out that of the total quantity of marijuana seized in the country, a disproportionately high percentage came from Naxalite controlled pockets in the states of Madhya Pradesh, Maharashtra, Chhattisgarh and Andhra Pradesh. Prakash Jaiswal, then minister of state for affairs in India, informed the Parliament in April 2008 that cannabis cultivation and its trade has become a source of finance for the Naxalites in Andhra Pradesh, Bihar, Jharkhand and Orissa. He further stated that Naxalites get "protection money" from narcotics traders who engage in trafficking, and also safe passage money from narcotics smugglers.

A more subtle mode of financing comes from Non-Governmental Organisation, some of who have often been accused of diverting funds to the Naxalites. According to June 2007 report by CNN-IBN, a television channel, 22 NGOs had been issued a show-cause notice by the Bihar government for allegedly funding the Naxalites, Similarly, in 2006 DNA newspaper revealed

that 57 NGOs and social groups had been blacklisted by the Jharkhand state intelligence department for funding the Naxalite movement.

### **Frontal Organization of LWE (Left Wing Extremists)**

The Maoists use their front organizations, like the revolutionary Democratic Front, People's Democratic Front of India, Democratic Student Union and other student groups from left-wing institutions like the Jawaharlal Nehru University (JNU) of Delhi, to generate people's sympathy through persistent pursuance of propaganda on issues of human rights violations by the security forces. Maoists take help from left-leaning civil society groups, human rights groups, national and international media and other student groups for mass mobilization. They exploit the sluggish judicial system to get away from legal conviction and punishment.

### **Guerrilla Warfare**

The Maoists use guerrilla warfare tactics. Guerrilla warfare may be a sort of irregular warfare during which a little group of combatants, like armed civilians or irregulars, use military tactics including ambushes, sabotages, raids, petty warfare, hit-and-run tactics, and extraordinary mobility to fight a bigger and fewer mobile traditional army.

### **Powerful Propaganda Machinery**

Naxalites have very powerful propaganda machinery which is active in all major towns as well as in the national capital. They even have their supporters in the media. These NGOs and activists wage a non-stop propaganda war against any government step that aims to check the

Naxalite movement. As a matter of strategy, Naxalites try to be on the right side of the media all the time. They have their sympathizers everywhere who raise a hue and cry in the name of human rights against police action on the Maoists. These media groups are conveniently silent when Naxalites kill innocent people.

### **Tactical Counter Offensive Campaign (TCOC)**

Maoists perform violent activities called “Tactical Counter Offensive Campaign”(India Times), TCOC which runs from March to early monsoon in July. Maoists usually resort to TCOC every year to put the security forces in disarray so that they can go on a recruitment drive. The aim of “TCOC” is to exhibit and consolidate their (Maoist) strength, by carrying out violent operations. Going by the past experience, the rebels have launched a variety of deadly attacks against security forces during the TCOC period.

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## **Chapter four**

### **Problems, impacts and casualties**

India is the nation with the highest concentration of ‘indigenous peoples’(Bijoy 2003) in the world. They are identified as ‘Adivasis’(B). These Adivasis are generally considered to be ‘indigenous people’ or ‘original inhabitants’(B) or ‘Scheduled Tribes’(B). Scheduled Tribe is an administrative word used for grounds of ‘administering’(B) definite particular constitutional advantages, safety and advantages for specified sections of people considered historically deprived and ‘backwards’(B). Primal, geographically remote, timid and socially, educationally and economically backwards these are the characteristics that determine Scheduled Tribes of our nation from other communities. In various ecological and geo-climatic conditions ranging from plains to forests, hills and inaccessible areas.

### **Problems faced by Tribal people living in Naxal areas**

**Socio-economic-political:** Lack of human development-poor access to health, education, food insecurity, Multifaceted sorts of exploitation and social atrocities, Poverty and inequality within the distribution of income, Poor land reforms and unequal distribution of land cause rising discontent among tribals, Developmental projects, mining activities cause large-scale displacement of tribals from their lands. However, there was no adequate rehabilitation. Poor public infrastructure- lack of roads, communication. Further, forested areas aided in developing guerrilla warfare, Political marginalization-The tribals are largely unrepresented in mainstream politics.

### **Major problems**

**Development issues and integration of tribes**

The policies of the govt have more actively dispossessed very many Adivasis of their traditional means of life and livelihood. The tribals of the mainland live amidst India's best forests, alongside many of its fastest flowing rivers, and on top of its richest natural resources. Once, this closeness to nature's bounty provided them with the means for subsistence and survival. However, because of the pace of economic and industrial development picked up after Independence, the Adivasis have increasingly had to form a way for commercial forestry, dams, and mines.

Often, the Adivasis are moved from their places due to the pressures and imperatives of what passes as "development"(Democrats and Dissenters, Rarmchndra Guha); sometimes, they're displaced due to the pressures and imperatives of development's equally modern other: namely, "conservation"(R.Guha). Thus, aside from large dams and industrial townships, tribals The committee identified land alienation, the denial of forest rights, and therefore the displacement by development projects as among the main problems facing the Adivasis. Meanwhile, the main power projects and steel plants set in motion by the "five-year plans had resulted in the substantial displacement of the tribal people"(R.Guha). due to the dams and mills already built, the tribals were dislodged from their traditional sources of livelihood and places of habitation. have also been rendered homeless by national parks and sanctuaries.

Adivasis were displaced from their areas and villages when the state occupied the commanding heights of the economy. And they continue to be displaced under the auspices of liberalization and globalization. The opening of the Indian economy has had benign outcomes in parts of the country where the supply of an informed workforce allows for the export of high-end products

like software. On the other hand, where it has led to increased exploitation of unprocessed raw materials, globalization has presented a more brutal face.

Such is the case with the tribal area of Orissa, where the mostly non-tribal authority of the state has signed a series of leases with mining businesses, both foreign and Indian. These leases permit, in fact, encourage, these companies to dispossess tribals of the land they own or cultivate, but under which lay rich veins of ore(iron) or bauxite.

The suffering of the Adivasis as a consequence of deliberate state policy has been underlined in a series of official reports down the decades. The home ministry constituted a committee headed by the anthropologist Verrier Elwin to inquire into the functioning of government schemes in tribal areas. It found that officials in charge of these schemes “were lacking in any intimate knowledge of their people and had very little idea of general policies for tribal development”(R.Guha). After studying 20 blocks spread across the country, the committee concluded that “of the varied tribal problems the simplest of all is poverty”(R.Guha). Not long afterwards, the senior congressman U N Dhebar was asked to chair a high powered committee to look into the situation in tribal areas. There is a sense amongst the tribes that each one of the arguments in favour of preservation and development of forests is intended to refuse them their demands. They argue that when it's an issue of industry, township, development work or projects of rehabilitation, these plausible arguments are forgotten and vast tracts are placed at the disposal of outsiders who mercilessly destroy the forest wealth with or without necessity.

Already, by the 1960s, reports commissioned by the government of India were demonstrating the utter failure of the state in providing a lifetime of dignity and honour to its tribal citizens. Problems faced by the Adivasis were identified namely, callous and corrupt officials, the loss of

land indebtedness, restrictions on the utilization of the forest, and large-scale displacement. The evidence offered in these (and other reports) should have involved a course correction, for the formation and implementation of policies that ensured that India's industrial and economic development wasn't to be at the value of its Adivasi citizens. These are the facts about the neglect and exploitation of the Adivasis in independent India.

‘Above and beyond these various protests, Maoist revolutionaries are active in tribal areas. The village Naxalbari, which gave the Naxalites their name, itself lies as a part of West Bengal which features a substantial tribal population’(R.Guha, V,12). Another major centre of Naxalite activity within the late 1960s was the tribal districts of Andhra Pradesh. Within the 1970s, the Maoists spread their influence in two main areas: the caste-ridden districts of central Bihar, and therefore the tribal districts of the southern parts of the state. In recent decades, because the Maoist insurgency has spread, its major gains are in tribal districts in Maharashtra, in Orissa, in Jharkhand, but in particular in Chhattisgarh.

However recently, tribal discontent has been mainly conveyed under the rule of armed Maoist insurgents. The increasing presence of Naxalites in areas dominated by Adivasis has a geographical reason namely, that the hills and forests of central India are well suited to the methods of roaming guerrilla warfare. The state's neglect of the Adivasis is in many respects a product of the terrain during which they live. In these remote upland areas, public officials are unwilling to work hard, and often unwilling to work at all. Doctors don't attend the clinics assigned to them; schoolteachers stand back from school; magistrates spend their time lobbying for a transfer back to the plains. On the other hand, the Maoists are prepared to walk miles to hold village meetings and listen sympathetically to tribal grievances”.



‘The Maoists live among, and in the same state of penury as, the tribals, is unquestionable. Some of their actions have sometimes helped the Adivasis also can be conceded’(R. Guha, VI, 17). This is often especially the case with rates for the gathering of non-timber forest produce, like tendu Patta, which have gone up by the maximum amount as 200 per cent in areas where the Naxalites are active and therefore the contractors are scared of their wrath. However, the principal aim of the Maoists is not the social or economic advancement of the Adivasis, but the capture of the power in Delhi through a process of armed struggle. In this large endeavour, the tribals are a stepping stone or, as some would say, merely cannon fodder.

The Maoists seek to protect people’s rights in ‘Jal, Jangal, Zameen’(R.Guha). At the same time, the Maoists make targeted attacks on state officials, especially the police. Raids on police stations are intended to stop those harassing ordinary folk. They are also necessary to reinforce the weaponry of the guerrilla army. Through popular mobilization and therefore the intimidation of state officials, the Maoists hope to expand their authority over Dandakaranya. In pursuit of this “protracted people’s war”(R.Guha), the Maoists have conducted daring attacks on artefacts and symbols of the state.

The state government, themselves run and dominated by non-tribals, are signing away tribal land for mining, manufacturing, energy generation projects. And rather than efficient military action, we have the outsourcing of law and order, as within the Salwa Judum campaign in Chhattisgarh, where the government has found out a vigilante army that runs a parallel administration within the region.

In most of the time, the state has often failed to uphold the law in tribal areas. Schedules 5 and 6 of the constitution provide for a substantial degree of self-governance in districts where the Adivasis are in majority. In the meantime, the system of criminal justice in the state is near collapse; because of the witness of the killing of Shankar Guha Niyogi, that unselfish striver for the dignity and rights of Adivasi workers in Chhattisgarh.

On the opposite side, Salwa Judum has burnt villages and abused women; on the opposite, Naxalites have attacked and killed those they see as working within the service of the state. An atmosphere of fear and insecurity pervades the district. Villages and Families are divided, some are living with the terror of the Maoists, others in terror of or in roadside encampments administered by the Salwa Judum. These tribal refugees have to live in a pitiable condition, in tents exposed to the weather, and with no access to healthcare or gainful employment. Thousands of others have fled across the border into Andhra Pradesh. In the district of Dantewada, civil conflict is underway, which threatens to turn into a civil war. With a veil of secrecy surrounding the operations of the state and the revolutionaries, and with the Adivasis too scared to file First Information Reports, there are no reliable estimates of the casualties in this war. Ironically, by alarming civilians, the state has merely reproduced the methods of the other side. Tribal boys in their teens have joined Salwa Judum for much an equivalent reason as other boys had previously joined the Naxalites.

This is the manner in which the revolution of machismo is being answered by the machismo of counter-revolution. Thus there is a double tragedy for tribal India at work. The primary tragedy is that the state has treated its Adivasi citizens with contempt and condescension. The second

tragedy is that their presumed protectors, the Naxalites, offer no future solution either.

### **Impacts**

The economic condition of a state plays a pivotal role in its development. The Naxalite movement has severely impacted the economy of the affected states also as India as an entire.

- Reduction in per capita GDP growth.
- Lower tax revenues – The Naxals run a parallel government in their areas preventing the governing agencies to gather taxes etc.
- Lower domestic investment and higher expenditure on defence at the cost of lower expenditure on education and health.
- lower tourist inflows, lower regional tourism reduced usage of public transport, reduced long term investments in agriculture and other potential sectors, reduced enrollment in schools, lower job availability and lack of substantial opportunities.
- Some instances of Naxal violence adversely affecting the trade and economy are – damaging construction machinery, shutting down and destroying bank branches, damage to railway lines, highways and telecom towers and other means of communication
- There have been repeated incidents of Naxalites blowing up schools, trains and rail lines apart from government buildings which harm the common masses more than the politburo of governance.
- Naxalites have always attempted to win elections thereby not only preventing masses from choosing their leaders but also inhibiting them from exercising their fundamental right to vote.

- There have been reports that Naxals physically torture police informers by gruesome acts like beheading, hacking off limbs and even gouging out of eyes.
- Masses have suffered from both the ends, i.e. by the hands of the safety forces also because of the Naxalites. Salwa Judum which was a militia found out with the approval of the govt to counter the Naxals caused the displacement of tribals. Salwa Judum has been alleged of practising vigilante justice and their activist has been held liable for heinous crimes like torture, rape and non-judicial executions.
- Often villages and Adivasis are caught within the cross-firing between the safety forces and therefore the Naxals causing loss of life and property.

Development of these areas is a steep challenge, not only are they economically, socially stunted but these areas have people suffering from a much more unfortunate condition of not being able to exercise their fundamental rights. The policy for rehabilitating the affected areas should be to start development from the grass-root level. The only possible way for any progressive activity to take place in these areas is by peaceful negotiations and ceasefire.

### **Casualties**

#### **The worst Maoist attacks in the last 10 years**

- **Chitrakonda, Odisha, June 29, 2008-** Maoists ambushed a boat carrying Greyhound jawans in the reservoir at Alampaka, near the Odisha-Andhra Pradesh border. Thirty-eight persons, including 35 Greyhound jawans, died in this attack. The elite Greyhound was engaged in wiping out Maoists from Andhra Pradesh.

- **Rajnandgaon, Chhattisgarh, July 13, 2009-** Thirty police staff counting a Superintendent of Police were killed in ambush and landmine attacks by Maoists in three different occurrences in Rajnandgaon.
- **Gadchiroli, Maharashtra, Oct 8, 2009-** In the incident, 17 policemen were killed in an encounter with Naxalites at the Laheri police outpost in Gadchiroli.
- **Silda, West Bengal, February 15, 2010-** A jawan taking his remains from the Shilda EFR camp, which came under Maoist attack.
- **Sukma, Chhattisgarh, April 6, 2010-** Seventy five CRPF men and a constable were killed near Tadmetla village in Sukma district of South Chhattisgarh within the deadliest Maoist attack till date. The attack happened within the Mukrana forest.
- **Narayanpur, Chhattisgarh, June 29, 2010-** Twenty-six personnel of the 39 Battalion of the CRPF were killed during a Maoist ambush in Chhattisgarh's Narayanpur district.
- **Darbha Valley, Chhattisgarh, May 25, 2013-** The attack targeting political leaders, a battalion of Naxalites attacked the motorcade of the Congress workers and leaders within the hilly areas of Darbha while they were coming back from Sukma after an election rally.
- **Sukma, Chhattisgarh, March 11, 2014-** Fifteen security personnel were killed during a Maoist ambush in Sukma. One civilian also died within the crossfire. The incident took place when a joint team of the CRPF and the police — about 50 personnel were moving from Tongpal village to Jeeram Ghati. About 100 Maoists surrounded them and opened fire.

- **Gadchiroli, Maharashtra, May 11, 2014-** Seven policemen were killed and two injured when Maoists blew up a police vehicle within the Chamorshi division of Gadchiroli district of Maharashtra.
- **Dantewada, Chhattisgarh, April 10-13, 2015-** Six security personnel were killed and eight injured. The attack was another conducted by Naxals which every summer they do to gain ground.

The ultras blew up an anti-landmine vehicle in Dantewada district, killing five security men and injuring eight, while a BSF jawan lost his life in Kanker district. The blast occurred when the security personnel were patrolling along a road construction route.
- **Malkangiri, Odisha, August 26, 2015-** The incident took place in the cut-off area of Balimela reservoir near Sarkubandh in the vicinity of Chitrakonda. The BSF staff, who were involved in grooming and the area control in this Maoist region fell prey to a landmine blast and ambush by Maoists.
- **Sukma, Chhattisgarh, December 1, 2014-** Maoists killed 14 CRPF personnel, including two officers, in Sukma.
- **Aurangabad, Bihar, July 19, 2016-** Ten CRPF commandos belonging to its Commando Battalion for Resolute Action (CoBRA) were killed in an IED blast by Naxalites within the forests of Bihar's Aurangabad district.
- **Koraput, Odisha, Feb 2, 2017-** Seven personnel of the Odisha police were killed when their vehicle was blown up, allegedly by Maoists, in a landmine blast on NH 26 near Sunki in Koraput district.

- **Sukma, Chhattisgarh, March 11, 2017-** In which 12 CRPF were killed and their arms looted when Naxals ambushed their patrol party in the Maoist hotbed of Sukma in Chhattisgarh. The incident occurred in forests near Kottacheru village under Bhejji police station when 112 personnel of CRPF's 219th battalion were out for a road opening task.
- **Sukma, Chhattisgarh, April 24, 2017-** Maoists killed 25 CRPF personnel and injured seven in Sukma district of south Chhattisgarh. In retaliatory fire, 10 to 12 Maoists were shot dead. The attack happened when a team of around 100 men, belonging to the 74th battalion of the CRPF, was bent to provide protection to work for construction of a road in the area.

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**Chapter: Fifth**  
**Measures**



The Constitution of India seeks to secure for all its citizens, among other things, social and economic justice, equality of status and opportunity and assures the dignity of the individual. The Constitution further provides social, economic and political guarantees to the disadvantaged sections of individuals. Some provisions are specific to both Scheduled Castes and Scheduled Tribes and a few are specific to only Scheduled Tribes.

### **Constitutional Guarantee/ Measures**

The Constitution of India provides social, economic and political guarantees to disadvantaged sections of the people. Some provisions specific for the Scheduled Tribes are:

#### **(I) Social:**

- Equality before Law (Article 14);
- The State to make special facilities for the promotion of any socially and educationally backward classes of citizens or for the Scheduled Castes and thus the Scheduled Tribes [Article 15 (4)];
- Equality of opportunity for all citizens in affair regarding employment or appointment to any office under the State (Article 16);
- The State to make facilities for reservation within the appointment, posts in favour of any backward class citizens, which within the opinion of the State isn't adequately represented within the favour under the State[Article 16 (4)];
- The State to form provisions in matters of promotion to any class or classes of posts within the services in favour of the Scheduled Castes and therefore the Scheduled Tribes [Article 16 (4A)];

- A National Commission for Scheduled Tribes to research, monitor and evaluate all matters concerning the Constitutional safeguards provided for the Scheduled Tribes (Article 338 A);
- Appointment of a Commission to report on the administration of the Scheduled Areas and the welfare of the Scheduled Tribes in the States [Article 339 (1)]; Appointment of a Commission to inspect the state of socially and educationally backward classes and the problems under which they labour and to form advises to remove such difficulties and to improve their conditions (Article 340);
- To specify the tribes or tribal communities to be Scheduled Tribes (Article 342).

**(II) Economic:**

- The State, to market with special care the tutorial and economic interests of the weaker sections of the people, and especially of the Scheduled Castes and therefore the Scheduled Tribes, and protect them from social injustice and every one sorts of exploitation (Article 46);
- Grants-in-Aid to be made available from the Consolidated Fund of India each year for promoting the welfare of the Scheduled Tribes and administration of Scheduled Areas [Article 275(1)];
- The claims of the members of the Scheduled Castes and therefore the Scheduled Tribes within the appointments to services and posts in reference to the affairs of the Union or of a State to be taken into consideration according to the upkeep of efficiency of administration (Article 335).

**(III) Political:**

- Special provisions, spelt out in the Fifth Schedule, for the administration and control of Scheduled Areas and the Scheduled Tribes Tribes Advisory Councils are required to be set up (especially in the Fifth Schedule States) to advise on matters pertaining to the welfare and advancement of the Scheduled Tribes {Article 244 (1)};
- Reservation of seats for the Scheduled Castes and the Scheduled Tribes in the House of the People (Article 330);
- Reservation of seats for the Scheduled Castes and the Scheduled Tribes in the Legislative Assemblies of the States (Article 332);
- Reservation of seats for the Scheduled Castes and the Scheduled Tribes in every Panchayat (Article 243D);
- Extension of the 73rd and 74th Amendments of the Constitution to the Scheduled Areas through the provisions of the Panchayats (Extension to the Scheduled Areas) Act, 1996 to make sure effective participation of the tribal within the process of designing and deciding.

#### **Administrative Measures**

- **Security-related Expenditure Scheme:** The SRE scheme envisages reimbursing the expenditure incurred by the state on ammunition, training, up-gradation of the police post, etc.
- **Strengthening of law enforcement:** Related to modernize their police forces in terms of weaponry, communication equipment and other infrastructure.
- **Taskforce:** A Taskforce has been constituted in the Home Ministry to deliberate upon the steps needed to deal with Naxalism more effectively and in a coordinated manner.

- **Coordination Centre:** A coordination centre was set up in 1998 headed by the Union Home Secretary with Chief Secretaries and the DGPs of Naxal affected states as its members.
- **Empowered Group of Ministers:** At a gathering of the Chief, Ministers persisted September 5, 2006, it had been decided to line up an Empowered Group of Ministers headed by the house Minister and comprising select Union Ministers and Chief Ministers to closely monitor the spread of Naxalism and evolve effective strategies to affect the matter.
- **BRGF:** The government started the Backward Districts initiative in 2003-2004 and therefore the Backward Regions Grant Fund (BRGF) under which 55 of the worst affected areas in 9 states were to be given funds to tackle the matter of Naxalism.
- **Peace Talks:** In the run-up to the direct talks with the Maoists, the government has appointed interlocutors, who have met with the rebel leadership. The Maoists have set the condition that each one security operations against them must be halted so as to pave the way for cessation of hostilities between the 2 sides and to make a ‘congenial atmosphere’ for holding talks.

### **Government of India’s Policy**

Government has prepared a 14-Point Policy Plan to deal with the problem. The main characteristics of the policy are as follows:

- Deal sternly with Naxals indulging in violence.

- Address the matter simultaneously on political, security and development fronts with a holistic manner.
- Ensure inter-state coordination in handling the matter according to the priority to promote socio-economic development within the Naxal prone areas.
- Add on the efforts and resources of the affected states on both security and development fronts.
- Promote local resistance groups against the Naxals.
- Use mass media to spotlight the futility of Naxal violence and therefore the loss of life and property caused by it.
- Have a proper surrender and rehabilitation policy for Naxals.
- Affected states do not have any peace dialogue with the Naxal groups unless the latter agrees to give up violence and arms.

**Further, The government has proposed a three-pronged strategy to combat Naxalism:**

- Gain the confidence of local people by taking up more welfare related activities.
- Build up a basic organisation in Naxal-affected areas and to develop employment.
- Start joint safety operations with neighbouring states to eliminate left-wing extremists.

**Political, Legal and Economic Measures**

**PESA (Panchayats Extension to Scheduled Areas) Act, 1996**

It provides complete governance ability to the tribal community and recognizes its traditional community rights over local natural resources. It not only accepts the validity of ‘customary law,

social and non-secular practices, and traditional management practices of community resources', but also directs the state governments to not make any law which is inconsistent with these. Accepting a transparent cut role for the community, it gives wide-ranging powers to Gram Sabhas, which had hitherto been denied to them by the lawmakers of the country.

### **Forests Rights Act of 2006**

It acknowledges and vests the rights of forest occupation to the Scheduled Tribes and other conventional forest dwellers who are inhabited in such forests for generations but whose rights couldn't be recorded. The Act is a crucial instrument for improving the livelihoods of individuals in contingent forests by securing land rights.

### **Prevention of Atrocities on SC/ST Act 1989**

It had been brought into force with effect from 30th January 1990 with the most objective 'to prevent the commission of offences of atrocities against members of the Scheduled Castes and therefore the Scheduled Tribes, to supply for Special Courts for the trial of such offences and for the relief and rehabilitation of the victims of such offences and for matters connected therewith or incidental thereto'(constitution of India).

### **New Land Acquisition Act (The Right to justified Compensation and lucidity in Land Acquisition, Rehabilitation and resettlement Act, 2013)**

It regulates the land acquisition and provides laid down rules for granting compensation, rehabilitation and resettlement to the affected persons in India. The Act has provisions to supply

fair compensation to those whose land is removed, bring transparency to the method of acquisition of land to line up factories or buildings, infrastructural projects and guaranteed rehabilitation of those affected.

## **MGNREGA**

‘National Rural Employment Guarantee Act 2005’(Constitution) was later renamed because the "Mahatma Gandhi National Rural Employment Guarantee Act"(Constitution) or, MGNREGA, is Indian labour law and Social Security measure that aims to make sure the 'right to work'(Constitution). It aims to reinforce livelihood security in rural areas by providing a minimum of 100 days of wage employment during a fiscal year to each household whose adult members volunteer to try unskilled manual work.

In 2008-2009, the administration generated wage employment for 2.27 lakh individuals.

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## **Chapter sixth**

### **Conclusion**



To conclude, the Naxalite problem reflects underlying issues within the Indian social, economic and political institutions which threaten to show India to even more danger from outside forces. While the Naxalite movement is especially an indoor threat, with globalization, external and internal security threats are inextricably linked. The complex and multi-faceted approach to solving the Naxalite issue also reflects the fact that this is going to be the biggest menace to India's security also in future.

The government has to tackle the Naxal problem on a war footing by using a multi pronged attack. It has to gain the confidence of the local population by taking up more welfare-related activities and ensuring that these really reach those who need them. Infrastructure to generate employment in the Naxal affected areas must be developed. Joint safety operations with neighbouring states must be initiated to remove left-wing extremists.

The CRPF and other paramilitary forces must be strengthened in the states affected. Their firepower and intelligence should be improved so that they are not sitting ducks for the Naxal extremists but can fight back at least on an equal footing.

The current strategy is to strengthen the intelligence set-up at the state level; pursue effective and sustained intelligence-driven police action against Naxalites and their infrastructure individually and jointly by the states and accelerate development in the Naxal affected areas. The central government will still coordinate and supplement the efforts of the state governments on both security and development fronts to satisfy the challenge posed by the Naxal problem.

### **Few policy recommendations on the problem of Naxals**

The army can only treat the symptoms through arrests or killings without treating the base explanation of the matter. Similarly, the utilization of the Salwa Judum is very counterproductive and has made things worse.

- The villagers are not against the state per se but against corrupt officials, politicians and contractors. It is fraudulent conduct, which is one of the chief issues. Unless the state is able to identify and punish people, who are stealing money meant for the development of these areas, it is not going to be able to deal with the problem.
- Development should come simultaneously with counterinsurgency measures. Grouping of public health, education, work-related to the public, agriculture and irrigation to make a cohesive multidisciplinary task force and efforts to develop employment opportunities for people will send a message of the government's seriousness in addressing the essential problems of the people. Moreover, it's important to supply good and complicated weapons to the safety personnel and to coach them all together in aspects including networking with the local population, intelligence gathering, sharing, combat operations and coordinated developmental activities.
- “find, isolate and terminate”(Constitution) – find the insurgents, isolate them from the local inhabitants and their medium of transmission then terminate them.
- Contrary to popular perception it is not all about guerrilla warfare but about revolutionary politics, which accounts for 70 per cent of the strategy. Revolutionary politics being a combination of data warfare and political warfare. quite armed fighting they use

propaganda. Unless the politicians recognise what revolutionary politics is that they cannot hope to defeat the Naxals.

- The Naxals have declared that the armed uprising is not open to discussion. Chat should be there only for a brief time but not for such a long duration that it gives a chance for the Naxals to unite themselves. The government spending is mainly restricted to the fortification of the police stations and obtaining arms and ammunition. The organisation of different elements among the battalion on the floor is legibly missing and their ability to move has been restricted due to geographical limitation.

In order to tackle the matter, there's a requirement for simultaneous and coordinated action on all the core fronts of credible governance including development, security, perception management and political form. The state must re-establish connectivity with local and tribal people as this will hit the Maoists the foremost where it matters.

The process of development must even have a person's face to stop tribal alienation. Moreover, displacement without compensation should be avoided. The government must devise a public-private partnership to ensure the implementation of developmental projects and utilize the media to spread awareness of its good intentions.

- The connection between illegal mining/forest contractors and transporters and extremists which gives the monetary aid for the extremist activity needs to be crushed. To attain this, special anti-extortion and anti-money laundering cell should be established by the State police/State Government

- Special attempts are needed to monitor the execution of constitutional and statutory guards, evolution plan and area reforms initiatives for containing discontent among parts helpless to the promotion of harsh left extremism.

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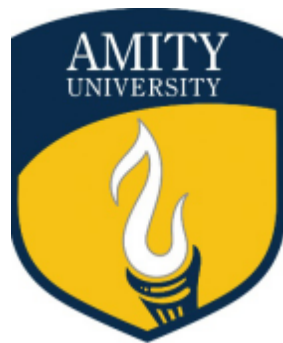
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**PROJECT ON  
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PARTITION LITERATURE**

**A PROJECT  
Submitted in partial fulfillment for award Of degree**

**BACHELORS OF ARTS  
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ENGLISH LITERATURE**



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I hereby declare that all the in document has been obtained and presented. In accordance with the academic rules and ethical conduct I also declare that as required by these rules and conduct I have fully cited and referred material that are not original to this depiction

MUSKAN CHABBRA

SIGNATURE

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## ABSTRACT

*Indian Drama in English has made bold innovations and fruitful experiments in terms of both thematic concerns and technical virtuosity. Plays written in various Indian languages are being translated into English and other languages as they are produced and appreciated worldwide. Thus regional drama in India is slowly paving a way for a 'National Theatre' into which all streams of theatrical art seem to converge. Rabindranath Tagore, Mohan Rakesh, Badal Sircar, Vijay Tendulkar, and Girish Karnad have remained the most influential representatives of Indian English Drama not only in Bengali, Hindi, Marathi and Kannada but also on the pan India level. It is Vijay Tendulkar who has written plays on the Indian traditional women. In the paper I have presented a small depiction of women in Vijay Tendulkar's selected work of literature.*

**Key words-** sexual abuse, ethical abuse, sexual badgering, exploitation, harassment.

## AIM OF STUDY

India, as an advanced nation, is quickly progressing as a worldwide power however for 50% of its populace, the women the nation over, still battle to live with respect status. Women, regardless of their class, standing and instructive status, are not duly protected. In the present social scenario, women have been undergoing the casualties of abuses. Since the Medieval time, the womenfolk suffer throughout their life physically, socially, economically and ethically. There are certain reasons for women harassment on sexual and ethical grounds which are regularly highlighted by the media yet considerable measures of these grounds still remain unexplored. Despite the fact, such brutality against women, sexual badgering, and misuse to women is not of later beginning, yet its follow is found regular. Women are confronting these issues in every circle of life- work, access to social insurance or property rights.

'The declining sex proportion in India sufficiently depicts the discrimination indicated towards women at the phase of conception. There are casualties of wrongdoing steered particularly at them, assault, grabbing and snatching, settlement related law violations, attack, sexual provocation, eve- teasing, and so forth. It is understood that the long run matchless quality of male over female in all appreciation in the patriarchal social order in India is profoundly answerable for capturing the strengthening of women. Women are, no doubt trafficked for sex, provocation at working environments and tortured in family and social order. In India, discrimination towards women is from quite a while and has influenced women over their lives'. (Puri et. al, 2013).

## Introduction

Heading the Vanguard of the cutting edge Marathi Theatre, Vijay Tendulkar symbolises the new cognizance and endeavors of Indian dramatists of the century to portray the miseries, suffocations and yells of man, concentrating on the middle class society. In all his plays, he relates the issue of

anguish to the subject of savagery in the majority of his plays. He doesn't think about the event of human savagery as something evil or sickening in to the extent that it is in note in human nature.

In the plays *Silence! The Court Is In Session* (1968), the theme of oppression dominates. *Sakharam Binder* (1972) is a study in human violence amounted to powerful dramatic statement. *Kamala* (1982) is written on the lines of naturalistic institution. Kamala is a survey of connubial position in addition to study in the theme of exploitation. Vijay Tendulkar was associated with New Theatrical Movement in Maharashtra. He acquaints with an illusory actuality in which the reality of life acquires a sharp focused character having rare dramatic power.

'Vijay Tendulkar happens to be a standout amongst the most productive Indian play wrights who has advanced the Indian drama and theatre by imagining the differed issues of local life in Maharashtra. He effectively wanders in disclosing the social turpitude and the holocaust in which the fain diversions of the fairer sex are practically strangled. The way he excited theatre through his provocative investigations of ethics, force and roughness, merits an overwhelming applause! He truly endeavoured to study, investigate and accept "violence" as the common marvel and accordingly the main driver of all issues of life from his theatres.' (Bharan, N.S.: 1999)

Tendulkar effectively gives the readers an agreeable knowledge into the lives of his unique characters and inspires sympathy for every one of them, as they appear to be casualties of their own trappings. He additionally gives an abundantly required social uncover of brutality, intrinsic in man, since time immemorial. Assuming that India passed through the rigours of parcel, it additionally exhaust persistently the tumulus political change that compass crosswise over decades. All these appear to have been profoundly settled in the mind of the normal human creatures. In the event, that "Violence" is the pivotal word in the regular setting. Tendulkar's plays are loaded with roughness. It isn't as though normal man is not mindful of roughness around , however Tendulkar's plays shake them out of their trance of ongoing acknowledgement of it and make them have the stunning acknowledgment that the picture is far bleak than they could have figured it. (Naik, M.K.:1982)

Women play a focal part in Tendulkar's plays. His female characters are predominantly from the all levels and middle classes: housewives, educators, special ladies, girls, film additional items, slaves, and servants. These women carry mixed bag of social station as well as a wide go of feelings into the plays: " from the incredibly naïve to the cunning, from the mouldable to the wilful, from the moderate to the disobedient, from the selfless to the grasping."

## Women characters in Vijay

# Tendulkar's plays

*Milord, life is A VERY DREADFUL thing. Life must be HANGED. Life is not worthy of life.*



– Leela Benare

*Silence ! The Court is in Session..*

## *Silence ! The Court is in Session..*

The play, *Silence ! The Court is in Session..* was first performed in 1968. This play gave Vijay Tendulkar nationwide recognition as one of the foremost Indian playwrights. Tendulkar wanted to reach out to the audience to present the hypocrisy of the established values of the orthodox society in India. As his plays deal with the middle class society, this play also represents the plot in which the thinking and behavioral patterns of the middle class society are reflected. Tendulkar is very keen on showing the middle class attitudes through the characters, dialogues, gestures and even their mannerism. The middle class people are so bound by the fears and encroachment of the society in general that they do not dare to act as it pleases them but try to satisfy the people around, despite their willingness. Thus he pinpoints the frustrations and repressions of the desires of the common man and the reactions which are superfluous of the rest of the society. The play shows the real life situation where mass psychology supersedes the individual justice. Even the weakest, feeble-minded people become brave and violent in the company of other weak, feeble minded ones. They are brave in the group. Otherwise, they do not dare to give their opinions publicly. This aspect shows that the play *Silence ! The Court is in Session..* is truly realistic in nature and it digs up the human psyche both as an individual and as a group.

Tendulkar has written this play by following a few western dramatic techniques. That was the time known as *NATYAMANWANTAR*, when the theatre had got introduced to the plays and dramatic techniques of Ibsen. Therefore Marathi plays



became more realistic and naturalistic in presentation. The story line of *Silence ! The Court is in Session..* has the reflections of *The DANGEROUS GAME*, a dramatization of the German writer Friedrich Durrenmat's novel. He was inspired by Pirandello too. Pirandello's *Six CHARACTERS* has a court scene similar to *Silence ! The Court is in Session.* Tendulkar was

influenced by the western playwrights

like Arthur Miller, Tennessee Williams and J. B. Priestley. The naturalistic and realistic presentation influenced Tendulkar writing his plays. The dramatic technique, play within a play was borrowed from western drama in Marathi theater. It is a known technique used by Shakespeare in his Hamlet. In Tendulkar's plays, though the technique is western and experimental the core of the subject is very typically Indian. Also, he used the patterns of contrast, which is considered as the western realistic technique, are revealed in his plot. Tendulkar studied these techniques and looked at the Indian society from the changed point of view. The problems were same, but the solutions and interpretations he made were Indian based on the western theories. He says in one of the interviews that the basic concern was to present the human conditions as he perceived them.

The structure of *Silence ! The Court is in Session..* is 'a play within a play'. It portrays the rehearsal of a play in a room which is not much furnished in a small village. The name of the group is revealing in itself. It's a theater group named as 'Jagruti Sabha of Sonar Moti Chawl'. The amateur artists of the group want to start something which would give new dimensions to the society, hence 'Jagruti'; but they themselves cannot cross the invisible chains of the mediocrity with which they have grown up. With their interactions with each other, Tendulkar presents a cross section of the then society. Arundhati Banarjee states –

Their characters, dialogues, gestures and even mannerisms reflect their petty, circumscribed existences fraught with frustrations and repressed desires that find expression in their malicious and spiteful attitudes towards their fellow beings (Tendulkar/Trans. By Priya Adarkar/ 1992viii).

## *SAKHARAM Binder*

” You will get two SQUARE MEALS. Two SARIS to START with AND then one every YEAR. And not A FANCY one AT THAT. Don't ASK for ANY pity. I AM the MASTER here.

– Sakharam

*SAKHARAM Binder*

*SAKHARAM Binder* is considered as one of Vijay Tendulkar's the most controversial plays. The first performance came about in 1972. It is an explosive play because of its subject, language and the content. Tendulkar has presented the reality and the man, woman relationship in a lower middle class society in India 40 years before. It is not only based on sex, male chauvinism and lust of the lower middle class male, but also the contractual relationships which go beyond contracts and come to the human level of all classes in the society. As it exists in every society in any era, it was the time when there were fixed notions about morality, marriage and sex particularly in Indian middle class society. Tendulkar makes the readers and audience introvert to think what are the causes and the roots of the kind of violence that is presented in the play. *SAKHARAM Binder* crosses the limit of violence to the extent of cruelty. Its manifestation is seen at all possible levels; at family level, at the society level, psychological and also at physical and linguistic level. It turns hideous at every level. It presents the reality plainly. Thus, like *Silence ! The Court is in Session ..* and *KAMALA*, this play also shows the naturalistic mode.

The central characters of the play are, a male chauvinist, arrogant womanizer man and the two women who are poles apart from each other in every respect. It tells about the complexities in the relationships which seem odd apparently. The man like Sakharam who is an epitome of violent patriarch, is jammed within relationships with two women. It is not love relation yet there is a minute thread of possessiveness in their relations. None of the characters are literate, educated and take decision based on reason. It is a relation of convenience. The character of Laxmi is more than submissive and

very morally aware. Champa, is outspoken and does not feel morality is important in life. It is the story of these three characters of different natures bound to be living together at one mode of their

life. The play has a dominant theme of appearance verses reality, love verses jealousy. There is an astonishing element of possessiveness and jealousy in the minds of the characters in such a situation. It shows people and the incidents in the play as they really are and appear in society.

*SAKHARAM Binder* is the story of a bookbinder who does not belong to the established frame of society in the common sense of the term. He is not married and so does not have his family as such. As a routine, he brings women who are generally thrown out of their homes, discarded by their husbands and gives them shelter. He performs a barter kind of behaviour with them. He has his own conditions. As a paying off for the shelter and food, the women have to look after his house, behave like a wife, perform all household duties and fulfill his sexual desire also. There is no romanticism, no feelings and emotions involved in the relationship. The poor women have no options but to accept what the 'owner' says; as they are in need of a shelter to avoid the nuisance of other perverted men in society. The play opens with Laxmi, the seventh woman in Sakharam's life, entering with him in his house. Apparently she seems weak, timid, submissive and has no say about anything. He introduces himself to her as if it is his routine to introduce every new woman he brings home in the first meeting.

Sakharam: come in. Have a good look around. You are going to live here now. This house is like me. I won't have you complaining later on.. . If you think it is all right, put down your bundle and stay. Otherwise. You can clear out (Tendulkar/ Trans. by Adarkar/ 1992:125).

So far as the tone and the use of words are concerned, they are not cultured in the established sense of the word. He belongs to a Brahmin family, but his language is very much against the idealized concept of this cast. He takes arrogant pride in what he is. He is egotistical to tell about his house. It may not be a palace, but he says, 'It is Sakharam's house'. He out rightly tells that he is hot tempered and he beats the life out of people, if he gets angry with them. If there had been any other woman, she would have run for life, but Laxmi stays and accepts his all conditions.

Sakharam: You will get two square meals. Two saris to start with and then one every year. And not a fancy one at that. Don't ask for any pity. I am the master here. I don't care if they treat me like dirt outside, but a house must be a home. You understand? May be I'm a rascal, a womanizer, a pauper. Why

may be? I

am all that. And I drink. But I must be respected in my own house. I told you. I womanize. I am a drunkard and I'm ready to announce that to the whole world, sure with my hand on my heart .. I ask you what's wrong with it? Damn all, the body has its appetite! Who made it? God, you think He does not know? And He is supposed to be our father (P. 125).

Laxmi has surrendered herself totally to this man and is obliged to follow his instructions. She looks very timid even to answer his basic questions. Sakharam is cruel and perverted in exploiting this poor lady who agrees with him unwillingly. Sakharam has an excessive sexual appetite and is uncontrollably violent during his rages. He is the manifestation of physical lust and violence in a human being. Laxmi starts worshipping Sakharam as her unwed husband and feels tremendous gratitude for him, even if he tortures her mentally and physically. *SAKHARAM Binder* is a 'man' centric play. Yet the two women, Laxmi and Champa are equally significant characters as Sakharam is, as the action of the plot is considered. Though Sakharam is a mere binder, his attitude is not like a mere binder. He is too aggressive, violent and brutal in his actions, reactions, language and behaviour. Tendulkar has created a complex character suiting to the theme of the play through Sakharam. His life has no ties, no bindings. He has cultivated his life as he chooses it to be. He does not want anybody else's domination over him. It is astonishing to see a simple binder who is not educated, nor rich, but has courage to lead his self opinionated life.

Sakharam's character is typical Indian, middle class, traditional ordinary male. He is lusty and aggressive. His comments and language throw light upon the marital system and its confinement to the middle class, society fearing people. The base of the play is sex and lust of a trivial lower middle class man than the man- woman relationship. Considering the social significance of being Brahmin, in the middle class mentality, Sakharam is born in a Brahmin family. As molded by social norms, the brahmins are regarded as god fearing, society fearing, morally correct caste. But Sakharam proudly says that he does not even fear a god, nor even the father of God. He has no shame, no constraints to tell that he belongs to a cultured Brahmin family. It is a comment on the notion that Brahmins are considered to be cultured and civilized. Probably Tendulkar wants to show that the personality of the person has nothing to do with the cast.

Sakharam: And !! Born in a Brahmin family, but I am a Mahar, a dirty scavenger. I

call that a bloody joke. I ran away from home when I was eleven. Got fed up with

my father's beatings. Nothing I did ever seemed right. He would think I was his enemy or something( P.127).

It is astonishing to see a person like Sakharam who has no cultural base at all despite him 'being Brahmin'. His language is boorish, his habits are crude. He is foul mouthed. If looked at him from a psychoanalytical point of view, it is easier to understand why he became like that. He was ill treated by his parents. He did not get true love since childhood. He hates his upbringing. When growing old, he chose his own way of living. He loathes the society around him. Still, he faces the stress and strain in life. Tendulkar has commented through Sakharam the hypocrisy of the so called middle class culture. This play is the presentation of the power relations in life. Sakharam considers himself as the self made man and feels proud about it. Male chauvinism and lust of the typical male oriented middle class society is the crux of the play. The play has two women, Champa and Laxmi. They come to Sakharam's life, not just at the physical level, but they represent two different attitudes and two mind sets. They bring forth two viewpoints. Laxmi is pure, God fearing, holy and extremely tolerant. Champa is the expression of being very frank, forthright nature. She has her concepts about sexual pleasures and is objectively finds out 'maleness' in a man. Her language is loud and thunderous. She has no notion of being sophisticated in the least. This is the base of *SAKHARAM Binder*.

The plot of the play is not just based on the weird sexual relationships of the two women and Sakharam, but it goes beyond that. It is based on the transition of Sakharam's state of mind at one level and the interactions between the thought process of Sakharam and Laxmi more than their sexual interaction, on the other. Laxmi's acceptance of the situation, his rude language makes us feel sad about her. A change in Sakharam's personality takes place very intricately right from their first visit. Though he uses very crude and unsophisticated language while introducing the house and the rules of the house, Laxmi listens to him without any complaint. She gets embarrassed by Sakharam's outspoken words. Sakharam sarcastically comments that as his words made her restless and upset she must be a Brahmin. She nods negatively to that and again it surprises Sakharam that he being born of Brahmin parents, he is like a Mahar, a lower caste, while she is not Brahmin but she has all Brahmin ways of mannerism. Loud and rebellious Champa is a paradigm shift of submissive Laxmi. The appearance of Laxmi is



too torn to be sexy from any angle. She has lost all

hopes in her life. She has no one to take care of and there is no one to take care of her. Her husband has discarded her as she cannot produce a child. She has gone astray on every front of her life. She is all withered and shrunken; physically and mentally. Yet she has trust in God. May be that was the only vent out and solace for her. She spends much of her time in performing *Pooja*. She takes pleasure in the festivities of Ganesh Pooja. Very discreetly she establishes herself in Sakharam's house with all the insults and exploitation without giving any reaction to Sakharam's behaviour. She is more comfortable in the company of birds, insects and animals. They are her real soul mates. She just listens to Sakharam. The only question she asks on her own is, 'Where are Gods?' Rest of the things she admits mutely. Even the conversation between Sakharam and Dawood, his friend is not approving to her but she accepts it.

Dawood: They say you've caught a new bird?

Sakharam: Yes. Just now. About an hour ago. I found her in Dharmashala. Dawood (peering inside) : Let's have a look!

Sakharam: Nothing much to look at this time. Must have been all right once upon a time. But there is no spark left in her now. Her Lord and Master must have seen to that! (P. 129).

There is no respect in the least for a lady at home. Still Laxmi shows much concern for him. In her polite manner, she tries to tell him not to drink too much. She keeps fasts to which she has been used to. Sakharam does not approve it, either because he has concern for love or he wants proper sexual pleasure from her. He warns her that she has to eat twice to have strength to serve him. Laxmi has no craving for food or anything that matter. She merely needs a shelter.

Gradually there are many subtle changes that take place in Sakharam because of Laxmi. The 'mad-for- sex' Sakharam is happier in Laxmi's company, though he never utters it explicitly. He has become a bit possessive of her. His playing of Mridang is suggestive of his being happy. In the presence of Laxmi he plays Mridang almost every day. Laxmi too gets settled with the conditions of the house and Sakharam. Once, when alone, she was talking to an ant and Sakharam hears it from outside, the sentences have suggestive and have double meanings. Sakharam doubts if she is with another man and becomes possessive about her. Her laughter and her words inside the room make him restless.

Laxmi: You little rascal, you are trying to trick me, Are you? I put you out and you steal in again. You want me to feed you all the time? You are getting spoilt.

....

Don't look at me like that. Get away from here. Getaway. Didn't I tell you to move off? Pawing me all the time. Can't you hear? (Laughs as if tickled). Oh! Don't. Now watch out! I will really hit you if you get into my lap. Go away. Get away. You leech! I am not going to give you anything today. You have become a regular pest. Get off me first. ( she giggles). Oh dear— why are you after my blood (P. 136).

He is about to explode, thinking she is having some affair with someone unknown to him. He goes mad to hear her giggles. He rushes inside with full of suspicion and finding no one there, wonders with whom she has been talking. He repeatedly asks who she was talking to and she says that she was talking and laughing with a black ant. This surprises and at the same time attracts Sakharam, somewhere deep inside. His way of showing love is perverted. Sakharam has this as a new experience. He too is baffled. He warns her not to be so idiotic in his house again.

Sakharam's whim is unpredictable. He takes pleasure in torturing the helpless women. Though he is subdued in Laxmi's company, he has no heart while torturing her physically, sexually and psychologically too. He has heard the real, genuine innocent laughter of Laxmi for the first time and he has perverted attraction for it. At night, when Laxmi is asleep, he wants her to get up for him, there and then. He commands her to laugh as she was laughing with the black ant. She is too sleepy to understand what he is saying. He has become desperately mad to hear that laughter.

Sakharam: Laugh... Laugh like you did..

Laxmi: What do you mean? I am so sleepy. I haven't slept for two whole nights. Sakharam: Sleep later, laugh first. Laugh. the way you laughed when the ant

was crawling on you. .... Laugh... Come on.. Laxmi: Later on... please.. I can't ..

Sakharam: You laugh for the ant.. But you won't laugh when I ask you to .. I will twist that foot of yours, you get me? .... get up and laugh.. laugh or I will choke the life out of you. Laugh! Laugh! Go on.. Laugh. !(P. 141).

To that Laxmi forces herself to laugh. And then laughs spontaneously. Her laughter has given sexual pleasure to Sakharam. He laughs too and both continue laughing together. Their laughter signifies as if they have performed the sexual act without doing it. Its Sakharam's strange way of getting satisfaction from feeble, weak Laxmi. Her laughter is her sexual appeal for him.

Sakharam realizes that he is unable give her such orgasmic experience in sexual relation with her which he thinks even the smallest creature like ant can give to her.

He becomes so fanatic and jealous to ant that he forces, he beats Laxmi to laugh in the same way she was laughing while talking with an ant. He asks why can't you laugh for me and express your orgasmic pleasure. He has twice beaten Laxmi with belt to make such orgasmic laughter. But he was unable to make her laugh. This incidence of Gender violence 220 discloses inner psychology of Sakharam's feeling of insecurity (<http://shodhganga.inflibnet.ac.in:39>)

Sakharam starts changing in Laxmi's company. He brings in *GANESHA*, for her sake. Performs *POOJA*. But he becomes totally off when she suggests Dawood should not sing *AARTI* because he is a Muslim. In fact very innocently and under the influence of the so called Hindu culture, she asks how a Muslim can join in a prayer to Ganapati. Sakharam does not like the castist approach of Laxmi and he slaps her hard. Not satisfied with that he takes a belt and lashes at her with it. Laxmi is wounded, mentally hurt becomes more helpless. On the same night Sakharam wants her to laugh as she had laughed with the black ant. He orders her to laugh. She tries to tell him her body is paining but Sakharam has nothing to do with anything but her laughter. He warns her that his orders must be obeyed in that house. As an owner, he tells her if she is frustrated with the situation with him and wants to die, she should laugh first and then she can die. Poor Laxmi tries to laugh, but her laughter is mixed with agonized moans. It was her laughter as if Sakharam was tickling her violently. He too laughs and plays Mridanga as if he has achieved his fulfillment of sexual pleasure and the ecstasy of joy. The most tolerant Laxmi too gets fed up with the way of living with Sakharam and finally bursts out, that he tortures her the whole night and she cannot bear that any longer. Laxmi who has been so passive and submissive all the time tries to be bold after suffering tortures like hell. She confronts with Sakharam over the issue that she might leave his house and go to Amalner where her nephew lives. Her words reflect her boldness which must be innate right from the beginning. This is a spark that reader/audience sees in her. She says, 'A dead- hen doesn't fear the fire! Nothing terrible can happen to me now. I have been through everything in this house Thus outwardly Laxmi appears submissive, helpless and docile but actually she is much ambitious, determined, possessive and dictatorial. Similarly Sakharam is changing inwardly, though his behaviour is sadist and violent. He has no heart when Laxmi decides to leave him. It was in his system that there should not be any emotional entanglements. But the readers-audience understand though he continues his routine as before, that his mind is attached to Laxmi. Of course he does not say this outwardly to anyone. Chandra Shekhar Barve

states-

Sakharam had no experience of love and concern for him in his past life. Laxmi accepted him as hers. She gave all she had to him. 'All' does not necessarily mean the bodily pleasures as there was nothing left to give it anyway. But she provides love and concern. This experience was something strange and unanticipated to Sakharam. Probably, because of this, Sakharam felt inward affection for her and maybe he has yielded himself to her thoughts. The fact is Sakharam changes in the company of Laxmi. Therefore, he cannot accept her exit easily ( Barve/1985:50)

The readers/audience is not sure whether Sakharam wants to accept the change and live the changed life hereafter. Yet he confesses her when she declares that she will leave him.

Sakharam I had six before you, but I refused to put up with any nonsense from them. They worked for me. I told them to go... they went. You are different. .... Further he continues, 'Enough is enough. We are not married. There is nothing to bind us. We don't need to remain tied to each other. You can go your way. I can go mine. You don't owe me anything. I owe you nothing either. Let's be free of each other ' ( P. 151).

Here is the pull of the stress of his mind. He cannot easily accept her going and at the same time says let us depart. Outwardly, they depart too, but miraculously she stays within his mind despite he does not want her to be.

He starts his routine as a matter of fact, but after Laxmi's exit, he is different Sakharam. As of his routine, he brings Champa to his house. The change in him becomes too obvious when Laxmi actually leaves his house and she is substituted with Champa, another woman in Sakharam's house. Champa is opposite of Laxmi. She is sexy, plump, better built. She is equally dominating as Sakharam. Laxmi is childless and for this reason she has been thrown away by her husband while Champa has discarded her husband as he is an impotent. She is not scared of Sakharam's ruling words as did Laxmi. Dawood gets bewitched when he looks at her for the first time. He says to Sakharam he has always proved himself lucky as he gets sexy, and young women to give him pleasure. He is attracted towards Champa and definitely does not tell so to Sakharam. Champa's making tea on the very first day too is way different from Laxmi's. Sakharam orders as per his habit to make a nice tea for him as he says it is the woman's job. Laxmi had done it without any protest. But Champa says she has never made tea in all her life. She says that in her husband's house her mother-in-law used to make it and at her home her father used to make tea and cook food. Her mother used to sell liquor and *PAAN*, to chew and tobacco. Champa's language is impolite, rude



and unsophisticated. Sakharam gets a shock when she insists, 'Do something about tea. I have to have tea when I am eating'. Finally Dawood makes tea for her. Sakharam tells her that she had to live there, according to the rules of his house and at the same moment she calls out for Dawood and tells him to get her a *PAAN*. Sakharam has become mad for her sexy body. Champa passes a comment on Dawood that 'He is nice!' and Sakharam feels jealous. Champa tells Sakharam to wake her up when the food is ready. Sakharam reminds her that she will have to make food for herself. That's a woman's job. Though apparently he orders and keep telling the rules, he is fully roused looking at Champa's sleeping figure and does what she orders. Losing control over him, he tries to be intimate with her. He tries to lay his hand over her, and Champa shouts loudly. And she firmly tells him she was not interested in that type of relation.

Champa: I may have walked out on my husband, but I am not that sort of a woman. See? I left him because I had my honour to save. The swine wanted to make a whore out of me. Now you just behave yourself. Don't go around like a dog behind a bitch (P. 162).

Sakharam is deeply humiliated yet he does not take any stern action towards her. Not only this, but also when her real husband comes to his house searching for Champa, he becomes possessive for her. He insists, telling him that she is no more his wife and she won't come back to him. A man like Sakharam too feels embarrassed when the real husband starts describing Champa too explicitly. He does not approve it. This is the same Sakharam who shared this kind of talk with Dawood before. He complains about him to Dawood that how filthily he described his own wife. Dawood too shows wicked interest in Champa whenever he talks about her to Sakharam. In Champa- Sakharam relationship, Champa is more dominating than Sakharam. She does not let him behave the way he wants. In one situation, Sakharam is left with new choice but devouring her with his eyes only when she is asleep. He tried to develop intimacy for her and she scolds him again. Sakharam reminds her of their deal and how she has to fulfill her wifely duties. Champa does not hesitate to say that she is different from the others. She shoos him away and takes the help of bottle to calm his drive down. Now the game is in Champa's hands. She orders him to give her a drink to calm down his drive.

Champa's unwomanly behaviour and her drinking bring a lot of change in Sakharam's life. Sakharam starts bringing drink for Champa to have

sexual

fun. She neither shows any concern, nor love or respect for him. Sakharam has to bring courage to shout at her to remind her that in his house, she has to do what he wants her to. The interaction between Champa and Sakharam reveals that Champa suggests that he is no more a man and to have sex with him, not he but the drink is needed to arouse her. When she drinks to get ready for him, Sakharam stares at her fierce expression. There is no love, not even lust. It becomes only a dry game of sex. Champa's filthy words make the situation even worse. She says when drunk, she says anybody, even a dog or for that matter even a corpse can have fun with her drunken state. Her laughter after that which was terribly uncontrollable, reminds us (and maybe Sakharam too) Laxmi's laughter. Because of the changed circumstances, Sakharam loses interest to go for work. The house is all changed. Dawood too realizes the change in the house since Laxmi went. He intends to suggest the difference in how Laxmi used to keep the house neat and clean and how Champa keeps it all filthy. The change in the house is a metaphoric direction of Sakharam's existence. The more he tries to forget Laxmi's remembrances, they bubble up more. The real twist of the action is when Laxmi returns from her nephew and as if it is her right, she comes back to Sakharam. She insists on her staying there in Sakharam's house and die there. Sakharam cannot believe that what he sees the reality. He cannot stand the situation. Even though he was missing her inwardly, he doesn't like her to stay there when Champa is there. He grips her and pushes her outside the house. She waits there outside the house the whole night. In the morning Champa and Laxmi meet when Champa takes her to be a beggar. Laxmi tells her as a matter of fact that how she stayed in that very house before Champa came. How she took care of the house and kept it clean, etc. Champa feels pity for her and decides to keep her to take care of the house. Laxmi agrees to what she says. They share their life with each other. Champa has no awkwardness to tell that how she and Sakharam drink every night. Champa has always been aggressive right from the beginning and Laxmi very submissive. Yet there is a kind of firmness and resolution in Laxmi though she looks torn from outward and from within. She was determined to stay there and was sure that Sakharam will agree to that. Champa gets mesmerized watching the innocence of ragged Laxmi. Little by little, both of them come closer and share their sorrows with no inhibitions. Despite being totally different from each other, culture, language, caste and habits they share the same platform at one level. Laxmi still has respect for her ex- husband who threw her away for not been able to give him a child,

while Champa tells her that she does not want a husband just for the sake

of his name. She needs a real man not an impotent being. As he was impotent, she herself walked out on him. Laxmi understands what kind of relation and life Champa has with Sakharam. When she understands that Champa has accepted him to be safe from other animal like men outside, she proposes that she would stay there and help her. Laxmi gives a proposal of working there anything for the shelter she needs. Champa agrees to that and gives her permission to stay there on the condition that Laxmi would look after the house, she will look after him. Thus the women are seen overpowering in the house of Sakharam and they have planned how his house will be used by them.

Sakharam is terribly upset when he knows Laxmi will stay with them. He brutally pounds her and asks her to leave right at that moment. Very timidly she answers to his wrath and clings to feel like a leech.

Sakharam: The minute you left this place, you were dead to me. It was all over, done with. That's the rule here. Fourteen years I have followed it. You knew it. I warned you when I first brought you here, didn't I? Well, then?

Laxmi: Everything was over. Where could I go? I came here. I could turn to, no one else.

Sakharam: no one else to turn to? What is it to me? Who am I to you?

Laxmi: (almost inaudibly) God.

Sakharam: What? Don't you dare say a thing like that again. I will slit your throat. I will (P. 182).

The frustration of Sakharam could be interpreted that his mind was still engaged with Laxmi. He and also Laxmi shared soft feelings though they were never expressed explicitly, for each other. With much chaos in the mind, Sakharam drinks and takes out Mridanga. The playing of Mridanga was a sign of happiness when Laxmi stayed there. Now it has turned to frustration. Disting, he starts playing as if in a trance. Laxmi listens his Mridanga standing in the doorway. With this twist in the action, the whole mood of the play changes. Sakharam is caught between these two extremes of women. He cannot overcome Laxmi's inward influence on him. And can't be a 'man' in the company of Champa. Laxmi's clapping and singing 'Seetaram, Seetaram...' makes Sakharam impotent with Champa. This relationship of Laxmi- Sakharam- Champa has different streams. Laxmi is more than loyal to Sakharam. She has full trust in Sakharam as her husband.

Laxmi: My misfortune, I could not keep the man I married. For me, this one (Sakharam) was my husband. I worshipped him. Even when I was away, I

would

worship him in silence every day. I wore the Mangasutra in his name. I belong to him. If I have to be kicked, let him kick me. If I have to die, let me die in his lap. ... In full glory. like a married woman. (P. 187).

## *Encounter in UMBUGLAND*

“ *I don't just WANT to live, I WANT to rule AS WELL!  
I WANT to rule A hundred YEARS, A THOUSAND  
YEARS. I WANT to thumb my nose AT these  
ministers, AND give my UMBUGLAND  
WHATEVER SHAPE I wish...*

– **Vijaya**

*Encounter in UMBUGLAND*

*Encounter in UMBUGLAND* written in 1974, is a political allegory and a satire where all characters are presented symbolically. As an allegory, it is a symbolic narrative and represents hidden meanings of the actions through concrete forms. Satire is the use of humour, irony, exaggeration, or ridicule to expose and criticize people's stupidity or vices, particularly in politics and other current issues. With the conversation in a lighter tone, satire exposes the bad qualities of a person, government or society etc. This play reveals the power politics and craving of power. This three act play is woven with many unique threads, entangled with each other. It contains socio-political views, patriarchal values, games of power politics, the typical political personalities having representative characteristics. The scenes are blended together in such a manner that it gives a real life experience of the society/government around. This play too has an intense desire for 'commanding supremacy' as the centre of the satire. It has multiple scene structure. There are seventeen scenes through which the play gets exposed to the audience gradually. Through the satirical treatment Tendulkar shows how patriarchy, the weaknesses in attitudes of people, way of thinking and also the principles of politics of the ministers and the ruler are the major factors in governance.

The play has three types of characters. The majority of characters are males, who held ministerial positions, showing hidden greed for power, a eunuch, who is a *SUTRADHAR* of the play and is like Shakespeare's clowns, possesses philosophical wisdom, and the only one woman character, Vijaya, who happens to be the Princess of the Umbugland. Like a game of chess every move played by every character has some significance. The dialogues too have many layered meanings. There are a



number of minute actions interlinked with major, which

are significant for understanding the suspense of the story. Tendulkar chooses this subject to show the flaws in society. With the genre he has chosen, he makes the readers laugh and to think about the situation more deeply and in an objective manner. The major point he aims at is, the oppression of the weak by power, by the authority or by being a woman or a eunuch by the society. Also, he wants to show the selfish and unfaithful means to gain power, violence, hatred at every level of relationship and the predicament of women in a male dominated society. The story of the play can be stated as the King Vichitravirya's sudden and untimely death and an anxiety of his ministers because of the sudden shock. Princess Vijaya's cowardly entry into the game of politics and proving herself to be the right and matured ruler at the end. Throughout the play there are constant moves as in the game of chess. Outwardly it looks much different by as we understand it deeper, we realize the in depth interpretations of every move and the dialogue in the play.

The characterization of the play is highly symbolic and represents human natures and tendencies in the society in general and in the gender and power politics in particular. The genre of the play is allegorical. It narrates a story with the help of symbolic characters, and images. Right from the image of a throne, to the image of the ringmaster, it reveals the mad and wild game of power.

The structure of the characterization is resourced from the Sanskrit play. In Sanskrit drama, the characters were classified according to their qualifications into superior, medium and third rate actors. It was considered as the major dramatic device, accordingly, the superior was known as *UTTAMA*, medium was *MADHYAMA* and third rate actors were known as *ADHAMA*. The kings, ministers, maid or *SAKHI* who used to be a companion and a door keeper or a servant called as *PRATIHARI* were often figured very significantly. The hero was generally of great distinction, determined and self confident. The heroines had commendable traits of the characters. They usually had personal maids who were the type characters. A third category of roles were the door keepers called as *PRATIHARI* and usually they were neuters  
(*NAPUSAKA*).(<http://www.indianetzone.com/47/prakritis.htm>)

The Encounter in Umbugland has all the characters representing the King, *VICHITRAVIRYA*, the ministers, the princess and the *PRATIHARI*. The names of the ministers too sound Sanskrit in their pronunciation.

The dramatization aims at the after effects of the actions and interactions among the veteran, well experienced politicians against the naive little girl called Vijaya. It begins with Prannarayan, the Sutradhar's address. The conversation between

them initiates the further action which ultimately turns into an encounter. The play satirically opens up the hidden attitudes of the ministers and other characters in the play. But all the actions rotate around the theme of 'struggle for power'. It discloses the 'politics' in the political game and how each one targets the next to him with the pretentious mode of being together. The politics does not remain at the level of governance alone but it reaches out to the rule of men over women. The play highlights the complexity of the relationships as in Tendulkar's many other plays. Mostly there is a conflict between one individual standing out against the others; representing the traditions, norms and rituals established in the society. *The Encounter in the UMBUGLAND* too presents such traditions at the political level. Under the mask of its allegorical description, the selfishness, hypocrisy and double-faced tendencies of the ministers in power are exposed. Taking this form as a political allegory, Tendulkar probably creates an awareness about the defects of the political structures, the social and familial structures as well. He wants to correct the social ills. The play presents a change in Vijaya, a princess, from an innocent girl into an ambitious, shrewd politician through her encounter with the elderly, experienced and overambitious politicians.

The play *Encounter in the UMBUGLAND*, reveals Vichitravirya as against the customary kings. His dress is not kingly, he does not talk about the issues which are only politically important. As the name suggests, he is weirdly dressed and talks about strange topics with the people of his regime, as an address to them on his sixtieth coronation anniversary. The ministers make fun of him and his talks, at his back. The topics of his address to the people are also unlike customary King. He talks about the breeding of greyhound in Dambadewep/Umbugland, plantation of agave plant (*GHAYPAT*) in the campus, uses of mixed manure, the importance of minerals in food and also the importance of celibacy. He does not sit on the throne, but leaps up on it. He is extremely happy on that day and very excited about himself and is totally engrossed in it without paying attention to the fact if people are willing to listen to him. The topics were truly of the interest of the people; but the politicians were not interested in the progress, welfare and happiness of the ordinary people. They make fun of him and get bored of his philosophical talks. The King is happy about the interaction and feels happy about talking to people. He is himself happy with the fact that there were twenty thousand people assembled to hear his speech. In the course of conversation he expresses his worry about the successor of the throne after him.

The ministers already have planned separately and of course without letting others know about this opportunity and everyone thinks none but he is the right choice to be a king. The king has no son, but an only daughter called Vijaya. No one, including the King himself thinks of her as his successor for two reasons, one, that being a daughter/ a girl, it is assumed that she does not have any knowledge of the game of politics. Second, all the men think that she is too childish and almost stupid to understand anything. The king's weirdness is reflected in his act when he orders the painter to draw his painting sitting on a horse and the horse must be assumed to be under him when he is on the throne. It is ironically suggested through the dialogues that the King has no more days to live. All the ministers hypocritically praise him, saying how they want him to live longer and rule Umbugland. One of the ministers, named Aranyaketu says, 'The thought of Umbugland without his Majesty is unimaginable.' The other, Vratyasome says, 'Your Majesty may even become immortal'. Vichitravirya reacts very childish on it, saying, 'If you wish, we will live another hundred years'. Aranyaketu's un-anticipatory comment that 'The thought of an Umbugland without His Majesty is unimaginable!' provokes the King to comment on the hidden desires of the ministers.

Vichitravirya : No! It is not our desire to become immortal. The time will certainly come to hand the reigns of this Island's government to you people and retire. But we must consider the future of the island. This island badly needs our leadership for at least another fifty years (Tendulkar/ Adarkar2014:277)

And ironically, when the painting is done Vichitravirya dies, his untimely and sudden death. Thus The king's existence in the play is very short lived, but it ignites the further actions. He is presented as a king who wants all the powers in his own hands. He is very much a self centered man and does not want to give away the rule to the senior ministers who have been with him for long. His name is very significant in a way as he is truly '*VICHITRA*' meaning weird. He has good plans about his rule, he understands the selfishness of the ministers and their incapability of being leaders and at the same time, his manner of behavior is ridiculous. He openly tells the ministers that no one among them has a capacity to hold the reins of government after him. He gives a speech on what is power as he has experienced power for the last sixty years.

Vichitravirya: Power is a crown of thorns. Power is a sword hanging over you!

Power is the bread that you eat at the stake! Power means responsibility! Power means problems and painful decisions. There is no headache like power (P.279).

The King talks from the depth of his heart, but the ministers are not willing to listen to him. They find it monotonous and boring. Some of them suppress their yawns. The ministers who are the *MADHYAMA* characters, too, have strange names; Aranyaketu, Bhagadanta, Karkashirsha, Pishtakeshi and Vratyasom. As the restoration comedies had the names of the characters revealing their identities, the characters in this play too show the hidden attitudes of the characters through their names. The literal meanings have a resemblance to their personalities. Arnyaketu is the demon of the forest, Bhagdanta is a person having dental soreness, Karkashirsha is a person having cancer/ crab like attitude, Pishtakeshi a much talkative person and Vratyasom is an ill behaved and a naughty person. Their conversations reveal their attitudes.

The play has only one woman character, an immature young girl, the daughter of Vichitravirya, the princess whose name is Vijaya and is very suggestive of her journey of development from 'a complete naught' to the revered ruler of the Umbagland. She is the protagonist of the play. And the *ADHAMA* character, Prannarayan, who happens to be a third gender man and the *SUTRADHAR* of the play. He is a doorkeeper and also an assistant to the Princess Vijaya. Pushpalata Rajapure states-

The play reflects the intermingling structure of the issues such as political views, socio-political aspects, politics at the level of society, the wiles and tricks of the politics, the objectification of the persons along with the human violence (Referred and translated from Wader/ Rajapure Pushapalata/ 2012: 168)

Sardonically, the King's prophecy/ worry about who will succeed behind him comes true when his sudden death brings a political crisis in the state. The five senior ministers cannot come to the conclusion of the question-who would be the successor after him. The problem is focused on 'After Vichitravirya, who?' As in real life situations there are huge followers for every minister. Some of them say Karkashirsha, some say, 'Pishtakeshi', others are of the opinion that Bhagdanta is the right choice and still others say, 'Aranyaketu'. And some disreputable women enter carrying placards and shouting, 'We want Vratyasom!' The situation gradually turns very grave. The chorus in the play introduces the actions and plans ahead. It keeps repeating 'After Vichitravirya who?' The two in black represent the media. They reveal the chaos, questions, solutions in the minds of the subjects. They comment only objectively. They do not have any

identity as their own. They are in blab attires and carry an oversize pen. Their comments reveal the political moves subtly.

The two in black: Four are senior, Five superior, Some are naughty, Some are crafty, One is dumb, and one irascible. To choose between them is quite impossible (P.285).

There is much confrontation and war of the words among all these political leaders. Everyone tries hard to prove how no one except him is the deserving leader. Before they all come to any conclusion, a news arrives that the Kadamba tribe has broken into fierce riots from every direction of the Island of Umbugland. All the ministers get sadistic pleasure to make their rivals the target of the cause of the riot. And expectedly ask 'Who are the political leaders?' The attendant reveals the names of the leaders except Bhagdant, because of whom the fighting and shooting has continued and there is restlessness all over the Land of Umbugland. There is all upheaval and disorder and no one could come to the conclusion as to who should be given the power to after the King. It becomes a serious crisis.

On this background, confused Vijaya enters into the council with Prannarayan. She had no intention to enter there; neither into the room, nor into the game of politics. But by looking at her, Vratyasom suggests her name for the new leadership as a wile trick. All the experienced ministers agree together to have her as an heir to the throne, but with a heinous expectation to play a dirty game of politics under her pretext. All encircle her looking at her up and down. She stands in their midst like a scared hare. All the ministers are wickedly happy dreaming how advantageous her stupid leadership will be, for their selfish motives. Her swearing ceremony is decided and Prannarayan is with her silently teaching her ways of entering into the politics. As a Sutradhar he introduces the further actions in the play. All the senior ministers accept to have Vijaya in the position of the Queen of the Umbugland because they are sure that they can have decisions of their selfish benefit, making Vijaya a mere mouthpiece of them. Vijaya is young, not experienced and much immature. She represents an image of a woman in society where women are generally considered as less significant and immature for the game of politics. To honor the word of the fatherly figures, Vijaya accepts the responsibility, but she is not comfortable with any of them.



Vijaya seems comfortable with only one character and that is Prannarayan. He thinks it is his responsibility to take care of her as far as her growing up in the politics is concerned. As an innocent child, she tells Prannarayan how tired she was of the oath-taking ceremony. She asks out of curiosity, why the oaths of accession are so long. Prannarayan sarcastically answers that it is because for the fact that they will at least be kept until one has finished taking them. Thus Tendulkar shows the dark realities of the established system of politics. Vijaya frankly tells him that she did not understand the meaning of the oath at all. Her journey starts at this point of time. It is through the experiences and the reactions of the others, she learns the facts of life. She notices the change when Prannarayan and other maidservants start calling her 'Your Majesty' instead of 'Vijaya'. She does not approve this change. The audience-reader understand more about Vijaya when Prannarayan as a Sutradhar narrates Vijaya's story.

Prannarayan : Her mother died when she was a baby. Her father was the father of all Umbugland, so just didn't come to her portion. What did come to it were the fawning parasites and the idlers in the palace (P. 296)

Vijaya is a straightforward girl who pretends. Her reactions reveal her honesty, and her good intentions. She expresses her surprise about the stupid rituals of the Reign. For example, when Vijaya insists to cut the legs of the throne, because that was too high for her, Prannarayan tries to explain that the King's Throne is considered as sacred. No one cuts the legs of the throne. To that she reacted very plainly, as a matter of fact-

Vijaya: Then I, about to become your sacred King, order you to cut the sacred legs of this sacred throne. Cutting throne's legs isn't cutting its sacredness (P. 296).

Through such expressions, the flash of her personality intricately becomes known to the readers. She takes the mere casual conversation between her and Prannarayan very seriously without anybody's notice and implements it when the right time and opportunity requires it. She has never got exposed to the power politics, which is assumed to be a 'man's game'. Yet she tries to understand it with the help of Prannayaran. At times she wants to be a small girl, forgetting the heavy responsibility of the minister ship and she asks Prannarayan to play hopscotch as a kind of relaxation. Prannarayan takes the opportunity to tell her that she should not play such games now as she is in the position of a queen and how power games are different.

Her instant reaction is, 'Power! Power! Power! ... this power can go to h-e-double-l. I don't want to play power

games. I want to play my own'. Prannarayan has to teach her how people of the royal family should behave as per the royal custom. She does not accept it as there is no proof to such customs. These small incidences prove that the society has created such customs and rituals which have fake and superfluous values as such. Vijaya is self motivated and she does not approve anything which she does not agree with merely for the reason that society says so. Gradually she learns being diplomatic. Also, she comes to know it is a royal, and political etiquette that without hurting egos one must learn to insult, through her conversation with Prannarayan.

With her own slow pace, she supersedes all the highly experienced, veteran politicians and after a lapse of one year, she becomes the most popular and the most competent political leader amongst all. She has no intention to compete with anyone but she truly wanted to rule in earnest for the well being of the really deprived. She starts being diplomatic just as an amusing game. She studies, makes plans and discusses with Prannarayan and when utterly tired, seeks love like a child, from Prannarayan. In one situation, when she was engrossed in making plans to save the glory of the land, she had forgotten even to eat. Prannarayan is always there to help her. He reminds her to be diplomatic and also to have milk, lunch and dinner. Vijaya accepts the glass of milk, asks Prannarayan why does he have so much concern for her.

Vijaya: Why do you torment me? Take this. Eat this. Do this, do that,, Who are you, anyway?

Prannarayan: Your servant.

Vijaya: No! No! Sometimes I think of you as my mother. Prannarayan, how can a man be such a mother to anyone?

Prannarayan: By not being a man.

Vijaya: but at some moments you seem more manly than any man ( P. 316)

She loves Prannarayan as her loving parent. She is extremely comfortable to speak and ask anything she wants to. She finds him more manly than any of the men around her. She comments that most of the times his words are like a man, but his viewpoint is like a mother. She asks him out of her curiosity, who made him eunuch. To that he answers, he himself does not clearly know, but he remembers that he was selected for employment as a eunuch in his childhood and was castrated on purpose, as the custom of the court. With learning through Prannarayan, the experiences of life and her getting exposed to the outer world, Vijaya slowly but

determinately develops as an individual

having her own opinions. She shares her plans with Prannarayan regarding the status of the island. She becomes fame conscious like her father. She says-

I will get the credit for achieving what has never achieved before. This plan will make everyone understand that I am not just my Father's daughter, nor a puppet ruler. From now on I plan to rule in earnest.. My confidence, my mind gives me that assurance (P.317)

With a much hard work she has made a plan to rehabilitate the Kadamba tribe, which is the original tribe of the Island. And declares the plan in front of the all seniors. Not a single minister approves her plan. On the contrary, everyone questions her in a way that would insult her. Vratyasom tries to ridicule her plans by commenting that rats were there on the island before the Kadambas and tried to irritate her saying that the Kadambas cannot be called men as they are traitors. But Vijaya convincingly handles the situation and tells all the ministers that those people are filthy as they call them only because we have kept them so. She does not depend upon others and on papers to understand the situation of the Kadamba tribe, but acquired an intimate knowledge of herself, visiting them personally. Only because of that she can tell them confidently that there is not a single lavatory for the people; and hence she wants to improve the condition of the people as the first priority which other senior ministers find it useless. They don't approve Vijaya asking Karkshirsha to shut up and all of them make much ado about it and call her an undemocratic state. All the ministers who were never united become one to resign and calling Vijaya's behaviour as 'The murder of the Constitution'. Vijaya, like an experienced politician does not hesitate to express her apologies for the 'error' and satisfying their ego for the time being and tells them decidedly that not a person but the plan is important. Other selfish ministers do not agree with her humanitarian attitude when she tries to pursue them.

Vijaya: But - there is a fundamental and historical need to redress the wrongs endured by the Kadamba tribe for centuries. It is not only in the interests of progress on the island, but in order to raise its stature internationally while this stigma is in existence, we do not have the right to enjoy one taste of comfort (P.323)

Her honest efforts to wipe away the terrible injustice were not only rejected, but also ridiculed. They all walk out. Vijaya cannot stand their attitude. The conversation between Vijaya and Prannarayan on this issue is very significant.

Vijaya: Why are men so wicked, so low, so horrible, so mean, so miserly? Why?

Prannarayan: Because they are.

Vijaya: But why are they?

Prannarayan: because they are men.

Vijaya: It is disgusting! It is horrible!

Prannarayan: It is. (p.325)

” *Does THAT MEAN I HAVE to go behind my MASTER*

*AS A duty? Why CAN'T men limp behind?  
Why AREN'T women ever MASTERS? Why CAN'T  
A WOMAN AT LEAST ASK to live her life the SAME  
WAY AS A MAN? Why must only A MAN HAVE  
right to be A MAN? Does he HAVE AN EXTRA  
sense? A WOMAN CAN do everything A MAN  
CAN.*

– **Sarita**

KAMALA

*KAMALA* is written in 1981 based on a real life situation published in a newspaper. The theme of the play is exploitation of women in every section of society. It reflects the male domineering power over women and the treatment given to them as a slave and as an object. The play depicts the everyday reality, hence it is considered as a naturalistic play. The subject matter of the play is a realization of 'being woman' by the educated, able and competent lady, Sarita when Kamala, a woman from a flesh market was purchased by her husband, the ambitious journalist, Jaisingh for his achievement in the field of journalism. Though the title of the play is *KAMALA*, it does not talk about Kamala's experience of a flesh market, nor does it talk about the practical give and take in that market. Kamala has to play a very meek and passive role in the play, but her being so naive and her honest reactions to what she sees around is much significant to the plot of the play. It comments on the basic existence of a woman as a woman, understanding woman as an individual and the need to look at the ancient issue where women are objectified and treated as 'secondary'. Kamala is a random name which is very common. Kamala could be any woman in any house and any woman living next door. She is being targeted by the male dominating, patriarchal society where we all live. Tendulkar shows evidences of the situations where women in our society are victimized, undergo through tortured and exploited situations.

The structure of the play is a combination of social play and family drama.

It refers to the actions which create an illusion of reality through the dramatic devices. The story is derived from the real life situation based in North Indian society, at Lohardaga, in Bihar. It tells the fact about a flesh market where



women are openly exhibited for sale, purchased and are treated like animals by bringing them home. They are allowed to 'be used'. It is like a cattle market. The rich and people having power in the society are involved in this 'give and take' business. A dynamic journalist decides to reveal this unjust, brutal and merciless system. He ventures to go there and purchasing a woman as an evidence of such market comes back to Mumbai and calls a press conference. For him, it was a great achievement. He is engrossed in his achievement at the cost of his family life. The owner of the newspaper does not approve his venture because men in power were involved in it and he did not want to take risk to lose them as he has to rely on them for the business. Therefore even if the journalist has performed a very noble and risky task, he has been removed from the job at the end. This is the structure of the play.

There are many entangled threads which have significant approaches to look at the issue. Thus, by referring a news from the paper Tendulkar has tried to show the upsetting reality by depicting the mentality and psychology of middle class society which is advancing towards the elite class society. The family of the journalist belongs to the higher middle class strata of the society. The house they stay is luxurious and rich. Anybody would guess that people have no worries there in that house. But at emotional front the picture is different. The male domination is same as it is in the flesh market of the tribal area which was underprivileged. This play also reveals the power relationship and their effects at individual levels. The duration of the action is merely of one and a half day. But the upheaval that takes place in Sarita's life are well conveyed through the dialogues and questions actually raised and the questions that keep coming behind the lips of the women characters in the play. In the Introduction of the *Five PLAYS* Arundhati Banerjee states-

Tendulkar has always claimed that it is the content of his work that determines the form. And it is difficult to think of any alternate structure onto which the central theme of *KAMALA* could be cast. But the evaluation of the role of an Indian woman within the institution called marriage, considered to be the holiest of the holy in our society, definitely provides a completely novel point of view showing that women are still mere slaves to their male owners in Indian society in the latter half of the twentieth century (Tendulkar/ adarkar/ 1992: xvii)

Tendulkar depicts the insincerity and double-faced attitude of the elitist, educated and rich males who project themselves as modern and liberal minded

but in reality exploit women at all levels.

Jaisingh Jadhav is a young, dynamic and self motivated ambitious journalist. He has purchased a woman, Kamala from Luhardaga and brought her home to hide his plan from people. Sarita, his wife is an educated, modern wife of this journalist. In fact Sarita is fond of a steady, calm life, but is getting adjusted with this hectic life as her husband's job demands to. He believed that his action of bringing actual woman from a flesh market might bring him fame, reputation and also promotion in his near future. He is naturally excited for what he has done, which might be called as adventurous. There are three journalists in the play. Jaisingh is modern and fearless, but he does not value morality. He wants name and fame at the cost of sensational news. His friend Mr. Jain is a typical journalist carrying himself with the contemporary stream of time. He has neither principles, nor ambitions as a journalist. While, Kakasaheb is a journalist of the old school who aims to provide ideal situations before the readers. This contrast in the way of thinking supports the main plot where Jaisingh's behaviour with women characters gets exposed gradually. Through the story, Tendulkar raises a question of the position of women in society. He criticizes the Indian male domination. He does not give any solution to the problems depicted in the play but no reader or audience can ignore the questions and try to seek the solutions at his/ her own level of understanding. This retrospective technique is used by Ibsen in most of his plays. There are three women characters in the play. Sarita, Kamala the woman purchased from the market and Kamalabai, Sarita's assistant in the household chore. Three of them are ruled by Jaisingh, the dominant male character who occupies the centre of the plot.

Right from the beginning of the play, Sarita is seen occupied in the world of Jaisingh even in his absence. She has to answer the calls which are for Jaisingh, has to note down the messages, the way he has told her to do. She is all engrossed in and around her husband about his likes and dislikes. After receiving the message, that he is reaching home, she has to work super fast. The focus of the house is Jaisingh when he was to arrive home. Sarita keeps giving instructions to Kamalabai, her assistant at home. She calls her husband 'Saheb', meaning Sir.

Sarita: Saheb is just coming. Make a curry from that cauliflower in the fridge. See if those mangoes in the basket Kakasaheb brought are ripe. If they are, put out six or seven. See if there is sufficient beer. If there isn't send Ramdeo to get some (P. 04)

The dialogue suggests the speed with which she thinks. She doesn't seem to arrange all that with pleasure, but out of a sense of duty. Along with this, she has to manage bringing his clothes from dhobi and many other things such as putting on the button that came off his new shirt and whatnot. The aggressive ringing of the bell four to five times makes everyone in the family run as Jaisingh has come home. After reaching home, his body language and his behavior is such, as if he is the king and others are there to take his orders. Sarita hands over a newspaper he wants, gives the notebook of the received phone calls and the messages she has noted down, also brings tea and hands over him. Jaisingh takes everyone for granted and expects them to do what he wants with priority.

Jaisingh: Ask someone to heat up water for my bath. After a journey like this, I like to strip naked and have a boiling hot bath. What a pleasure! (P. 08)

Such impertinent words in front of Kakasaheb embarrass her. He does not bother about it. On the contrary, he gives reasons to his language shamelessly that how he has acquired a Punjabi style of expression. Tendulkar smartly but indirectly comments on the male mannerism that is common in Indian middle class society. It is taken for granted by the society, by men and also by women that, women have to do all these as duties for the man in the house.

Kamala is a village woman draped in a dirty white sari and her face is hidden behind it. She has a bundle under her arm. She is a very ordinary looking, poor and withered woman. She has grown up in a peculiar culture where she has never learned the words like self esteem, self respect etc. She has come out of her native place for the first time in her life. She sits in the hall as much as shrinking and looking at the house with astonished eyes without uttering a word. She looks extremely out of place there. She is awestruck to see the new world there. Her Hindi was also not too well versed. Because of her culture at Luhardaga, she is not in the least ashamed to tell that she has been 'bought' by the owner of the house from the bazaar and she would stay in the same house. Sarita does not have a free hand to decide what is to be done with her and is waiting for instructions from Jaisingh. He tells Sarita all about her when he gets relaxed after the bath.

Jaisingh: Well, she is from the place I went to. I bought her from the Luhardaga bazaar in Bihar. For two hundred and fifty rupees. Even a bullock costs more than that (P. 14).

Sarita becomes speechless. Jaisingh gets more energized to see Sarita's reaction and elaborates-

They sell human beings at this bazaar at Luhardaga. Human beings. They have open auction for women of all sorts of ages. people come from long distance to make their bids. The men who want to bid- handle the women to inspect them. whether they are firm and flabby. Young or old. Healthy or diseased. How they feel in the breast, in their waist, in their thighs and...(P.14)

Sarita cannot bear all that. She does not approve that he has bought the woman as any other would do for his benefit to use her as the evidence. Jaisingh wants to blast the news in the press conference to project the flesh market at Luhardaga. Sarita does not argue with him as she knows it would be vain to do so.

There is an episode where Jain, Jaisingh's colleague comes to meet him. He seems quite friendly with Sarita and Jaisingh. With the tongue in the cheek he comments on Sarita's status at home.

Jain: Hi Bhabiji, I mean an English 'hi' to him and a Marathi 'hai' ( meaning alas!) to you. This warrior against exploitation in the country is exploiting you. He has made a drudge out of a horse riding independent girl from a princely house. Hai Hai! (addressing to Jaisingh) Hero of anti exploitation campaigns makes slave of wife!(P.17)

Sarita does not mind these comments and Jaisingh does not bother about them. he calls Sarita 'a fool', when she suggests Mr. Jain can have lunch with them. Sarita is uneasy but does not respond. She has no choice to give the woman a bucket of water to bathe. She is more obedient as he raises his voice. All these incidences show that Sarita is very used to Jaisingh's domination and listens to him very submissively. He gives strict instruction about Kamala not to do anything concerning her without asking him. She does not like telling lies to Kakasaheb about Kamala that he has got to reach her to a certain place and warns her to continue the lie with him. All his aggressiveness becomes jarring to her, but she keeps quiet.

Kamala, as per her understanding, is under the impression that she has been bought to serve her master. So she accepts everything what Jaisingh asks her to do. There is no sense of shame in her behavior. She is not scared. It is the acceptance that is revealed through her responses.. Jaisingh is occupied for

the press conference. He only wants to present Kamala as an object there. He neither feels it necessary to give her idea what is going to happen there, nor why she has to go with him. Kamala feels that he is taking her out to see Bombay. He tells her as if to tempt her that he is taking her for the feast where there will be all important people and they want to meet her. Kamala wouldn't have minded to visit temples but she does not want to go to the feast where there will be strangers. Jaisingh with a hardening tone and expression tells her that she will have to come.

Jaisigh: Kamala, you won't obey me?

Kamala: How can that be? You are Kamala's master.

Jaisigh: I order you to come there with me. Today (P. 20)

Kamala is silent. Kamala asks Sarita to lend her a sari, which Jaisingh firmly warns her not to give. Sarita tries to convince him that she will feel shy to go in front of strangers in such torn clothes. She is a woman after all. To that Jaisingh replies in an arrogant manner that she need not teach him. Jaisingh does not have a compassionate and humanitarian approach towards that poor illiterate woman who has devoted herself to him as a slave. She is a mere object for him to show and present as his accomplishment in front of the public. Jaisingh authoritatively conveys that they have arranged for her to stay in a women's home where she will go the next day. Sarita feels concern for her and her safety as a woman. The following conversation reveals the two drastically different views of looking at Kamala and her issue; from a male point of view and from a woman's point of view.

Sarita: supposing you are sent to jail?

Jaisigh: I don't mind. My editor is going to fight this case right up to the Supreme Court. That will give a lot of publicity to this problem. And I won't be sentenced because we have safeguarded ourselves legally. We have a lot of thought to the plan.

Sarita: Did you give any thought to her?

Jaisigh: To whom? To Kamala? She will find the home a luxury after starving the way she used to. Two square meals a day and no work to do. A proper roof over her head. She will be more than happy.

Sarita: I don't like the idea of sending her straight to a home.

Jaisigh: Look here. Don't be sentimental about it. look at it from her point of view. she must go there tomorrow. Once today's conference is over, she has no business here. It's all been arranged(P. 26)

Jaisingh is not sentimental about the factual condition of the woman. He has concern only to present her in the conference and that's it. he does not even think of her security when she will be sent in women's home. While Sarita has deep concern for her because she thinks and finds Kamala to be an innocent, inexperienced woman, at whose cost Jaisingh and the press are trying to gain fame.

After the press conference, Mr. Jain and Jaisingh are drunk and happily excited for his great achievement of being quite a hit presenting Kamala at the press conference. Jain appreciates Jaisingh for bringing such an explosive and sensational news. They have been recapitulating over the press conference and enjoying the questions and answers asked to Kamala in the press conference. Sarita is restless to see their matter of fact attitude at the cost of poor Kamala's life.

Jain:.....There was one question- if there is free sex among you, what do you do with the illegitimate children?... another question was .. You must be having free sex. How many men have you slept with?

Sarita: Weren't they ashamed to ask such questions? (P.29)

Both of them gossip over the shamelessness of the reporters and they themselves too behave shamelessly. At Kamala's embarrassing moments they feel that the press conference was very successful and convincing. Kakasaheb and Sarita do not like the way they were sharing. Kakasaheb objects their exposing her and making her a laughing stock. Jaisingh tries to convince that he did not held the Press Conference for his benefit. It was to drag the criminal sale of human beings into the light of day and Kakasheb catches Jaisingh at the apt moment and says that for his benefit, he too sold a woman who is poor and illiterate. Jaisingh is still in the intoxicating mood and after the tension of Press Conference is over, his 'manlike' attitude springs up. He tries to take hold of Sarita to fulfill his physical need as his wife. He does not bother to know if she is willing and also if she has accepted his decision about Kamala. He does not pay serious attention to her when she tries to show her disagreement with his actions. As if taken for granted, he wants her, despite everything and insists for sexual pleasure.

Jaisingh:.....Don't I have the right to have my wife when I feel like it? Don't I? I am hungry for that.....I have been hungry for six days. Is it a crime to ask for it? answer me (P.32)

And when Sarita goes away he calls her 'a bitch'. She is awake till midnight. But the only one who shows concern for her state of mind is the illiterate, poor Kamala. Understanding woman by a woman requires neither the same economic standard, nor the same language. The conversation between Sarita and Kamala could be called as the central theme of the play. Kamala asks her why she has not gone to sleep yet and feels surprised to hear Sarita saying that she couldn't sleep. She wonders what could be her tensions for not sleeping. Kamala in a child like curiosity asks questions to Sarita. Sarita and the readers too, get a revelation of woman slavery through them. Kamala asks if there are rooms upstairs too and surprises after the fact that it was really a big house. She says the house has everything. Just like a dream. She asks if they had children. And feels sad for Saheb (Sir) as they did not have a little one. She is silent for a while. And then she asks questions which were too personal but her genuine and innocent questions, Sarita does not mind answering them. On the contrary, she feels relaxed to confront the stark reality before Kamala, who is not judgmental. She asks innocently for how much did he buy Sarita. Sarita is shocked and confused by the question, but tells her that he bought her for seven hundred Rupees. Kamala ponders over it for a long time and speaks her mind very seriously.

Kamala: Memsahab, if you won't misunderstand, I will tell you. The master bought you; he bought me, too. He spent a lot of money on the two of us. Didn't he? It isn't easy to earn money. A man has to labour like an ox to do it. so, Memsahab, both of us must stay here together like sisters. We will keep the master happy. We will make him prosperous. The master will have children, I will bring them up. You are an educated woman. You keep the accounts and run the house. Put on lovely clothes and make merry with the master. Go out with him on holidays and feast days. like today. I cannot manage all that. And we must have land of our own. Don't worry about it, that is my responsibility. Fifteen days of the month, you sleep with the master; the other fifteen, I will sleep with him. Agreed? (P.35)

Sarita's wavering mind decides something and agrees with what Kamala says. The innocent words and approach of Kamala moves Sarita from within and her hidden conflict bubbles up thinking about her position in the house. Though she is educated and belonged to a literate, elite family, she becomes introspective to understand what place, what position she possesses in the house where Jaisingh alone is the 'Master'. This is a very frequent and routine scene in the Indian middle class society. It does not mean that the women have never thought about their slave like positions in the house; but they are scared to utter their thoughts aloud because of the constraints of the society.



Through Kamala and Sarita,

Tendulkar expresses the male-chauvinistic spirit where male believes in liberty of themselves and at the same time they try to suppress the voices of women in the society either by force or by trickery. Jaisingh's 'use and throw' attitude with respect to Kamala is so obvious that when he asks her to bring her luggage as he has decided her to take to the women's hostel. Kamala, though scared to express her opinion, becomes silent and statue like. She asks in a feeble tone, 'Won't we be coming back?' to that Jaisingh authoritatively says that he is taking her to a place which nicer than his house. He fails to understand Kamala and her involvement in him as her master. He does not bother in the least about what she feels. His overall interaction with Kamala shows his arrogant supremacy of being a man. He buys Kamala not to help her or to raise the voice against such kind of auctions, but to gain fame and promotion in his field. He uses Kamala for his accomplishment. He takes her telling lies about the situation and insults her faith by humiliating her publicly. Poor Kamala did not know how to face the interview and believed that Jaisingh would be there for her rescue. On the contrary Sarita who has given her saris and blouses to clad herself into, understands her mind and the injustice done to her. She does not like Jaisingh telling lies about the situation because she is illiterate, poor and belonged a rural area. She warns him as a matter of fact that he is deceiving her by not telling the truth. She counters questions him how the orphanage can be a nicer place than their home. Jaisingh has no explanation to give, therefore he only says he doesn't have time to argue with her. Sarita strongly and determinately tells him that she and Kamala had discussed and it is her decision that Kamala will not go out of that house. Jaisingh commands Sarita that it is not her job to take decisions but it is he who takes decisions in the house. And without waiting for Sarita's response he goes out with Kamala, who reluctantly drags herself after him. The conversation between Sarita and Kakasaheb suggests the perennial truth in the exploitation of women in male-dominated Indian society. He supports Sarita saying 'Kamala is just a pawn in his game of chess'. With all these stress and tensions Sarita remains silent with a huge chaos and turbulence within her mind. Jaisingh is aloof and indifferent about Sarita's state of mind. He does not take into consideration that he has made her restless because of his decisions and actions. However, she tries to reach him, he does what he wants to do and expects others to behave as per his plans. Knowing Sarita was disturbed, he asks Kamalabai, the servant, if Sarita is ready for the party they were going on that evening in the celebrations of his

press conference. He does not notice her sadness. He continues to command Sarita that he would

give her twenty minutes for her to get ready. He also authoritatively suggests her to wear the sari he brought from Trivendrum and doesn't forget to tell her to look happier. Kamala's episode has brought considerable change in Sarita's thinking. Kamala, her questions unwrapped the thick invisible layer of what she considered love for Jaisingh. She introspects the whole situation. She gets the courage to ask what happened about Kamala. Jaisingh as a matter of habit does not pay attention to her and continues what he has been saying. But Sarita repeats the question calmly. Jaisingh throws some words at her as an answer to her question. And noticing that she is not getting ready for the party he gets angry. They have word encounter between them which reveals Jaisingh's egotistical mannerism.

Jaisingh: Don't you want to come to the party?  
Sarita: No.

Jaisingh: You don't want to come? Why?

Sarita: That is my will.

Jaisingh (rather surprised): Your will?

Sarita: Aren't I allowed to have a will of my own?

Jaisingh (sarcastically): Never noticed any signs of it before. If you didn't want to come, you could at least have told me earlier. Then I wouldn't have accepted for both of us.

Sarita: Did you ask me?

Jaisingh: Of course! I left a message with Kamalabai.

Sarita: That isn't called asking.

Jaisingh: You could have phoned me back.

Sarita: You could have waited till I came on the phone.  
Jaisingh: I was busy.

Sarita: I didn't feel like phoning you (P. 44,45)

Neglecting her restlessness Jaisingh goes to the party. Sarita confides with Kakasaheb that she is planning to call a press conference and present a man who in the year 1982 still keeps a slave, right here in Delhi. His name is Jaisingh Jadhav. She bursts and vents out her rage, irritation and anger of the attitude of male chauvinism in the form of Jaisingh.

Sarita: I am going to say: this man is a great advocate of freedom. And he brings home a slave and exploits her. He doesn't consider a slave a human being—just a useful object. One you can use and throw away. He hates people to call him a sworn enemy of tyranny. But he tyrannizes his own slave as much as he likes, and doesn't think anything of it—nothing at all. Listen to the story of how he bought the slave Kamala and made use of her. The other slave he got free— not just free—

the slave's father shelled out the money – a big sum. Ask him what he did with it.  
(P.46)

This reveals that the play is about slavery of women; may it be a housewife or a woman from flesh market. This serious and grave thought has a sensational and a ridiculous back ground of Jaisingh's Press conference. The satire and sarcasm of Tendulkar conveys the stark and harsh reality of the situation in the society and it becomes sharper which pierces through every reader and audience who goes through the play. The paradox that the ordinary, illiterate, unexposed to the world Kamala opens Sarita's eyes and of many other women readers who have self esteem for their being an individual. Sarita is a symbol who works like a catalyst. In her absence we cannot forget her. Once she is introduced through this play, no one can, not even Jaisingh, can remove her place from the sensitive reader's mind. Sarita opens the eyes of the readers in general and women in particular. Her soliloquy becomes every woman's soliloquy.

Sarita: I was asleep. I was unconscious even when I was awake. Kamala woke me up. With a shock. Kamala showed me everything. Because of her, I suddenly saw things clearly. I saw that the man I thought my partner was the master of a slave. I have no rights at all in this house. Because I am a slave. Slaves don't have rights. Do they Kakasaheb? They must only slave away. Dance to their master's whims. Laugh, when he says laugh. Cry, when he says cry. When he says pick up the phone, they must pick it up. When he says, come to a party, they must go. When he says, lie on the bed – they (P.46)

## Analysis of Plays

The most naturalistic play, Vijay Tendulkar's *Sakharam Binder* (1972) spins around its focal character Sakharam, a book folio and Brahmin by caste, presents contrast to the general beginning of a piece of his neighbourhood. He moreover abuses women, tortures them and treats them as straightforward as an object of longing, both physical and mental. He doesn't confide in the establishment of marriage. So he remains unmarried. He offered asylum to unprotected and left women in the social request, not with a view to improve their status however to undertaking them by fulfilling his sexual wanting. Wine and woman are his head attractions. He has his standards of the preoccupation with remarkable moral code which he envisions that his short favour woman will keep. He advocates all his enactments through cases of cutting edge, unusual considering, and concocts empty contentions implied indeed to oppress women. (Debnita Chakrabarti : 2008) Paradoxically, a portion of the women which Sakharam had oppressed get tied up with his contentions and all the while additionally gravely need flexibility from their oppression.

An alternate grasping adventure of brutality is *Silence! The Court is in Session* (Shantata : Court Chaalu Aahe!) which carries into centre the mental torture that is constrained onto an adolescent

and autonomous woman, Leela Benare , who is set out to resist the patriarchal power and establishment accordingly carrying upon herself the societal savagery that devastates her at the close. The play manages the most dubious issue that is the ideal time female child murder. The story is rough and inciting since not just it manages the misuse confronted by the female hero Benare by her supposed beloveds additionally manages the social consciousness of the indecencies of female child murder.

*Silence! The Court is in Session* introduces the course of a counterfeit trial where Benare, as the blamed, is striven for a nonexistent wrongdoing of child murder. Despite the fact that the trial is led in a diversion like and non-genuine manner, it uncovered the past life of Benare and validates the inclination of prevalence of men over women in Indian society. The play *Silence! The court is in Session* manages the mental state of taught woman in a generally male commanded Indian Society. The purported social labourers like Kashikar and his troupe show social concern for social change. They are known for their twofold guidelines state of mind. Tendulkar has communicated his state of mind towards such individuals in the society. He struck unexpectedly and satirically all around the play.

*In Silence! Court is in Session*, he guides his feedback against the fraudulent male mentality in Indian society where a woman is much smothered and any little endeavour by a woman for her flexibility is profoundly decayed.

An alternate play *Kamala* was enlivened by a genuine occurrence - the Indian Express uncover by Ashwin Sarin, who really purchased a young lady from a rural flesh market and displayed at a question and answer session. The focal character of the play is a selfish News Reporter, Jai Singh Jadhav, who treats the woman he has acquired from the rural flesh market as a protest that can obtain him advancement in his employment and invalidation in his expert life. Jai Singh purchases, Kamala, an *Adivasi* woman, at the tissue business of Luhardaya past Ranchi for two hundred and fifty rupees. Jai Singh's excitement is regulated towards sheer sentimentality. He makes sentimentality at the express of Kamla. Jai Singh Jadhav tosses Kamala as a shelter for woman and washes off his hands for his wellbeing, after she stops further bolstering be a good fortune to him. Jai Singh Jadhav abuses Kamala as well as his wife, Sarita. It is through Sarita, Tendulkar uncovered the Chauvinism natural in the cutting edge male who accepts himself to be liberal minded. Jai Singh- through his medication of Kamla makes Sarita understand that she is likewise a slave- a negligible stunning fortified labourer to him. (P.D. Dubbe: 1993-1994)

## *Exploitation of Women in India*

In India there is a wave of brisk climbing as a worldwide power however for half of its people, the women still fight to live with deference moves ahead. Women, paying little heed to their class, standing and informational status, are not secured. In the present day social request women have been the setbacks of misuses since long time in dissimilar fields all around their life both physically, socially, judiciously and financially. There are some explanations behind sexual and what's more moral sick utilization which are consistently highlighted by the media in Indian breakthrough social request, and an impressive measure of those moreover remains unexplored.

Despite the truth, such ruthlessness against women, sexual bullying, and abuse to women is not of later starting, it accompany is discovered ever. Women are facing issues in every loop of life if work, access to social protection or property rights. India is fast making however women are in India being divided. The declining sex extent in India sufficiently

delineates the separation showed towards women at the period of origination. They are losses of wrongdoing guided especially at them, ambush, snatching and grabbing, settlement related law violations, strike, sexual incitement, eve-teasing. It is comprehended that the long run incomparable nature of male over female in all gratefulness in the



patriarchal social request in India is significantly responsible for catching the fortifying of women. Women are, probably trafficked for sex, incitement at working situations and tortured in family and social request. In India, segregation towards women is from very much a while and has affected women over their lives. Regardless of the way that the constitution has permitted comparable rights to women yet sex inconsistencies remains.

In today's world we are satisfied to recognize the value that has been distinguished between age, sexual introduction, sex and race. Women are managed as equivalents with men. Today, women are liberated from their acknowledged parts as housewives. In the making countries, many females are obliged into prostitution for the sole explanation behind benefitting men. My work will have an in significance study into the psycho-physical a piece of women's technique towards women happening into sexual ill-use and backings by male ruled social request in Indian association.

## Conclusion

Vijay Tendulkar is an inventive writer with a fine sensibility. He uncovered estrangement of up to date individual to contemporary governmental issues. He additionally uncovered men's predominance over women, his representation of clear and incognito roughness in human-creatures or more all his profound and tolerating cognizance of women's defencelessness in Indian social chain of importance. Tendulkar's focal concern is the relationship between singular and society. In play after play he has made viable presentation of the idle roughness and desire in middle class life, the ensuing destruction and the vital depression of man.

The greater part of his plays have regulate, coordinated association with actuality with an uncommon mixture of viciousness that is so much ubiquitous yet concealed in genuine lives of true individuals. A large portion of his plays bargain with the singular set against the setting of society and investigates the pressures between the two. His imagination has a kaleidoscopic quality heap potential and an incalculable number of shades. This multifaceted, towering virtuoso has investigated virtuoso the probabilities of the tragic class his essential territory of creation. His works will likewise have a gigantic effect on the delicate crisp personalities of the world wide enthusiastic readers.

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**Horrors of World War II**  
**Through the eyes of Anne Frank and Adolf**



**Dissertation**

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Supervisor

Dr. Manoj Kumar

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## **DECLARATION**

I do, hereby declare that this Dissertation titled “**Horrors of World War II Through the eyes of Anne Frank**” submitted to **Amity School of Languages, Amity University Rajasthan** is a record of original work done by me under the guidance of **Dr. Manoj Kumar**. The information and data in the research paper are authentic to the best of my knowledge.

This project report is not submitted to any other institution for the award of any degree, diploma and fellowship or published any time before.

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## **Certificate**

This is to certify that Dissertation titled “**Horrors of World War II Through The eyes of Anne Frank**” has been submitted by Potnuru Raunak Rao (A21806118011) Amity School of Languages, Amity University Rajasthan towards the partial fulfillment of the requirement for the award of Bachelors of Arts in English Honors. This is original work of the student.

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## **Chapter- 1**

### **Introduction**

World War 2 began on 1939 and was carried on till 1945. The main reason for it may be stated as the unrest caused after the world war 1. Few countries like Germany thought they were harshly treated post war and all the blames were brought into their shoulders. These sentiments were fueled with the rise of Hitler and his Nazi propaganda. He stirred Germans with hope to reinstate its former glory. Hitler soon took the position of dictator and dissolved the already weak German government. He delivered powerful speeches and conducted huge rallies all across Germany to display power and instill hope among the Germans who thought him to be their messiah. Soon after ascending to power Hitler started to express his anti-Jew sentiments. He called Nazis as the only superior Aryan race in the world. According to him all others were inferior to them and must be cast away to build a clean and prosperous society.

He started this process by instating new law and rules like all the Jews must wear a golden star on their chest. They should attend separate schools and must handover their excess properties to the government. They were not allowed to have possessions like cars and any other luxury items. Soon there houses too were taken under the government's control and shifted to closely packed concentration camps. These concentration camps had meagre rations, healthcare and education facilities. Families lived packed under a single roof. They were forced to work with little incomes. These concentration camps were a sight of horror for everyone. Hence, many Jewish families fled to America or were forced into hiding. But if discovered by the authorities they were severely punished with public hangings and mass shootings or fake trials conducted by stereotyped jury who made sure to get the convicts the severest of the punishments.

These conditions started to worsen with the advancement of war. Food and essential supplies were high in demand in the frontlines hence, food from the concentration camps were often directed to war areas. Also, people in there were treated as slave labors and old and handicapped people who were deemed inappropriate for work were executed according to the officer's wills. Women were subjected to harassment by the officials. They were molested and forced to stay away from their families. Most of the camps were labor camps while some of the camps were also built during the Holocaust. These had specially built gas chambers to execute the prisoners

brought not only from Germany but also German occupied areas. They were brought in packed trains from all parts of Europe which were under German control. These concentration camps were sight of homicide for the deemed to be, “undeserved” people.



Auschwitz Concentration Camp 1940



Wedding rings of the prisoners at Auschwitz prison camp

Hitler's war crimes were seen as a process of purification and revenge by his ardent followers. He made them believe that this stuff was necessary to create a stronger future from the weaker past. The storm of anti-Semitic violence loosed by Reich under the leadership of Nazi from 1933 to 1945 not only reached a terrifying intensity in Germany itself but also inspired anti-Jewish movements elsewhere. Anti-Semitism was promulgated in France by the Cagouards (French: "Hooded Men"), in Hungary by the Arrow Cross, in England by a people Union of Fascists, and within the u. s. by the German-American Bund and also the Silver Shirts. In Nazi Germany, anti-Semitism reached a racial dimension never before experienced. Christianity had sought the conversion of the Jews, and political leaders from Spain to England had sought their expulsion because Jews were practitioners of Judaism, but the Nazis—who regarded Jews not only as members of a subhuman race but as a dangerous cancer that may destroy the German people—sought the "final solution to the Jewish question," the murder of all Jews—men, women, and children—and their eradication from the mankind. In Nazi ideology that perceived Jewishness to be biological, the elimination of the Jews was essential to the purification and even the salvation of the German people.



German cartoon depicting a fat Jew man sitting on a bag full of gold

Newspapers in Germany, printed cartoons that used antisemitic caricatures to depict Jews. After the Germans began warfare II with the invasion of Poland in September 1939, the Nazi regime employed propaganda to impress upon German civilians and soldiers that the Jews weren't only

subhuman, but also dangerous enemies of the German Reich. The regime aimed to elicit support, or a minimum of acquiescence, for policies geared toward removing Jews permanently from areas of German settlement. During the implementation of the "Final Solution," the slaying of European Jews, SS officials at killing centers compelled the victims of the Holocaust to take care of the deception necessary to deport the Jews from Germany and occupied Europe as smoothly as possible. Concentration camp and killing center officials compelled prisoners, many of whom would soon die within the gas chambers, to send postcards home stating that they were being treated well and living in good conditions. Here, the camp authorities used propaganda to hide up atrocities and massacre.

In June 1944, the German Security Police permitted a global nongovernmental organization team to examine the Theresienstadt camp-ghetto, located within the Protectorate of Bohemia and Moravia (today: Czech Republic). The SS and police had established Theresienstadt in November 1941 as an instrument of propaganda for domestic consumption within the German Reich. The camp-ghetto was used as an evidence for Germans who were puzzled by the deportation of German and Austrian Jews who were elderly, disabled war veterans, or locally known artists and musicians "to the East" for "labor." In preparation for the 1944 visit, the ghetto underwent a "beautification" program. within the wake of the inspection, SS officials within the Protectorate produced a movie using ghetto residents as an illustration of the benevolent treatment the Jewish "residents" of Theresienstadt supposedly enjoyed. When the film was completed, SS officials deported most of the "cast" to the Auschwitz-Birkenau killing center.

The Nazi regime used propaganda effectively to mobilize the German population to support its wars of conquest until the very end of the regime. Nazi propaganda was likewise essential to motivating people who implemented the murder of the European Jews and of other victims of the Nazi regime. It also served to secure the acquiescence of many others—as bystanders—to racially targeted persecution and slaughter. Following the German invasion of the Union of Soviet Socialist Republics in June 1941, SS and police units perpetrated mass shootings of Jews and Roma, View This Term within the Glossary yet as Soviet party and state officials in eastern Europe. The German units involved in these massacres included Einsatzgruppen, Order Police battalions, and Waffen-SS units. As they moved through eastern Europe, these units relied on logistical support from the German military (the Wehrmacht). additionally, to shootings, these units also used specially designed mobile gas vans as a method of killing. Mass shootings of Jews in eastern Europe continued throughout the war. Of the approximately 6 million Jews who died within the Holocaust, at least 1.5 million and possibly quite 2 million died in mass shootings or gas vans in Soviet territory.

In late 1941, Nazi officials opted to use a further method to kill Jews, one originally developed for the "Euthanasia" Program: stationary gas chambers. Between 1941 and 1944, Reich and its allies deported Jews from areas under their control to killing centers. These killing centers, often called extermination camps in English, were located in German-occupied Poland. gas was the first means of murder at these camps. Nearly 2.7 million Jews were murdered at the five killing

centers: Belzec, Chelmno, Sobibor, Treblinka, and Auschwitz-Birkenau. Some able-bodied Jewish deportees were temporarily spared to perform forced labor in ghettos, forced labor camps for Jews, or concentration camps in Nazi-occupied Poland and therefore the state. Most of those workers died from starvation and disease or were killed after they became too weak to figure.



Deportation of Jews to Concentration Camps

Following the invasion of Poland, German occupation policy especially targeted the Jews but also brutalized non-Jewish Poles. In pursuit of lebensraum, Germany sought systematically to destroy Polish society and nationhood. The Nazis killed Polish priests and politicians, decimated the Polish leadership, and kidnapped the kids of the Polish elite, who were raised as “voluntary Aryans” by their new German “parents.” Many Poles were also forced to perform hard labor on survival diets, were empty property and uprooted, and were interned in concentration camps. In early 1942 the Nazis built killing centers at Treblinka, Sobibor, and Belzec in occupied Poland. The death camps were to be the essential instrument of the “final solution.” The Einsatzgruppen had traveled to kill their victims. With the killing centers, the method was reversed. The victims were taken by train, often in cattle cars, to their killers. The extermination camps became factories producing corpses, effectively and efficiently, at minimal physical and psychological cost to German personnel. Assisted by Ukrainian and Latvian collaborators and prisoners of war, some Germans could kill tens of thousands of prisoners monthly. At Chelmno, the primary of the extermination camps, the Nazis used mobile gas vans. Elsewhere they built permanent gas chambers linked to the crematoria where bodies were burned.

Carbon monoxide was the gas of choice at the most camps, an especially lethal killing agent, was employed primarily at Auschwitz and later at Majdanek. were actually three camps in one: a jail camp (Auschwitz I), an extermination camp (Auschwitz II–Birkenau), and a slave labor camp (Auschwitz III–Buna-Monowitz). Upon arrival, Jewish prisoners faced what was called a Selection. A German doctor presided over the choice of pregnant women, young children, the elderly, handicapped, sick, and infirm for immediate death within the gas chambers. As

necessary, the Germans selected able-bodied prisoners for forced labor within the factories adjacent to Auschwitz, where one German company, IG Farben, invested 700 million Reichsmarks in 1942 alone to require advantage of forced labor, a capital investment. The conglomerate presumed that slave labor would be a permanent a part of the German economy. empty adequate food, shelter, clothing, and medical aid, these prisoners were literally worked to death. Periodically, they'd face another Selection. The Nazis would transfer those unable to figure to the gas chambers of Birkenau.

While the labor camps at Auschwitz and Majdanek used inmates for slave labor to support the German war effort, the extermination camps at Belzec, Treblinka, and Sobibor had one task alone: killing. At Treblinka a staff of 120, of whom only 30 were SS (the Nazi paramilitary corps), killed some 750,000 to 925,000 Jews during the camp's 17 months of operation. At Belzec German records detail a staff of 104, including about 20 SS, who killed some 500,000 Jews in but 10 months. At Sobibor they murdered between 200,000 and 250,000. These camps began operation during the spring and summer of 1942, when the ghettos of German-occupied Poland were crammed with Jews. Once that they had completed their missions—murder by gassing, or “resettlement within the east,” to use the language of the Wannsee protocols—the Nazis closed the camps. there have been six extermination camps, beat German-occupied Poland, among the thousands of concentration and slave-labor camps throughout German-occupied Europe.



Jews lined up by SS soldiers for Mass execution

The impact of the Holocaust varied from region to region and from year to year within the 21 countries that were directly affected. Nowhere was the Holocaust more intense and sudden than in Hungary. The short span of 16 weeks was very hard for Hungary. Entering the war as a German ally, Hungary had persecuted its Jews but not permitted the deportation of Hungarian citizens. In 1941 foreign Jewish refugees were deported from Hungary and were shot by



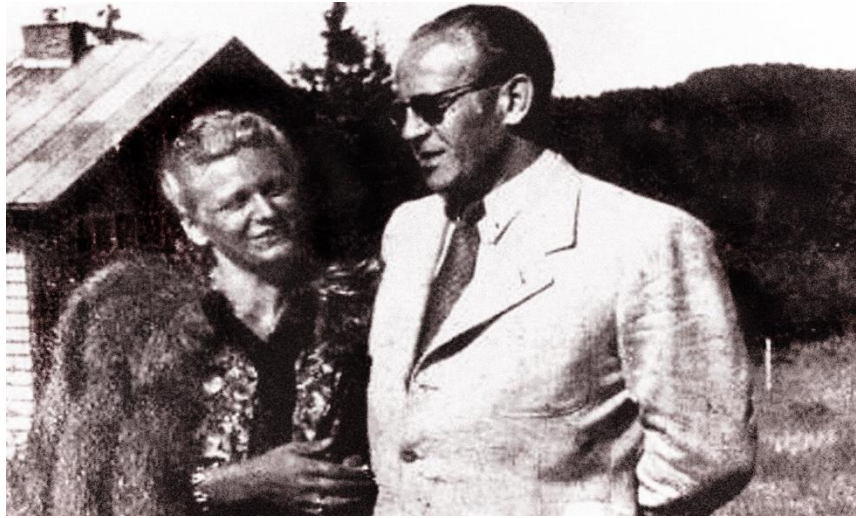
Germans in Kam'yanets-Podilskyy, Ukraine. After Germany invaded Hungary on Christian holy day, 1944, matters changed dramatically. By mid-April the Nazis had confined Jews to ghettos. On May 15, deportations began, and over the following 55 days the Nazis deported quite 437,000 Jews from Hungary to Auschwitz on 147 trains.

Policies differed widely among Germany's Balkan allies. In Romania it had been primarily the Romanians themselves who slaughtered the country's Jews. Toward the tip of the war, however, when the defeat of Germany was almost certain, the Romanian government found more value in living Jews who might be held for ransom or used as leverage with the West. Bulgaria deported Jews from neighboring Thrace and Macedonia, which it occupied, but government leaders faced stiff opposition to the deportation of native Bulgarian Jews, who were considered fellow citizens. German-occupied Denmark rescued most of its own Jews by spiriting them to Sweden by sea in October 1943. This was possible partly because the German presence in Denmark was relatively small. Moreover, while anti-Semitism within the general population of the many other countries led to collaboration with the Germans, Jews were an integrated a part of Danish culture. Under these unique circumstances, Danish humanitarianism flourished. In France Jews under Fascist Italian occupation within the southeast fared better than the Jews of Vichy France, where collaborationist French authorities and police provided essential support to the understaffed German forces. The Jews in those parts of France under direct German occupation fared the worst. Although allied with Germany, the Italians failed to participate within the Holocaust until Germany occupied northern Italy after the overthrow of Fascist leader Benito Mussolini in 1943.

Throughout German-occupied territory matters of the Jews was desperate. that they had meagre resources and few allies and faced impossible choices. some people came to their rescue, often at the danger of their own lives. Swedish diplomat Raoul Wallenberg arrived in Budapest on July 9, 1944, in a shot to save lots of Hungary's sole remaining Jewish community. Over the subsequent six months, he worked with other neutral diplomats, the Vatican, and Jews themselves to stop the deportation of those last Jews. Elsewhere, Le Chambon-sur-Lignon, a French Huguenot village, became a haven for five,000 Jews. In German-occupied Poland, where it had been illegal to assist Jews and where such action was punishable by death, the Zegota (Council for Aid to Jews) rescued an identical number of Jewish men, women, and youngsters. Financed by the London-based Polish government in exile and involving a large range of clandestine political organizations, Zegota provided hiding places and financial backing and forged identity documents.

Some Germans, even some Nazis, dissented from the murder of the Jews and came to their aid. the foremost famous was Oskar Schindler, a Nazi businessman, who had founded operations using involuntary labor in German-occupied Poland so as to benefit from the war. Eventually, he moved to safeguard his Jewish workers from deportation to extermination camps. altogether occupied countries, there have been individuals who came to the rescue of Jews, offering an area to cover, some food, or shelter for days or weeks or perhaps for the duration of the war. Most of the rescuers failed to see their actions as heroic but felt absolute to the Jews by a standard sense

of humanity. Israel later recognized rescuers with honorary citizenship and commemoration at Yad Vashem, Israel's memorial to the Holocaust.



Oskar Schindler and Frau Schindler saved more than 1200 Jews during the Holocaust

By the winter of 1944–45, with Allied armies closing in, desperate SS officials tried frantically to evacuate the camps and conceal what had taken place. They wanted no eyewitnesses remaining. Prisoners were moved westward, forced to march toward the heartland of Germany. there have been over 50 different marches from Nazi concentration and extermination camps during this final winter of Nazi domination, some covering many miles. The prisoners got little or no food and water and almost no time to rest or make sure of bodily needs. people who paused or fell behind were shot. On January 16, 1945, just days before the Red Army found out Auschwitz, the Nazis marched some 60,000 prisoners to Wodzisław and put them on freight trains—many of them on open cars—to the camps at Bergen-Belsen, Gross-Rosen, Buchenwald, Dachau, and Mauthausen. Nearly one in four died on the way. In April and should of 1945, American and British forces on the way to military targets entered the concentration camps within the west and caught a glimpse of what had occurred. while tens of thousands of prisoners had died, these camps were off from the foremost deadly. Still, even for the battle-weary soldiers who thought they'd already seen the worst, the sights and smells and also the emaciated survivors they encountered left an indelible impression. At Dachau they stumbled on 28 railway cars full of dead bodies. Conditions were so horrendous at Bergen-Belsen that some 28,000 inmates died after being freed, and also the entire camp had to be burned to stop the spread of typhus. Allied soldiers had to perform tasks that they were ill-trained: to heal the sick, comfort the bereaved, and bury the dead. As for the victims, liberation wasn't a flash of exultation.

In the final months of the war, SS guards moved camp inmates by train or on forced marches, often called “death marches,” in an endeavor to stop the Allied liberation of huge numbers of



prisoners. As Allied forces moved across Europe in an exceedingly series of offensives against Germany, they began to encounter and liberate concentration camp prisoners, moreover as prisoners on the way by forced march from one camp to a different. The marches continued until May 7, 1945, the day the German military surrendered unconditionally to the Allies. On May 7, 1945, German military surrendered unconditionally to the Allies. war II officially led to most parts of Europe on the subsequent day, May 8 (V-E Day). due to the time difference, Soviet forces announced their "Victory Day" on May 9, 1945. within the aftermath of the Holocaust, an estimated 250,000 Jewish survivors found shelter in displaced persons camps pass the Allied powers and therefore the UN Refugee and Rehabilitation Administration in Germany, Austria, and Italy. Between 1948 and 1951, most Jewish displaced persons immigrated to Israel, the u. s., and other nations outside Europe. The last camp for Jewish displaced persons closed 1957.



Prisoners at Auschwitz elated after the liberation by Allies

Although the Germans killed victims from several groups, the Holocaust is primarily related to the murder of the Jews. Only the Jews were targeted for total annihilation, and their elimination was central to Hitler's vision of the "New Germany." The intensity of the Nazi campaign against the Jews continued unabated to the very end of the war and at points even took priority over German military efforts. When the war ended, Allied armies found between seven and nine million displaced persons living outside their own countries. over six million people returned to their native lands, but over one thousand refused repatriation. Some had collaborated with the Nazis and feared retaliation. Others feared persecution under the new communist regimes. For the Jews, true was different. that they had no homes to return to. Their communities had been shattered, their homes destroyed or occupied by strangers, and their families decimated and dispersed. First came the customarily long and difficult physical recuperation from starvation and malnutrition, then the look for loved ones lost or missing, and at last the question of the long run.

Many Jews lived in displaced-persons camps. initially they were forced to dwell among their killers because the Allies failed to differentiate on the idea of faith, merely by nationality. Their

presence on European soil and also the absence of a rustic willing to receive them increased the pressure on Britain to resolve the problem of a Jewish homeland in British-administered Palestine. Both well-publicized and clandestine efforts were made to bring Jews to Palestine. In fact, it absolutely was not until after the establishment of the State of Israel in May 1948 and therefore the liberalization of yank immigration laws in 1948 and 1949 (allowing the admission of refugees from Europe) that the matter of finding homes for the survivors was solved.

Upon liberating the camps, many Allied units were so shocked by what they saw that they dole out spontaneous punishment to a number of the remaining SS personnel. Others were arrested and held for trial. the foremost famous of the postwar trials occurred in 1945–46 at Nürnberg, the previous site of political party rallies. There the International Military Tribunal tried 22 major Nazi officials for war crimes, crimes against the peace, and a replacement category of crimes—crimes against humanity. The defeat of Third Reich left a bitter legacy for the German leadership and also the German people. Germans had committed crimes within the name of the German people. German culture and therefore the German leadership—political, intellectual, social, and religious—had participated or been complicit within the Nazi crimes or had been ineffective in opposing them. In a trial to rehabilitate the nice name of the German people, the Federal Republic of Germany (West Germany) firmly established a democracy that protected the human rights of all its citizens and made financial reparations to the Jewish people in an agreement gone by parliament in 1953. West German democratic leaders made special efforts to attain friendly relations with Israel. within the German Democratic Republic (East Germany), the communist leaders attempted to absolve their population of responsibility for the crimes, portraying themselves because the victims of the Nazis and Nazism as a manifestation of capitalism. the primary gesture of the post-communist parliament of European nation, however, was an apology to the Jewish people.



The last photo of Anne Frank along with her family before the Nazi invasion, 1941.

During the Nazi occupation of European nation, Anne Frank received a blank diary jointly of her presents on 12 June 1942, her 13th birthday. In line with the Anne Frank House, the red, checkered autograph book which Anne used as her diary was actually not a surprise, since she had chosen it the day before together with her father when browsing a bookstore near her home. She began to put in writing in it two days later. On 5 July 1942, Anne's older sister Margot received a political candidate summons to report back to a Nazi prison camp in Germany, and on 6 July, Margot and Anne went into hiding with their parents Otto and Edith. They were later joined by Hermann van Pels, Otto's business partner, including his wife Auguste and their teenage son Peter. Their topographic point was within the sealed-off upper rooms of the annex at the rear of Otto's company building in Amsterdam. Otto Frank started his business, named Opekta, in 1933. He was licensed to manufacture and sell pectin, a substance accustomed make jam. He stopped running his business while doggo. But once he returned, he found his employees running it. The rooms that everybody hid in were concealed behind a movable bookcase within the same building as Opekta. Mrs. van Pels's dentist, Fritz Pfeffer, joined them four months later. Within the published version, names were changed: The van Pelses are called the Van Daans, and Fritz Pfeffer as Albert Dussel. With the help of a bunch of Otto Frank's trusted colleagues, they remained hidden for 2 years and one month. In August 1944, they were discovered and deported to Nazi concentration camps. They were long thought to possess been betrayed, although there are indications that their discovery may be accidental, that the police raid had actually targeted "ration fraud". Among the eight people, only Otto Frank survived the war. Anne was 15 years old when she died in Bergen-Belsen. The precise date of her death is unknown, and has long been believed to be in late February or early March, some weeks before the prisoners were liberated by British troops on 15 April 1945.

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## **Chapter- 2**

### **Anne Frank's Character Development**

Anne Frank's character changed its course at various parts during the novel. As it is her personal diary, we can delve deep into her inner thoughts and emotions while reading it. If we keep aside the mental maturity which comes along with age and experience, we can see that Anne was totally developing her character based on introspection. She had elementary education, but once the war broke out, she and her family went into hiding. After this point she didn't have any close alias besides her to guide her. She was also not close to mother which is a common thing in the children of her age. She used to be intertwined in her own thoughts, she considered her diary as her best friend with whom she can share everything without the feeling of ear. We can very well understand from the writings of the diary that Anne was very lonely. She trusted no one. Anne Frank's perpetual feeling of being lonely and misunderstood provides the impetus for her dedicated diary writing and colors many of the experiences she recounts.

Even in her early diary entries, in which she writes about her many friends and her lively social life, Anne expresses gratitude that the diary can act as a confidant with whom she can share her innermost thoughts. This might seem an odd sentiment from such a playful, amusing, and social young girl, but Anne explains that she is never comfortable discussing her inner emotions, even around close friends. Despite her excitement over developing into a woman, and despite the specter of war surrounding her, Anne nonetheless finds that she and her friends talk only about trivial topics. We learn later in the diary that neither Mrs. Frank nor Margot offers much to Anne in the way of emotional support.

Though Anne feels very connected to her father and derives strength and encouragement from him, he is not a fitting confidant for a thirteen-year-old girl. Near the end of her diary, Anne shares a quotation she once read with which she strongly agrees: "Deep down, the young are lonelier than the old." Because young people are less able than adults to define or express their needs clearly, they are more likely to feel lonely, isolated, and misunderstood. Living as a Jew in an increasingly anti-Jewish society, in cramped and deprived circumstances, heightens the isolation Anne feels and complicates her struggle for identity. Anne occasionally turns to the cats that live in the annex for affection. Noticing that Peter van Daan also plays with the cats, Anne

speculates that he must also suffer from a lack of affection. Anne's observation softens her view of Peter, whom she once considered obnoxious and lazy, and these thoughts cause her to think that they might have something in common. Their ensuing friendship and budding romance stave off their feelings of loneliness. Margot, who like the other members of the annex witnesses the changing nature of Anne and Peter's relationship, expresses her jealousy that Anne has found a confidant. Evidently, Anne is not the only one in the annex suffering from the deprivation of friends.

Feelings of loneliness and isolation also play out in the larger scheme of the annex. All the inhabitants feel anxious, fearful, and stressed because of their circumstances, yet no one wants to burden the others with such depressing feelings. As a result, the residents become impatient with one another over trivial matters and never address their deeper fears or worries. This constant masking and repression of serious emotions creates isolation and misunderstanding between all the residents of the annex.

Anne frequently expresses her conviction that there are "two Anne's": the lively, jovial, public Anne whom people find amusing or exasperating; and the sentimental, private Anne whom only she truly knows. As she comes to understand her actions and motivations better over the course of her writing, Anne continually refers to this aggravating split between her inward and outward character.

Anne is aware of this dichotomy from a young age. In her early diary entries, she explains that though she has many friends and acquaintances, she feels she does not have one person to whom she can really open up. She regrets that she does not share her true self with her friends or family. Anne expresses frustration that she does not know how to share her feelings with others, and she fears that she is vulnerable to attacks on her character. When her relationship with Peter begins, Anne wonders whether he will be the first one to see through the outer, public Anne and find her true self beneath.

Anne struggles with her two selves throughout the diary, trying to be honest and genuine, while at the same time striving to fit in with the rest of the group and not create too much friction. On January 22, 1944, Anne asks a question-

"Can you tell me why people go to such lengths to hide their real selves?"—that suggests she realizes she is not alone in hiding her true feelings and fears. With this realization, Anne starts to read into other people's behavior more deeply and starts to think about their true but hidden motivations.

In her final diary entry, on August 1, 1944, Anne continues to grapple with the difference between her self-perception and how she presents herself to others. She arrives at a greater resolve to be true to herself and not to fold her heart inside out so only the bad parts show. Anne's inner struggle mirrors the larger circumstances of the war. Both the residents of the annex and the Dutch people who help them are forced to hide themselves from the public. They

must take on a different identity in public to protect their livelihood because their true identities and actions would make them targets of persecution. This is yet another manifestation of the hypocrisy of identity that Anne is trying to come to terms with in her diary.

Anne's diary demonstrates that war brings out both the best and the worst traits in people. Two characteristics in particular become prominent defining poles of character in the annex—generosity and greed. The group's livelihood depends on the serious and continual risks taken by their Dutch keepers, who are generous with food, money, and any other resources they can share.

Although the annex is hardly luxurious, the Franks and van Daans feel their situation is better than that of the thousands of Jews who are in mortal danger outside. As a result, they extend Mr. Dussel an invitation to join them and to share their limited resources—an act of true generosity. The fact that Mr. Dussel accepts the others' offer but never makes any attempt to acknowledge or reciprocate their generosity might be attributed to the extreme circumstances. More likely, however, is that Mr. Dussel is the kind of person in whom hardship brings out the qualities of greed and selfishness. Indeed, the two people Anne most reviles, Mr. Dussel and Mrs. van Daan, share the tendency to look out for themselves far more than to look out for others.

Generosity and greed also come to bear on Anne's feelings of guilt about being in hiding. Although by the end of their time in the annex the residents have practically run out of food, Anne feels lucky to have escaped the fate of her friends who were sent to concentration camps. She struggles with the idea that perhaps she and her family could have been more generous and could have shared their resources with more people. While Mr. Dussel and Mrs. van Daan feel that greed is the only way to protect themselves from the horrors of war, these same circumstances of hardship inspire Anne to feel even more generous.

When Anne Frank is given a diary for her thirteenth birthday, she immediately fills it with the details of her life: descriptions of her friends, boys who like her, and her classes at school. Anne finds comfort writing in her diary because she feels she has difficulty opening up to her friends and therefore has no true confidants. Anne also records her perceptions of herself. She does not think she is pretty, but she is confident that her personality and other good traits make up for it. Through her writing, Anne comes across as playful and comical but with a serious side.

Anne's diary entries show from the outset that she is content and optimistic despite the threats and danger that her family faces. The tone and substance of her writing change considerably while she is in hiding. Anne is remarkably forthright and perceptive at the beginning of the diary, but as she leaves her normal childhood behind and enters the dire and unusual circumstances of the Holocaust, she becomes more introspective and thoughtful.

During her first year in the annex, Anne struggles with the adults, who constantly criticize her behavior and consider her "exasperating." Anne feels extremely lonely and in need of kindness and affection, which she feels her mother is incapable of providing. She also wrestles with her inner self and considers what type of person she wants to become as she enters womanhood.

Anne tries to understand her identity in the microcosm of the annex and attempts to understand the workings of the cruel world outside. As she matures, Anne comes to long not for female companionship, but intimacy with a male counterpart. She becomes infatuated with Peter, the van Daan's teenage son, and comes to consider him a close friend, confidant, and eventually an object of romantic desire.

In her final diary entries, Anne is particularly lucid about the changes she has undergone, her ambitions, and how her experience is changing her. She has a clear perspective of how she has matured during their time in the annex, from an insolent and obstinate girl to a more emotionally independent young woman. Anne begins to think about her place in society as a woman, and her plans for overcoming the obstacles that have defeated the ambitions of women from previous generations, such as her mother. Anne continues to struggle with how she can be a good person when there are so many obstacles in her world. She writes eloquently about her confusion over her identity, raising the question of whether she will consider herself Dutch, as she hears that the Dutch have become anti-Semitic. Anne thinks philosophically about the nature of war and humanity and about her role as a young Jewish girl in a challenging world. From her diary, it is clear that she had the potential to become an engaging, challenging, and sophisticated writer.

Anne is thirteen years old when she first goes into hiding in the annex, and she turns fifteen shortly before the family's arrest. Thus, her diary is a powerful firsthand record of the experience of a young girl as she matures. Although Anne faces the challenges of puberty under unusual circumstances, the issues she struggles with are universal. She frequently contemplates the changes in her body and her psychology. Because Anne does not readily confide in her mother or her sister, she turns to her diary to understand the changes she perceives and to question issues about sexuality and maturity. In later entries, as Anne begins to see herself as an independent woman, she compares herself to her mother and to other women of her mother's generation, imagining what she will be like in the future. She often thinks about what it means to be a woman and a mother, typically using her mother as an example of the type of woman she does not want to become. Instead, Anne seeks to overcome the obstacles of gender bias and prejudice, just as she hopes to escape the persecution faced by the Jewish people.

Anne knows that her family's situation is precarious, and she spends much of her time trying to distract herself from this frightening reality. However, each scare does color her diary entries. She knows what would happen to her and her family if they were discovered, and this fear that permeates life in the annex likewise permeates the tone of Anne's diary.

Anne changed in many ways over the two years she was writing her diary. Some of these changes can be described as "growth." She became an astute observer of politics, and of human nature, and she became a very practiced and well-educated writer. Many of her diary entries suggest a mind mature past her years, and we forget we are reading the work of a teenager. We should also consider that some of Anne's changes were because her so-called growth was being stunted. By the end of the diary, we barely recognize the Anne we knew from the first diary



entries—and she barely recognizes herself. We see a shell-shocked, alienated, half-starved young woman. Her final diary entry is a cry of despair from someone who just can't take anymore. Anne's changes are complicated, and cover many elements of her personality. We'll give you an in-depth view of a few of those elements.

When Anne starts talking about her love life, things can get a little confusing, especially when it comes to the multiple Peters. Anne has just turned thirteen when we meet her. She has boys on the brain. She tells us, "You're probably a little surprised to hear me talking about admirers at such a young age" (6/20/1942). There might be a little bragging going on, but Anne does seem to be a guy magnet. Before she goes into hiding, she has a time-consuming relationship going on with sixteen-year-old Hello (and several handfuls of other guys desiring her company), but is in love, as we find out later, with Peter Schiff (whom Anne also calls "Petel").

We also find out later that she asked her female friend Jacque if "as proof of [their] friendship [they] could touch each other's breasts" (1/6/1944 –1st entry). Anne is an innocent girl, but she's super-excited by life and her sexuality. In the space of a month, her choice of possible love interests goes from unlimited, to one: Peter van Daan, the kind, shy boy also hiding in the Secret Annex. She has no taste for Peter at first. After about seven months in hiding, Anne begins having dreams of the other Peter, Peter Schiff. The first dream (in the 1/6/1944 entry) coincides (confusingly, but naturally) with the start of her visits to Peter van Daan's little room in the Annex.

That first dream also marks what Anne considers to be a significant change in herself. The first sentence of her "Wednesday Evening, January 19, 1944 entry": "I (there I go again) don't know what's happened, but since the dream I keep noticing how I've changed." As you probably noticed, the "change" (most notably) is an increased interest in romantic love and sex. A few entries later, Anne begins talking with Peter van Daan about the birds and the bees. She says "he wasn't ever as obnoxious about this subject as the boys at school" (1/24/1944). If Anne and Peter each had a thousand people to choose from, would they have chosen each other? Who knows. Did Anne really do love Peter van Daan? Or was she just extremely lonely? In one of her later diary entries, Anne reflects back on the nature of her relationship with Peter:

"I now know well that he [Peter] was my conquest, and not the other way around. I created an image of him in my mind, pictured him as a quiet, sweet, sensitive boy badly in need of friendship and love! I needed to pour my heart out to a living person. I wanted a friend who could help me find my way again [...]. I soon realized he could never be a kindred spirit [...]" (7/15/1944)

From this entry, it seems that Anne has realized that she wanted love and companionship so desperately that she blinded herself to who Peter really was. She "created an image of him" that she loved, instead of loving the real Peter. On the other hand, Anne's comments here may have simply been how she felt on a particularly bad day, and not how she felt overall about Peter.

In the November 11, 1943 entry, Anne describes the loss of her fountain pen. She was holding it, and somehow dropped it into the oven. She titles the chapter “Ode to My Fountain Pen, In Memoriam.” The playful tone becomes tragically ironic since we know that Anne met a similar fate. Certainly, as she's writing, Anne knows that this fate possibly awaits her. She's heard the rumors. But there's no hint from her letters that she understands the possibly symbolic implications of the burnt-up pen. She loved her pen. She got it when she was nine years old, and had been writing her heart out with it for almost five years. In addition to horribly foreshadowing Anne's own fate and the fate of some six million Jews, the pen's destruction cruelly symbolizes the abrupt and untimely end of Anne's budding writing career.

As we can see from her diary entries, Anne lives by writing. She uses it to fill her loneliness both in and out of the Annex. Even before she goes into hiding, Anne feels separated from others around her. She uses her writing both as an escape from people and as a bridge to close the gap. Early in the diary when she gets in trouble for talking too much in class, she writes essays and poems comically arguing for her right to speak. In the end, this effort amuses her friends and teachers. On the other hand, writing sometimes gets her in trouble. When her father Otto becomes concerned that her relationship with Peter van Daan is unhealthy, she writes her father a letter which deeply hurts him.

Anne makes a huge leap in empathy at this moment. She sees things from her father's perspective. Through her writing, Anne learns something she might not have learned otherwise, painful as it was. For Anne, writing is no idle concern. As she repeatedly states, she intends her diary for publication. She even makes a separate diary, an edited version. She's inspired to begin this editing process when she hears that accounts such as hers will be in demand when the war is over. Anne's writing goes through many changes as her circumstances get worse and worse. In the beginning, we see the giddy, precocious, rebellious child-like writing we might expect of a young girl with the gift of the pen. As she moves toward the end of her diary, her writings become deep musings, tragic whispers, flights of fancy, and occasionally bitter irony. In the final passage, Anne is a person torn to pieces, surrounded by people who she thinks hate her, and in despair.

“[...] I get cross, then sad, and finally end up turning my heart inside out, the bad part on the outside, and the good part on the inside, and keep trying to find a way to become what I'd like to be and I could be... if only there were no other people in the world.” (8/1/1944)

We can find politics on nearly every page of the novel, which makes Anne's repeated denials of interest in politics seem ironic. In her March 27, 1944 entry, she says she's been “avoiding the subject” of politics because it “interests [her] so little.” It's possible she's being sarcastic (she does want to be a journalist when she grows up) when she says things like this, but it's more likely that she isn't aware of how very involved she is with the political situation.

Even in the few pre-Annex diary entries, Anne has a feel for politics beyond what we might expect of a 13-year-old. Some of this is because of the circumstances. She knows what goes on in concentration camps, and she knows that she, her family, and her friends are in very real danger due to the political situation.

From the beginning of the diary Anne is careful to provide us with the political situation. She tries to give us what you might expect to find in a news brief, the most relevant details. For example, the postscript of her July 16, 1943 entry says, “Landing in Sicily. Another step closer to the ...!” Anne sees Allied forces landing in Italy as progress toward the end of the war—an end which was, in reality, several years off.

In her January 4, 1944 entry, Anne begins to sound even more mature:

“Going underground or into hiding has become as common as the proverbial pipe and slippers that used to await the man of the house after a long day at work. There are many resistance groups, such as free Netherlands, that forge identity cards, provide financial support to those in hiding, organize hiding places, and find work for young Christians who go underground.”

In the May 3, 1944 entry, we can see that Anne is really thinking about political issues. She makes some strong statements, including this one:

“I don’t believe the war is simply the work of politicians and capitalists. Oh no, the common man is just as guilty [...] There is a destructive urge in people, the urge to rage, murder and kill. And until all humanity [...] undergoes a metamorphosis wars will continue to be waged.”

Whether we agree with Anne or not, we can see how important politics has become for her. Near the end of the diary, Anne’s political discussions become more detailed and complex. Anne begins to explore issues of women’s rights, and to provide more detailed analyses of the war. Anne starts to sound, at times, almost like an embittered adult who has listened to political speeches one too many times. Here’s a good example, from her June 27, 1944 entry:

“Mussert [leader of the Dutch Nazi party] has announced that if the invasion reaches Holland, he’ll enlist. Is that fat pig going to fight? He could have done that in Russia long before now. Finland turned down a peace offer some time ago, and now the negotiations have been broken off again. Those numbskulls, they’ll be sorry!”

We can see Anne’s intense energy in this passage, as well as her frustration with the war that drags on and on as more and more people die and suffer and as her own life becomes less bearable, even as she struggles to remain always optimistic. Still, in spite of her grisly tone, sophistication, and bluster, there remains a naïve quality to Anne’s political perspectives. Much of this is due to the fact that she is so isolated. She has many books and the radio, but still a very limited window on the world.

Anne repeatedly claims that there are two distinct sides to her: the happy, frivolous Anne and the serious, sensitive Anne. She tends to be the happy-go-lucky Anne in public, and the other Anne in private. Unlike the people with whom she lives in the Annex, we the readers get a direct view of the serious, sensitive Anne, because we are reading her private thoughts.

“I’m split in two. One side contains my exuberant cheerfulness, my flippancy, my joy in life and, above all, my ability to appreciate the lighter side of things. [...] This side of me is usually lying-in wait to ambush the other one, which is much purer, deeper and finer. No one knows Anne’s better side, and that’s why most people can’t stand me.” (9/1/1944.2)

Because we see Anne’s reflective, self-critical, and serious side, it can be difficult to know just how she came across to other people, especially those in the Secret Annex. We’ll try, though, to piece together how others may have seen Anne. Anne’s less-sensitive side shows up when we view her from her mother’s perspective. For Edith Frank, living with Anne in the Annex must have been, at times, excruciating. Not only did Anne grow more emotionally distant from her mother as time passed; she came to blame her mother for her unhappiness. She made no secret of her views. Because they were trapped in small living quarters, little could be done to break the cycle.

It’s easy to imagine how Peter van Daan might have seen Anne. At first, he probably admired her, but thought her an arrogant, wild child—and maybe even a little mean-spirited. As time went by, Anne’s sensitivity, desire to entertain others, as well as her moodiness, writerly ways, and willingness to talk openly about sex and everything else all must have made her quite appealing to Peter. She probably also confused him and frustrated him more than a little. From Anne’s account, we suspect that he came to understand her relatively well, and was protective and sensitive toward her. It’s a little more difficult to speculate about Margot, as we don’t see very many sides of her. We know she was afraid of Anne’s physical maturation. Anne tells us that her sister complained about Anne’s “indecent nightgown.” But all in all, Margot seems to have seen her sister in a generous light—as a complicated, talented, and rather wild girl in an awful circumstance. Margot’s letter to Anne about Peter suggests that Margot was more concerned for Anne’s happiness than for her own.

Mrs. van Daan must have seen Anne as a little pest, while Mr. van Daan seemed to be quite amused by her, the way a friendly uncle would see a precocious niece. Mr. Dussel is an interesting case. He seemed to see Anne as a bratty child who won’t let him have his privacy. Anne’s final passage indicates that in the end, she believed that everyone turned against her, everyone used her to vent their frustrations, and nobody understood her. Despite being frequently criticized, Anne’s constant determination to improve herself is inspiring. In her own words, “To be honest, I can’t imagine how anyone could say “I’m weak” and then stay that way. If you know that about yourself, why not fight it, why not develop your character?” (7/16/1944). Anne was never weak. She was a strong-minded and spirited girl—and someone who spent time developing her character even though she lived in constant fear and claustrophobia.

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## **Chapter- 3**

### **Nazi Ideologies and its effects**

Nazism, or National Socialism was a totalitarian movement led by Adolf Hitler as head of the Nazi Party in Germany. In its intense nationalism, mass appeal, and dictatorial rule, Nazism shared many elements with Italian fascism. However, Nazism was far more extreme both in its ideas and in its practice. In almost every respect it was an anti-intellectual and atheoretical movement, emphasizing the will of the charismatic dictator as the sole source of inspiration of a people and a nation, as well as a vision of annihilation of all enemies of the Aryan Volk as the one and only goal of Nazi policy. Nazism had peculiarly German roots. It can be partly traced to the Prussian tradition as developed under Frederick William I (1688–1750), Frederick the Great (1712–68), and Otto von Bismarck (1815–98), which regarded the militant spirit and the discipline of the Prussian army as the model for all individual and civic life. To it was added the tradition of political romanticism, with its sharp hostility to rationalism and to the principles underlying the French Revolution, its emphasis on instinct and the past, and its proclamation of the rights of Friedrich Nietzsche’s exceptional individual (the Übermensch [“Superman”]) over all universal law and rules. These two traditions were later reinforced by the 19th-century adoration of science and of the laws of nature, which seemed to operate independently of all concepts of good and evil. Further reinforcements came from such 19th-century intellectual figures as the comte de Gobineau (1816–82), Richard Wagner (1813–83), and Houston Stewart Chamberlain (1855–1927), all of whom greatly influenced early Nazism with their claims of the racial and cultural superiority of the “Nordic” (Germanic) peoples over all other Europeans and all other races.

Hitler’s intellectual viewpoint was influenced during his youth not only by these currents in the German tradition but also by specific Austrian movements that professed various political sentiments, notably those of pan-Germanic expansionism and anti-Semitism. Hitler’s ferocious nationalism, his contempt of Slavs, and his hatred of Jews can largely be explained by his bitter experiences as an unsuccessful artist living a threadbare existence on the streets of Vienna, the capital of the multiethnic Austro-Hungarian Empire. This intellectual preparation would probably not have been sufficient for the growth of Nazism in Germany but for that country’s defeat in World War I. The defeat and the resulting disillusionment, pauperization, and frustration—particularly among the lower middle classes—paved the way for the success of the propaganda of Hitler and the Nazis. The Treaty of Versailles (1919), the formal settlement of World War I drafted without German participation, alienated many Germans with its imposition

of harsh monetary and territorial reparations. The significant resentment expressed toward the peace treaty gave Hitler a starting point. Because German representatives (branded the “November criminals” by Nazis) agreed to cease hostilities and did not unconditionally surrender in the armistice of November 11, 1918, there was a widespread feeling—particularly in the military—that Germany’s defeat had been orchestrated by diplomats at the Versailles meetings. From the beginning, Hitler’s propaganda of revenge for this “traitorous” act, through which the German people had been “stabbed in the back,” and his call for rearmament had strong appeal within military circles, which regarded the peace only as a temporary setback in Germany’s expansionist program. The ruinous inflation of the German currency in 1923 wiped out the savings of many middle-class households and led to further public alienation and dissatisfaction.

Hitler added to Pan-Germanic aspirations the almost mystical fanaticism of a faith in the mission of the German race and the fervor of a social revolutionary gospel. This gospel was most fully expressed in Hitler’s personal testament *Mein Kampf* (1925–27; “My Struggle”), in which he outlined both his practical aims and his theories of race and propaganda. Posing as a bulwark against communism, Hitler exploited the fears aroused in Germany and worldwide by the Bolshevik Revolution in Russia and the consolidation of communist power in the Soviet Union. Thus, he was able to secure the support of many conservative elements that misunderstood the totalitarian character of his movement. Hitler’s most important individual contribution to the theory and practice of Nazism was his deep understanding of mass psychology and mass propaganda. He stressed the fact that all propaganda must hold its intellectual level at the capacity of the least intelligent of those at whom it is directed and that its truthfulness is much less important than its success. According to Hitler:

It is part of a great leader’s genius to make even widely separated adversaries appear as if they belonged to but one category, because among weakly and undecided characters the recognition of various enemies all too easily marks the beginning of doubt of one’s own rightness. Hitler found this common denominator in the Jewish people, whom he identified with both Bolshevism and a kind of cosmic evil. Jews were to be discriminated against not according to their religion but according to their “race.” Nazism declared Jews—whatever their educational and social achievements—to be forever fundamentally different from and inimical to Germans. Nazism attempted to reconcile conservative, nationalist ideology with a socially radical doctrine. In so doing, it became a profoundly revolutionary movement—albeit a largely negative one. Rejecting rationalism, liberalism, democracy, the rule of law, human rights, and all movements of international cooperation and peace, it stressed instinct, the subordination of the individual to the state, and the necessity of blind and unswerving obedience to leaders appointed from above. It also emphasized the inequality of humans and races and the right of the strong to rule the weak; sought to purge or suppress competing political, religious, and social institutions; advanced an ethic of hardness and ferocity; and partly destroyed class distinctions by drawing into the movement misfits and failures from all social classes. Although socialism was traditionally an

internationalist creed, the radical wing of Nazism knew that a mass base existed for policies that were simultaneously anti-capitalist and nationalist. However, after Hitler secured power, this radical strain was eliminated.

Working from these principles, Hitler carried his party from its inauspicious beginnings in a beer cellar in Munich to a dominant position in world politics 20 years later. The Nazi Party originated in 1919 and was led by Hitler from 1920. Through both successful electioneering and intimidation, the party came to power in Germany in 1933 and governed through totalitarian methods until 1945, when Hitler committed suicide and Germany was defeated and occupied by the Allies at the close of World War II.

The history of Nazism after 1934 can be divided into two periods of about equal length. Between 1934 and 1939 the party established full control of all phases of life in Germany. With many Germans weary of party conflicts, economic and political instability, and the disorderly freedom that characterized the last years of the Weimar Republic (1919–33), Hitler and his movement gained the support and even the enthusiasm of a majority of the German population. In particular, the public welcomed the strong, decisive, and apparently effective government provided by the Nazis. Germany's endless ranks of unemployed rapidly dwindled as the jobless were put to work in extensive public-works projects and in rapidly multiplying armaments factories. Germans were swept up in this orderly, intensely purposeful mass movement bent on restoring their country to its dignity, pride, and grandeur, as well as to dominance on the European stage. Economic recovery from the effects of the Great Depression and the forceful assertion of German nationalism were key factors in Nazism's appeal to the German population. Further, Hitler's continuous string of diplomatic successes and foreign conquests from 1934 through the early years of World War II secured the unqualified support of most Germans, including many who had previously opposed him.

Despite its economic and political success, Nazism maintained its power by coercion and mass manipulation. The Nazi regime disseminated a continual outpouring of propaganda through all cultural and informational media. Its rallies—especially its elaborately staged Nürnberg rallies—its insignia, and its uniformed cadres were designed to impart an aura of omnipotence. The underside of its propaganda machine was its apparatus of terror, with its ubiquitous secret police and concentration camps. It fanned and focused German anti-Semitism to make the Jews a symbol of all that was hated and feared. By means of deceptive rhetoric, the party portrayed the Jews as the enemy of all classes of society.

Nazism's principal instrument of control was the unification, under Heinrich Himmler and his chief lieutenant, Reinhard Heydrich, of the SS (the uniformed police force of the Nazi Party) and all other police and security organizations. Opposition to the regime was destroyed either by outright terror or, more frequently, by the all-pervading fear of possible repression. Opponents of the regime were branded enemies of the state and of the people, and an elaborate web of informers—often members of the family or intimate friends—imposed utmost caution on all



expressions and activities. Justice was no longer recognized as objective but was completely subordinated to the alleged needs and interests of the Volk. In addition to the now-debased methods of the normal judicial process, special detention camps were erected. In these camps the SS exercised supreme authority and introduced a system of sadistic brutality unrivaled in modern times.

Between 1938 and 1945 Hitler's regime attempted to expand and apply the Nazi system to territories outside the German Reich. This endeavor was confined, in 1938, to lands inhabited by German-speaking populations, but in 1939 Germany began to subjugate non-German-speaking nationalities as well. Germany's invasion of Poland on September 1, which initiated World War II, was the logical outcome of Hitler's plans. His first years were spent in preparing the Germans for the approaching struggle for world control and in forging the military and industrial superiority that Germany would require to fulfill its ambitions. With mounting diplomatic and military successes, his aims grew in quick progression. The first was to unite all people of German descent within their historical homeland on the basis of "self-determination." His next step foresaw the creation, through the military conquest of Poland and other Slavic nations to the east, of a Grosswirtschaftsraum ("large economic unified space") or a Lebensraum ("living space"), which thereby would allow Germany to acquire sufficient territory to become economically self-sufficient and militarily impregnable. There the German master race, or Herrenvolk, would rule over a hierarchy of subordinate peoples and organize and exploit them with ruthlessness and efficiency. With the initial successes of the military campaigns of 1939–41, his plan was expanded into a vision of a hemispheric order that would embrace all of Europe, western Asia, and Africa and eventually the entire world.

The extravagant hopes of Nazism came to an end with Germany's defeat in 1945, after nearly six years of war. To a certain extent World War II had repeated the pattern of World War I: great initial German military successes, the forging of a large-scale coalition against Germany as the result of German ambitions and behavior, and the eventual loss of the war because of German overreaching. Nazism as a mass movement effectively ended on April 30, 1945, when Hitler committed suicide to avoid falling into the hands of Soviet troops completing the occupation of Berlin. Out of the ruins of Nazism arose a Germany that was divided until 1990. Remnants of Nazi ideology remained in Germany after Hitler's suicide, and a small number of Nazi-oriented political parties and other groups were formed in West Germany from the late 1940s, though some were later banned. In the 1990s gangs of neo-Nazi youths in eastern Germany staged attacks against immigrants, desecrated Jewish cemeteries, and engaged in violent confrontations with leftists and police. In the early 21st century, small neo-Nazi parties were to be found in most European countries as well as in the United States, Canada, and several Central and South American countries. They were rare, but not unheard of, in the rest of the world.

Although some believe the origins of Hitler's intense antisemitism can be traced back to his more formative years, others suspect it was largely stimulated by his post-1919 belief that Germany's Jews were to blame for the Reich's loss of World War One, along with the great loss

of German lives and land this defeat entailed. Hitler believed Germany had not been defeated militarily (which in fact it had), but instead lost the war and, as part of the Treaty of Versailles, almost one-eighth of its territory because Jewish leaders had treasonously stabbed their own nation in the back by submitting to the Allies. Germany's Jews did so, according to Hitler, with the sole intention of advancing their own social and economic position, pursuits that only highlighted their moral inferiority. Much like Wagner, Hitler also believed there existed a cunning group of international Jewish financiers whose machinations involved aspirations of worldwide economic domination. His developing ideology amalgamated ideas from Baur, Fischer, and Lenz on negative eugenics with his own on German nationalism. This theoretical synthesis cemented the structural foundations of what would become Nazism

Clearly, Nazi ideology was not singularly concerned with Jews—something would also have to be done about other threatening and “inferior” groups. Having said that, there is no doubt Hitler had an incomparable and singular hatred of Jews, a group he believed posed a great moral and genetic threat to the Western world. In fact, not long after the formation of the Nazi Party. Whether rich or poor, powerful or powerless, inferior or cunning, capitalist or communist, German or otherwise, if they were Jews then they were to blame. As Browning put it, for Hitler “the ‘Jewish question’ was the key to all other problems and hence the ultimate problem.”<sup>32</sup> Much of the disdain traced back to plain old jealousy. That is, because within Jewish culture there has long been a deeply rooted dedication to studious habits and the pursuit of higher learning, in a modern meritocracy like Germany where opportunity (relatively speaking) abounds, German Jews punched well above their weight.

In terms of conventional measures of success, across the first third of the twentieth century, German Jews were disproportionately represented in the legal and medical professions. But perhaps most impressively, although German Jews only made up 1% of the population, between 1905 and 1937 nearly 37% of all German Nobel Laureates had Jewish ancestry. Particularly among the many disaffected non-Jewish Germans who, like Hitler, failed to measure up, the scapegoat of blaming a visibly successful minority for all their own personal failures proved all too tempting. Importantly, Hitler's views conflicted with Christianity's traditional solution to the apparent threat of Judaism: religious conversion and assimilation. As far as Hitler was concerned, converting Jews into Christians would not eliminate the risk they posed to the “superior” Germanic bloodline. Assimilation, for Hitler, was tantamount to collective Germanic suicide.

On the other side of Nazi ideology's application of negative eugenics lay Lebensraum, the imperial quest to obtain more land or “living space...” This notion drew on the tenets of positive eugenics. According to Hitler, if the “Germanic race” were indeed to thrive, then the ten million or so “high grade” ethnic Germans living abroad in Eastern Europe needed to be repatriated. Together, Germany and Germans from near and far would become stronger. To accommodate this influx, however, Germany (apparently) required more land. It was this need for more living space that the Nazi regime used to bolster the necessity of going to war. As far as Hitler was

concerned, this land would best come from beyond the Reich's eastern national border—Poland and the Soviet interior. Annexing other nations' sovereign lands and unavoidably decimating large numbers of the native populations of those countries hardly bothered Hitler who saw Lebensraum as just another chapter in Western European colonialism. Western nations like France, Holland, Britain, Italy, and indeed nineteenth-century Germany had all colonized other lands—why shouldn't modern Germany do so too. Hitler himself referenced Britain's empire when he said, "The Russian space is our India." With a tip of his hat to formal rationality, why bother inefficiently traveling halfway across the world when a colonial empire so conveniently lay next door? While colonization awaited victory in war, removal of Germany's Jews offered a more immediate solution to freeing up living space in Germany itself. If the Nazis ever came to power, removing Germany's Jews would be a priority.

From 1924 onward, the popularity of the Nazi Party increased, particularly among young, unemployed working-class men who, for reasons just mentioned, reveled in Hitler's uncouth tirades against the Jews. Appealing only to this demographic, however, was no road to political power. The Nazi Party won only 12 of 608 electoral seats in the 1928 election. For subsequent elections, most obviously from 1930 onward, the Party adopted a new strategy. It tailored its nationalistic message to appeal to all Germans, only emphasizing their hatred of the Jews in the presence of antisemitic audiences. Increasingly, a new, subtle, seemingly less radical, and more presidential Hitler emerged. As a fearless crusader in pursuit of righting widely shared nationalistic wrongs—like the unpopular Treaty of Versailles—a new Hitler spoke largely of "honor, struggle, glory, and morality."

The Nazi Party's new and more appealing nationalistic campaign strategy also focused on emotionally powerful but programmatically vague slogans such as 'Freedom and Bread!' and 'Order at Home and Expansion Abroad...' During his now broadly alluring feel-good speeches, Hitler reinforced this political ambiguity, advocating in favor of "Volk and fatherland ... the eternal foundation of our morality and our faith" along with "the preservation of our Volk." While other politicians talked of tax reform and economic policy, Hitler's affective, yet pragmatically empty, orations saw his popularity among many German patriot's soar. Much has been made of Hitler's spellbinding hypnotic charisma. Although he was undoubtedly a gifted public speaker, the success behind his rising appeal was less mysterious.

The Nazi Party's strategic move away from mere Jew-baiting and toward their more upbeat formula of populist patriotism may have been timely because by the late 1920s one indicator at least suggests that for the first time since the defeat of 1918, German nationalism was undergoing a revival. More specifically, by the late 1920s German war memorials had changed from typically conveying grief over the enormous loss of (working-class) lives to instead emphasizing Germany's World War One battle victories, glorifying individual acts of bravery, and promoting awareness of wars that advanced German unification. Those critical of the jingoistic folly of this shift were, as they usually are, criticized and then dismissed as unpatriotic. Perhaps the Weimar Republic supported this stylistic change in war commemorations because,

as the start of World War One showed, when class relations were tense nothing united all Germans quite like militant Prussian nationalism. Obviously, the Nazi Party also sensed this cultural shift, but unlike other political parties, none were led by a fiercely passionate war veteran with oratorical skills so perfectly suited to capitalizing on a rising wave of nationalistic fervor. Then, in the wake of the 1929 stock market crash, Hitler moved on to politically exploiting the miseries of the Great Depression: Weimar democracy, he argued, was clearly failing poor Germans; however, his Nazi welfare state promised to provide for all [healthy Aryan] citizens. During the 1930 election, rising nationalism and the Great Depression saw the Nazis experience a phenomenal ninefold improvement at the ballot box. However, even this success only translated into 107 parliamentary seats, leaving the Nazis a minority political party.

As the Nazi Party's star rose, Hitler asked fellow World War One veteran Ernst Rohm in 1930 to increase the dwindling ranks of the Nazi SA (the Nazi Party's paramilitary arm—the so-called Stormtroopers). The SA formed in 1921 and consisted mostly of disaffected working-class war veterans. Hitler promised that for his services, if the Nazi regime came to power, Rohm would be granted the authority to pursue a revolution against wealthy Jews. This deal made sense to Hitler because if the Nazis ever governed Germany, he intended to fund his Aryan welfare state by exploiting the Jews and other “subhuman...”

Meanwhile, the Nazis continued to pursue their winning political strategy of appealing to the widest possible audience. Finally, the election of 1932 bore real fruit: The Nazi Party won 230 parliamentary seats or 37.3% of the national vote. The political might that came with obtaining just over a third of the national vote was accentuated by the emergence of cracks within the left-wing parties, whose otherwise greater collective power was diminished due to internal squabbling. The Nazi Party, therefore, emerged from the election as the single largest party in the Reichstag.

President Paul von Hindenburg, however, refused to support Hitler's bid for the chancellor's seat, but the Reichstag rejected von Hindenburg's preferred candidate, Franz von Papen, the leader of the conservative Catholic Center Party. New elections were set for the end of the year, the result of which saw support for the Nazi Party slip to around 33%. Paul von Hindenburg again overlooked Hitler as chancellor, this time favoring Kurt von Schleicher, but he too proved unpopular with the Reichstag. After some political wrangling, von Papen suggested a compromise: make Hitler chancellor but only on the condition that the Nazi Party obtain just two of the remaining eleven cabinet seats. Furthermore, Rohm was to be estranged from the Nazi Party, and Hitler would cede to the dictates of those who would become his new friends—conservatives in big business. Von Papen added that should Hitler fail to abide by these conditions, von Hindenburg could instruct the Wehrmacht (the Germany army) to remove the entire Nazi Party. Von Papen's underlying intention, it transpires, was to provide Hitler with the image of political power while his fellow members of the Catholic Center Party dominated the cabinet, structurally retaining all power for themselves (and their arch-conservative party colleagues).

With the Nazi Party's recent slip in the polls, a more desperate Hitler accepted von Papen's conditions, thus obtaining the coveted chancellor's seat. This is not, of course, how the sanctimonious Hitler publicly presented his ascent—morally transcending politicians' usual desperation for power, his acceptance of the chancellorship had apparently “been the most difficult decision of my life.” With Vice Chancellor von Papen by his side, these conditions, at least in the short term, largely moderated Hitler's more covert political agenda: purging Germany's Jews, rampant military conquest, and pan-European Lebensraum. 56 Indeed, many around this point in time thought that Hitler—once renowned for his antisemitic tirades—had mellowed.

Then in February 1933, the Reichstag was struck by arson—perhaps a Nazi orchestration—and subsequent events took an even more favorable turn in Hitler's direction. The Nazi Party blamed the fire on the revolutionary communists, a political group that just so happened to be in direct competition with the Nazis because they too promised to address Germany's long-standing class inequalities. Many Germans, Hitler among them, believed something had to be done to restore political stability and relieve the state from the threat of communist revolution. Whatever Hitler and the cabinet decided to do, von Hindenburg, the Wehrmacht, and Hitler's new friends in big business were unlikely to interfere—they too despised the communists.

On 24 March 1933, the increasingly senile von Hindenburg supported the cabinet's introduction of the Enabling Act, an emergency law designed to protect the state against future communist threats. This act enabled the new chancellor to rule by decree for four years, thus setting the legal foundations of what would become a Nazi dictatorship. Having helped draft the decree, von Papen was not concerned by the Enabling Act's long-term implications, probably because his party dominated the all-powerful cabinet. However, as Saul Friedlander notes, although the Enabling Act required that all new legislative and executive decisions be discussed with the cabinet, real power fell increasingly to Hitler alone. For so-called protective reasons, Hitler's henchmen began rounding up, detaining, and occasionally killing suspected communists in hastily constructed concentration camps. The mistreatment of these “terrorists” was widely supported—only those within communist circles seemed concerned.

Not everything, however, went the Nazi's way. Although across the early 1930s Rohm successfully increased the SA membership to around four million, because von Papen pushed Hitler to estrange Rohm, the SA leader soon discovered he had been denied his revolution against rich Jews. An impatient Rohm and his SA leadership started initiating their own actions—the so-called second revolution—in the form of random acts of violence against wealthy Jews. These attacks, and Rohm's unwillingness to stop them, signaled to others that Hitler perhaps lacked control over factions within his own party. Before long, the increasingly rogue SA started to pose a threat to Hitler's tenuous hold on the chancellor's seat. Hitler, who believed the SA were acting like “fools and destroying everything...” needed to demonstrate to his new, yet wary, conservative friends that he retained total control. But to achieve this, Hitler also needed to show at least some support for the disgruntled Rohm.

Hitler's fine balancing to resolve this problem involved his support for an SA-led nationwide boycott of Jewish businesses. The plan for this initiative was that the SA rank and file would inform prospective customers that the stores they were about to enter were owned by rich Jews. This information, the SA assumed, would discourage patronage and, starved of income, these businesses would be forced to close. Although Hitler's conservative coalition partners were not as radically opposed as he was to the Jews, they were still antisemitic. Thus, Hitler anticipated that von Papen and his powerful friends were unlikely to oppose a nationwide boycott of Jewish businesses, an initiative that might also placate the discontented Rohm.

Nazi Party radical Julius Streicher organized the boycott but failed to anticipate or did not care about its broader economic ramifications. The boycott, which began on 1 April 1933, precipitated a sudden slide in the German stock exchange. Most of the targeted businesses were financed by German banks, businesses that were themselves financed by national and international investors. Furthermore, because Germany's Jews only made up 1% of the national population, most of those working within these Jewish-owned businesses were non-Jews. As Jewish owners suffered, so too would their far more numerous employees.

On the day of the boycotts, the public—to the surprise of the Nazi Party—reacted with a general indifference and occasionally obstinacy to the SA's information campaign. 66 Not only did the boycott damage Germany financially, it had little impact on its target. In frustration, some zealous SA members responded violently to public obstinacy, but even these actions only served to harden the public's resolve. As the boycott began to have an effect on the broader economic structures, the Nazis' conservative allies became concerned—those people Hitler could least afford to rile. All plans for future initiatives were immediately and permanently shelved. For the Nazi regime, the boycott was a dismal and embarrassing failure.

This political blunder confirmed to Hitler that the most effective and realistic solution to "the Jewish question" lay not in violence, but in the gradual introduction and accumulation of antisemitic laws that, with time, would make daily life for Germany's Jews increasingly unbearable. If Jews encountered legally enforced discrimination at every turn, they might abandon all they owned and move elsewhere. A legal solution would sufficiently placate Hitler's most antisemitic supporters because it showed at least something was being done to remove Germany's Jews. And because mass Jewish emigration would open up new and lucrative business and employment opportunities, the Nazis' powerful conservative allies and many other Aryan welfare beneficiaries were unlikely to express any reservations.

On 7 April 1933, the Nazi Party introduced the Re-establishment of the Career Civil Service Act. This act determined that all German civil servants with at least one Jewish grandparent were to be dismissed. However, because von Hindenburg demanded the new law included exemptions for all Jews who had participated in or had family members killed during World War One, many Jewish civil servants managed to retain their government posts. Once again, Nazi attempts to

undermine Germany's Jews had failed. Moreover, factions within the SA expressed their dissatisfaction with what seemed to them to be Hitler's soft legal solution.

The SA continued to engage in sporadic acts of violence against Jews, and this hooliganism generated great unease among both Hitler's powerful conservative allies and the general public. And because these assaults typically traced back to Hitler's own inner ranks, the Führer decided to purge the more uncontrollable elements of the SA's leadership. In June 1934, inner-circle Nazis including Reichsmarschall Hermann Goring and SS-Reichsführer Heinrich Himmler organized to have Röhm and other rogue SA leaders assassinated during what has become known as the Night of the Long Knives. These assassinations—“the Third Reich's first mass murder”—were in part designed to send a stern law-and-order message to the remaining SA rank and file. But this political purge extended into a broader power grab: Some of the targets included von Papen's own colleagues. The brazen plan worked.

Soon afterward von Hindenburg died, Hitler pushed a nervous von Papen out of national politics. If the public was startled by these criminal acts of violence, leading political theorist and jurist(!) Carl Schmitt helped calm their nerves by arguing that actually might-makes-right: “The Führer's deed was...not subordinate to justice, but rather it is itself supreme justice.” Schmitt, it transpires, was far from the only prominent academic figure to provide reckless early support for Hitler and his clearly criminal regime—philosopher Martin Heidegger also helped the Party attain a level of high-society respectability. After Hitler himself successfully spun the murders in the media into an unfortunate yet morally necessary act, he then merged the offices of chancellor and president, assuming the new dual position himself. From this point, the Nazi Party held total dictatorial control of Germany.

With the removal of Röhm and other obstacles, Hitler was able to lay the foundations of what was at the time a politically more acceptable, legal-based solution to his Party's “Jewish question”—forced emigration. In September 1935, Hitler introduced the Nuremberg Laws, which, among other things, attempted to both define the Jews and prohibit their marriage to, and extramarital relations with, non-Jewish Germans. According to this hastily introduced law, a Jewish person was anyone with three or four Jewish grandparents. And because the Nazis had no definitive biological marker of Jewishness, the defining measure of a Jewish grandparent ended up being determined by baptismal records. Although clearly aimed mostly at the Jews, this law also applied to Germany's Gypsies. A year later, Goring was appointed to head the Four-Year Plan (a national strategy of rearmament and self-sufficiency), a time frame that hinted at when Hitler intended to go to war in the pursuit of Lebensraum. 81 The massive military preparations, in conjunction with the construction of about 1000 kilometers of Autobahn highway and numerous major public building projects in Berlin and Nuremberg, saw the rate of unemployment decrease. 82 The ensuing economic recovery—financed by what Aly describes as “fiscally irresponsible” decisions to increase the national debt 83 —boosted the German public's confidence in their increasingly beloved Führer.

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## **Chapter- 4**

### **Life under Nazi Regime**

Following their rise to power in 1933, Hitler and the Nazi Party started to infiltrate almost all aspects of everyday life in Germany. The Nazis used children's leisure organizations to indoctrinate young people in their National Socialist ideology. The two main Nazi youth organizations were the Hitlerjugend (Hitler Youth) and the Bund Deutscher Mädel (League of German Girls). In 1936, membership of these groups became compulsory. The Hitler Youth was for boys aged between ten and eighteen. By 1932, it had just over 100,000 members. By 1934, this number would rise to over three and a half million.

The Hitler Youth took part in a range of activities, focusing on sports and physical ability. Examples of their activities include boxing and camping trips, instruction in National Socialist ideology, such as antisemitism and commitment to Hitler, and military training, such as shooting. The League of German Girls was split into two divisions. The Jungmädel (Young Girls League) was for girls aged fourteen and under, and the Gluabe und Schönheit (Faith and Beauty) was for young women aged seventeen to twenty-one. The Young Girls League focused on similar activities to the Hitler Youth, with activities such as camping, sports, and instruction in National Socialist ideology. In contrast to the Hitler Youth, girls were also instructed in chores such as making beds, in line with the Nazis views on women's place in society.

The Faith and Beauty organization followed a similar agenda, but also emphasized the Nazi ideal image of a woman. All youth organizations under the Nazi Party were anti-intellectual. Whilst they did not replace school, they reduced the influence and importance of education to children. Another way in which the Nazis aimed to indoctrinate the younger population was through reforming the education system. They aimed to de-intellectualize education: they did not want education to provoke people to ask questions or think for themselves. They believed this approach would instill obedience and belief in the Nazi worldview, creating the ideal future generation.

The Nazis first focused on changing what students learned. They changed the core curriculum to emphasize sports, history and racial science as the most important subjects. In 1936, sport was taught for a minimum of two to three hours every school day. By 1938, this had been increased to five hours every day. Subjects such as religion became less important, and were eventually removed from the curriculum altogether.

The Nazis also adapted where the students learned from. They introduced new textbooks which were often racist, and promoted ideas such the need for Lebensraum. Any textbooks used to educate students had to be approved by the party. The Nazis also placed great emphasis on who the teachers were. Under the Restoration of the Professional Civil Service Act of 7 April 1933, just three months after Hitler became chancellor, all Jewish teachers, and teachers with undesirable political beliefs (such as communists), were dismissed.

This act also made membership of the Nazi Party compulsory for all teachers. The National Socialist Teachers League, creation in 1929, became responsible for the control and education of teachers following the Nazi rise to power. All teachers were required to attend a one-month compulsory Nazi training course, which emphasized Nazi ideology and the importance of advocating the regime's ideas. In universities, all Jewish professors were dismissed. This had a large impact, as these professors made up twelve percent of all German professors. This group also comprised 25% of Germany's Nobel Prize winners. In 1933, in addition to the dismissal of teachers, a quota was imposed on schools and universities, so that they could only accept a certain number of Jewish students. In 1938, these students were banned from attending public schools and universities entirely.

When the Nazis rose to power in 1933, there was an unemployment crisis with over six million people unemployed. In their election campaign the Nazis had promised to reduce unemployment. After in year in power, by 1934, unemployment had dropped to 3.3 million. By 1938, the Nazis claimed to have no unemployment. On the surface, these figures suggest that the Nazis were able to successfully control and boost the employment for workers in the Third Reich.

On the 2 May 1933, the Nazis banned trade unions and arrested their leaders. As part of Gleichschaltung, a new centralized Nazi 'trade union' was created. This was called the German Labor Front. The German Labor Front took control over workers' rights, setting the conditions of work, such as hours of work and rate of pay. The German Labor Front also had other initiatives, such as the popular 'Strength Through Joy' programmed. This programmed aimed to give opportunities to working class people for leisure activities usually reserved for the middle classes, such as sports facilities or holidays. The programmed was relatively popular, and some groups, such as the 28,500 workers from Siemens in Berlin, were able to take a holiday. However, smaller incentives such as free theatre tickets or subsidized day trips were much more common. This programme helped to convince workers to believe in the benefits of the Nazi ideal of working towards the greater Volksgemeinschaft, or people's community, in spite of the growing control. The Reich Labor Service was an organization that used unskilled or unemployed workers to complete large-scale government projects. This was part of the government's policy to reduce unemployment. Examples of these projects include the building of the Autobahn, and the 1936 Olympic stadium. The service primarily employed men between the ages of 18-25. In 1935, the service became compulsory for men, as Germany adopted a rearmament policy.

Whilst these schemes helped Germany's unemployment numbers to drop, conditions for workers did not necessarily improve. Whilst most people were now employed, wages were fixed at a lower level than they had been prior to the Wall Street Crash and were not up for negotiation. The maximum working hours per week were increased from 60 to 72. The Nazis' claim that unemployment no longer existed in Germany was false, as this did not include those who had been forced out of work, such as political opponents, Jews, and women, or take into consideration those in part-time work. The schemes also limited the choice of profession open to workers in Germany. Many were forced to work as laborers or in factories for the war effort. Those who refused were listed as 'work-shy' and were subject to horrific treatment by the Gestapo, or inhumane conditions in concentration camps.

Germany, like the rest of Europe, was primarily Christian when the Nazis rose to power. In 1933 the country had approximately 45 million Protestant Christians, 22 million Catholic Christians, 500,000 Jews and 25,000 Jehovah's Witnesses. Religion was a huge part of people's everyday life and culture. As with trade unions and other group organizations, the Nazis saw religion as a threat to their total power. Jews and Jehovah's Witnesses were the major religious minorities in Germany in the 1930s. Hitler and the Nazis oppressed and persecuted all Jews. Jehovah's Witnesses faced similar persecution and oppression for their disobedience to the regime. As the majority religion, the Nazis approached the complex 'problem' of Christianity differently. Whilst the Nazis believed that Christianity and Nazism were ideologically incompatible, they were not initially openly hostile to the Protestant and Catholic Churches.

In his first speech as chancellor, Hitler acknowledged the 'central' role that Christianity played in Germany. However, this approach did not last long. Catholics made up a smaller faction of the population than Protestants, but still made up approximately one third of the population. As Catholics had a single, central leader in the Pope, infiltrating and taking control of the religion was extremely difficult. Instead, Hitler opted for a policy of conciliation towards Catholics. In July 1933, the Nazis signed a Concordat with the Vatican. The Concordat agreed that the Nazis would not interfere in the Catholic Church. In return, the Vatican would diplomatically recognize the Nazi regime. The Nazis soon broke their Concordat with the Vatican. The Ministry for Church Affairs was established in 1935 with a range of anti-religious policies aimed at undermining the influence of religion on the German people. Catholic schools were gradually shut. As the regime intensified its oppressive policies in the late 1930s, members of the Catholic Clergy were killed and imprisoned for opposing the Nazi regime. Johannes Neuhäusler is just one example of a Catholic priest who was imprisoned at the hands of the Nazis.

Protestantism was the primary religion in Germany and the Protestant Church was viewed as one of the main pillars of society. There were many different factions of Protestantism in Germany. These different factions, and lack of a single central leader, made Protestantism easier for the Nazis to infiltrate than Catholicism. Some Protestants supported the Nazis during their rise to power. They had been hostile to the Weimar Republic, and agreed with some of the Nazi's policies. These protestants were known as 'German Christians'. As part of the Gleichschaltung

process, the Nazis', with the support of the German Christians, established the Reich Church under the leadership of Ludwig Müller in 1933. The Reich Church aimed to be a new national church which advocated a form of Nazi Christianity. It instructed preachers to exclude any teaching from the Old Testament, as this was considered a Jewish document. However, not everyone was willing to accept this new church. In 1934, the Confessing Church was founded by Martin Niemöller. The Confessing Church openly opposed the Nazi regime, and stressed the church's autonomy from political interference. Many of the pastors from the Confessing Church, such as Niemöller, were imprisoned in concentration camps for their views.

Culture was integral to the Nazis' aim to infiltrate and control all areas of life. In 1933, the Reich Chamber of Culture was established under the leadership of Joseph Goebbels. The department was split into seven different sections aiming to cover all areas of cultural life: the press, art, theatre, radio, music, films and literature. This topic will use three of these sections, art, literature and music, to evidence how Goebbels used culture to achieve control over the German public. The Nazis promoted traditional forms of German art and photography, such as landscapes. They despised any art in the modernist style, believing it to be 'degenerate' and communist. In 1936, the Nazis carried out a review of all art in Germany's museums and galleries. As a result of this review, 13,000 paintings that the Nazis considered 'degenerate' were confiscated and removed. Some of these paintings were used in the Entartete Kunst or Degenerate Art Exhibition. This exhibition was organized by the Nazi Party to show how modern art was corroding traditional German 'Aryan' culture.

An exhibition was created to contrast with the Great German Art exhibition, an exhibition put on by the Nazis to exemplify what good German art was. This exhibition was held nearby to the Degenerate Art exhibition in the House of German Art in Munich. As a result of these oppressive actions, many artists fled Germany to try and escape persecution and find creative freedom. As a primary source of education and enjoyment, literature was a key target for Nazi reform. The Nazis initially blacklisted authors they did not like or approve of. Many of the authors targeted were Jewish, such as Max Brod, but the Nazis had a range of other opponents who were also targeted, from communists, such as Karl Marx, to socialists, to foreign influences.

This blacklisting led to a series of book burnings led by the National Socialist German Students Association, a group of university students who strongly supported the Nazis. The majority of the book burnings took place on the 10 May 1933 after a call for suggestions of books to blacklist a month before. Students led parades and threw blacklisted books onto huge bonfires in towns throughout Germany. Over 25,000 books were burned in a single night. Opponents of the Nazi regime were soon persecuted physically as well as having their works shunned, and many of them, such as the philosopher Ernst Bloch, attempted to flee to more liberal countries.

The Reich Music Chamber was established in 1933. The chamber had two main aims. The first was to promote 'good' German music, created by 'Aryan' composers in a traditional genre, such as the classical music of Wagner and Beethoven. The second was to suppress any music that was considered 'bad' or 'degenerate', such as jazz, swing, or music composed by Jews. Music and composers that were not approved of were slowly repressed, and then banned entirely. The chamber also functioned as a membership organization, so anyone wanting to pursue a career in the industry had to be a member of the Reich Music Chamber. Membership was subject to a variety of conditions and was often refused on the basis of race or political views. The media played a vital role in producing and sharing the Nazis' propaganda. Under Goebbels' new Chamber of Culture, all aspects of the media were Nazified and controlled.

In 1933, prior to the Nazi rise to power, over 4700 newspapers freely operated across Germany. Shortly after Hitler became chancellor, all opposition newspapers were banned. Those that remained were subject to strict censorship laws, so open opposition to the regime became increasingly difficult. On the 4 October 1933 the Editorship Law, the *Schriftleitergesetz*, was passed. This law stated that all editors must be 'Aryan', dismissing hundreds of non-'Aryan' editors on purely racial grounds. The Nazis also focused on using more modern and innovative methods of media. Goebbels in particular was keen to spread propaganda through radio and film. The Nazis created discount schemes where people could buy radios cheaply or pay for them via monthly installments.

By 1939, 70% of all German households possessed a radio, providing the Nazis with an outlet straight into people's homes. The Nazi programmes featured a range of different content, from speeches, to party news, to traditional music and readings. Film and cinema were seen by senior Nazis as key to consolidating, and then maintaining, people's faith in the Nazi vision. Goebbels was particularly keen on developing films, as was Hitler. Between 1933 to 1945, 1361 films were produced by Goebbels. The content of the films varied, from the antisemitic *The Eternal Jew* to idealistic films intended to raise the moral of citizens during the war. The threat and use of terror, and the fear that terror spread, was the most defining feature of the Nazi regime.

On the 22 March 1933, just under two months after Hitler had become chancellor, the first concentration camp was established in Dachau. A concentration camp is a place where people are imprisoned or detained against their will and usually in harsh and inhumane conditions. Those in concentration camps were often forced to complete work for the Nazis. Over the following nine months, between 150,000 to 200,000 people were imprisoned in concentration camps across Germany. Initially, those imprisoned were primarily people who opposed the Nazis politically, or those who were not sympathetic to the Nazis' views and held influential positions. As part of the *Gleichschaltung* movement, these people had to be removed to allow for the Nazis' total consolidation of power.

In 1934, following the purge of the SA leadership in Night of Long Knives, Himmler and the SS had increased autonomy. They became responsible for the administration of the concentration camps, which expanded to six large camps by the start of the Second World War in September 1939. Whilst initially the SA and later the SS played a large part in the violent terror of the Nazi regime, there was also another instrument of control, the Gestapo. Established on the 27 April 1933, the Gestapo were the state's secret police. By 1934, they fell under the direction of Himmler. Following the enactment of the Enabling Law, the Gestapo could arrest anyone for any or no reason, and imprison them without trial. The Gestapo also had a network of informants, who would look out for people disobeying the Nazi regime and report them to the Gestapo. This network of informants created fear, and made expressing any form of discontent regarding the political situation extremely difficult.

In 1936 Germany hosted the Olympic games. Hitler and the Nazis used the worldwide sporting event to showcase their regime to the world, and smooth over international relations following the reoccupation of the Rhineland three months prior. Germany was awarded the Olympics prior to the Nazi rise to power in 1931. As the Olympics drew closer, several boycott movements appeared across the world in response to the increasing Nazi persecution of the Jews. Prior to the event, many international Jewish athletes chose not to compete at the games, and almost all Jewish athletes in Germany were not selected to compete. Despite this pressure, when the year came, no action was taken. The games went ahead in Berlin as planned. 49 countries were represented, taking part in 129 events from the 1-16 of August 1936.

The Nazis, desperate to ensure the event was a success that showcased their regime to the world, removed antisemitic signs and propaganda, and rounded up the 800 Roma who lived in Berlin. The response to the games was overwhelmingly positive. Visitors found Germany clean, well-run and efficient. They didn't respond to the antisemitic violence, because signs of it were extremely rare, having been removed by the Nazis from the public eye. Many felt that Germany had recovered its prestige as a world power. The Olympics' helped to give a positive worldwide impression of Germany, as a nation that was strong, welcoming, and committed to peace.

The Nazis were a male supremacist organisation. This was part of the general racist doctrine that governed the Nazi ideology. They believed that politics was for men, so you won't find any women in any positions of power in Nazi Germany. There was a so-called Reich women's leader, Gertrud Scholtz-Klink, but she had no influence on Nazi politics at all. She just spoke to organised women. Women were there to support their men, and for breeding and having lots of children.

The Nazis introduced the Mother's Cross: if you had six children, you got an award; if you had 10 children, Adolf Hitler became godfather to the tenth child, which had the unfortunate effect that you had to name the child 'Adolf', if it was male. Women were organised in the Nazi front, and in the broader based but less successful Deutsches Frauenwerk. They made clothes for the troops and organised supplies and welfare. But they were shut out of politics altogether. Women had the vote, of course, from 1918, and Hitler did not abolish that. But in Nazi elections, there was only one list of candidates. One had no choice as to whom to vote for. Women were there to support their men, and for breeding and having lots of children.

Hitler said that the aim was to bring up children as physically fit and healthy – if they were so-called Aryans, if they were basically 'pure' Germans – not if they were of mixed origin, with Slavic blood, or least of all with Jewish. By the time of the Second World War, non-Jewish, non-Slavic, non-foreign-born German children were obliged to enrol in the Hitler Youth or the League of German Girls, which was essentially aimed at preparation for war.

From a very early age, they had to wear uniforms. As soon as they went to school, every day began with singing Nazi anthems and saluting the Nazi flag. They had to go on lots of camps and expeditions, which included drills and military terms. Both girls and boys were indoctrinated – not just by those organizations, but also in schools. School textbooks were rewritten to become instruments of Nazi ideology. Some children enjoyed this; it was quite nice going out into the countryside at a weekend, camping out, singing patriotic songs, and so on. But the idea that these youth organizations would be run by young people themselves was never really fulfilled. It was older Nazis – Brownshirts and Storm Troopers – who were put in charge of them, and they were quite authoritarian and often rather brutal. Children got bored with the ideology, so it was only partially successful. But there was a whole generation under the Nazis who were heavily indoctrinated.

There were about 500, I would say, either black people or mixed-race African-German people. They had been the subject of massive ultranationalist propaganda already in the Weimar Republic.

In 1923, when Germany defaulted on its reparation's payments, the French occupied the Ruhr (the heavily industrialized area in western Germany). They sent in troops to requisition coal, iron ore, and other substitutes for reparations payments. And these troops included black troops from the Senegalese colony and from other parts of French Africa. This gave rise to massive racist outcry on the far right, including the Nazis.

When it came to 1933, when the Nazi regime was set up, these 500 or so black and mixed-race Germans were said to be ‘Rhineland bastards’; in other words, they were alleged to be the offspring of rapes carried out on German women by these Senegalese/Cameroonian troops. The result of that was that the black and mixed-race Germans were sterilized, forcibly sterilized by the Nazis, about 500 of them. The allegation of the rapes was of course a propaganda lie. Most of them were the offspring of consensual unions in the German colonies before 1918. The Germans had their own colonial empire, including Cameroon which was then handed over to the French and British at the end of the war. These were the offspring of unions, mostly between white German settlers and black African women. The numbers of rapes in the Rhineland during the occupation of 1923 was extremely small. But they were all tarred with the same racist brush, and they were sterilized.

Some black and mixed-race people appeared in films; the Nazi film industry made some films about what they depicted as ‘heroic’ German settlers and explorers. And these black Germans came in rather handy as extras on the set playing African tribesman. Others were in the entertainment industry in one way or another, but they had a very bad time. And indeed, in Nazi Germany, they were stigmatized and maltreated.

The Nazis kept a very close eye on former activists for the socialists and communists. They had what were called block wardens; in every city, every town, every street block was looked after by an active Nazi. And in working-class areas with high degrees of support for the communists and socialists, the Nazis put in middle-class or lower-middle-class Nazi party members who had no love for the socialists and made sure that if there was any resistance movement – secret meetings in flats and so on – they would be found out and punished. People had to put up their flags on Hitler’s birthday. There was a lot of coercion. The numbers of people imprisoned shot up in the Nazi period. There was a lot of fear.

But at the same time, there was a lot of acquiescence. Most people wanted a quiet life. They wanted to get on with their jobs and their lives, raise their families. There was a certain retreat into private life under the Nazis, because to take part in public life, you had to be an active Nazi and do all sorts of things that many people really didn’t want to do. By 1939, there was a kind of tacit agreement that people wouldn’t object to the Nazis or oppose them (apart from very some very small resistance groups), and in turn the Nazis wouldn’t make too many demands on them either. This agreement changed during the war, because one of the main objects of Nazism was to make the Germans love war, and the great majority of Germans didn’t. They had been through the First World War and had seen the death and destruction; they didn’t want that repeated. Nazi foreign policy up to 1939 was very successful not least because it made Germany great again, as it were, without very much bloodshed. The great foreign policy triumphs, such as the remilitarization of the Rhineland and the annexation of Austria, the Anschluss, the annexation and destruction of Czechoslovakia, the victories over Poland and then France and western European countries, were all achieved very quickly at a minimal cost in lives and made the Nazis incredibly popular.



Probably 1940 is the height of the Nazis' popularity. But after that, as the war became more destructive and claimed more lives, people began to lose faith in the Nazis. How German people reacted to the Nazis is a complicated picture. They appreciated them for restoring the economy, though a lot of that was done by statistical manipulation and trickery. But ironically, there was popular appreciation of the Nazis' restoration of law and order, even though in the late years of Weimar Republic, a lot of the disruption on the streets had been caused by the Nazis. Most people didn't like their attacks on religion, particularly Catholics did not at all like the Nazis' attempts to curb the Catholic Church and bring it under Nazi control. They didn't particularly like the Nazi education system, and a number of aspects of the regime were also unpopular. It was a very mixed picture.

In 1941, when Germany invaded the Soviet Union, Nazi death squads machine-gunned tens of thousands of Jews in the western regions of Soviet Russia. In early 1942, at the Wannsee Conference near Berlin, the Nazi Party decided on the last phase of what it called the "Final Solution" of the "Jewish problem" and spelled out plans for the systematic murder of all European Jews in the Holocaust. In 1942 and 1943, Jews in the western occupied countries including France and Belgium were deported by the thousands to the death camps mushrooming across Europe. In Poland, huge death camps such as Auschwitz began operating with ruthless efficiency. The murder of Jews in German-occupied lands stopped only in last months of the war, as the German armies were retreating toward Berlin. By the time Hitler committed suicide in April 1945, some 6 million Jews had died.

After the war, the Allies occupied Germany, outlawed the Nazi Party and worked to purge its influence from every aspect of German life. The party's swastika flag quickly became a symbol of evil in modern postwar culture. Although Hitler killed himself before he could be brought to justice, a number of Nazi officials were convicted of war crimes in the Nuremberg trials, which took place in Nuremberg, Germany, from 1945 to 1949.

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## Chapter- 5

### Conclusion

Anne Frank in her diary gave us a firsthand experience of life under the Nazi Germany. She described us the circumstances under which Germany was going through. Although she was too young to showcase some points further reading and researching proves her family's actions which were an outcome of the atrocities done by Hitler to the Jews. Anne Frank also describes her life, not focusing on the change but her daily hardships. Her mental health is adversely affected by the holocaust. Although they keep hoping to hear the good news of allied troops liberating different parts of the countries and gaining huge victories they stay in a state of doom for their tomorrow. She also feels an absence of a consort or someone of her age who can relate to all her feelings and convey her their own. the absence of such identity was a huge problem for her.

In the aftermath of the incomplete writings, it comes to be known that the family's hideout is discovered. On August 4, 1944, the Gestapo, apparently acting on information provided by an informer, probably one of the workers in the warehouse, arrived at the building where the Franks were hiding, entered the office and began to search the building. Although Mr. Kraler tried to convince them that there was nothing behind the bookcase at the end of the corridor, the Nazis pulled it away, and the secret door to the Franks' hiding place was exposed.

No one acted hysterically or violently when they realized what had happened; in numbed silence, they simply put together a few basic possessions which they thought they might need and left with their captors. The notebooks in which Anne had written her diary were scattered on the floor and left there when one of the Gestapo men emptied a briefcase in an attempt to find money or any other "valuables." Another instance of the irony of fate.

The members of the Jewish group in hiding, together with Mr. Kraler and Mr. Koophuis, were taken to Gestapo headquarters in Amsterdam and locked in a room with other people who had been arrested. Later in the day, the Jewish prisoners were separated from the rest, and after being kept at headquarters for a few days for questioning, they were taken to the railroad station and transported to the Wester Bork reception camp. They rode in a regular passenger train, and, according to the evidence of Mr. Frank, they were

relatively cheerful. They were together. Moreover, they knew where they were going, although they did not know if they would be permitted to remain there for long, and they were aware that there was the possibility of deportation to Poland and the concentration camps there. But they also knew that the Allies were advancing, and they hoped that luck and faith would keep them out of the death camps until the war was over.

Throughout the journey, Mr. Frank relates, Anne remained glued to the window, seemingly absorbing as much as she could of the scenery of the summer countryside. Remember, Anne had not been outside for two whole years. When the group arrived at Wester Bork, they were made to stand in a long row in the mustering square while one of the clerks entered their names on a list. The conditions were bad, but not unbearable. Wester Bork, after all, was merely a reception camp, and although there was overcrowding, deprivation, and undernourishment, there were no gas chambers or crematoriums, as there were at the concentration camps.

An eyewitness who was at Wester Bork says, "I saw Anne Frank and Peter Van Daan every day in Wester Bork. They were always together, and I often said to my husband: 'Look at those two beautiful young people.' . . . In Wester Bork, Anne was lovely, so radiant that her beauty flowed over into Peter. She was very pallid at first, but there was something so intensely attractive about her frailty and her expressive face." Seemingly, Anne was happy at Wester Bork, despite everything. She could see new people and talk to them, after having been cooped up with the same seven people for over two years. The thought that occupied her mind most of all was whether they would be sent to Poland and whether or not they could live through the trying days ahead. Anne's father would visit her in the women's barracks sometimes in the evenings, standing by her bed and telling her stories. Similarly, when a twelve-year-old boy who lived in the women's barracks fell ill, Anne stood by his bed and talked to him in the same way.

On September 2, Anne, together with the other members of the group in hiding, was gathered into a group of one thousand persons and sent to Germany. They traveled in sealed railway cattle cars, seventy-five people crowded in each car, with only one, small, barred window, high up. The journey took several days, and on the third night, the train suddenly came to a stop. The doors of the car were jerked open, and blazing searchlights, SS men with dogs, and the bustling Kapos (prisoner guards) constituted the prisoners' first glimpse of the Auschwitz concentration camp. As the passengers streamed out of the train, the men were ordered to go right, and the women were ordered to go to the left. Children and sick people were told to enter trucks painted with big red crosses to spare them the hour's march to the camp, but the trucks never arrived. The children and sick people who entered them were never seen again.

Anne, her mother, Margot, and Mrs. Van Daan all marched with the rest of the women to the camp, hustled along at a brutal pace by the SS guards and the Kapos. On arrival at the camp, everyone's head was shaved; yet a woman who was with Anne at that time said of Anne; "You could see that her beauty was wholly in her eyes. . . . Her gaiety had vanished, but she was still lively and sweet, and with her charm she sometimes secured things that the rest of us had long since given up hoping for. "For example, we had no clothing aside from a gray sack, and under that we were naked. But when the weather turned cold, Anne came into the barracks one day wearing a suit of men's long underwear. She had begged it somewhere. She looked screamingly funny with those long white legs, but somehow still charming.

"We were divided into groups of five for roll call, work, and distribution of food. You see, we had only one cup to each group of five. Anne was the youngest in her group, but nevertheless she was the leader of it. She also distributed the bread in the barracks, and she did it so well and fairly that there was none of the usual grumbling." With the sensitivity which she reveals in her diary, Anne must have suffered greatly, having to witness the daily acts of cruelty and suffering in the concentration camp. Many prisoners became immune to the torment of those around them, but Anne retained her sense of compassion, and she could still shed tears of pity and perform acts of kindness for others.

On October 30, 1944, there was a "selection," and all the women had to wait naked on the mustering ground for a long time, then march in single file into the barracks, where each one had to step into the bright beam cast by a cold searchlight. The infamous Dr. Mengele ordered those prisoners who were not too sick or too old to step to one side, and it was obvious to everyone that the others would be gassed. Anne and Margot passed the exam; they were deemed fit enough to be sent to the Belsen concentration camp; their mother was not. Once again, the prisoners were crowded into sealed cattle cars and sent on a long journey which lasted for several days. The train stopped and started, sometimes waiting for an hour at a time. Many passengers died of hunger or disease along the way.

When the train arrived in Belsen, SS guards were waiting on the platform with fixed bayonets. The prisoners were told to leave the dead lying in the cars and to line up in marching order. In the words of someone who was there at the same time as Anne, Belsen was different from Auschwitz. "There was no regular work, as there had been at Auschwitz, although the prisoners were given the task of removing the dead, dragging them over the ground to the cremation area. There were no roll calls, nothing but people as fluttery from starvation as a flock of chickens, and there was neither food nor water nor hope, for it no longer meant anything to us that the Allies had reached the Rhine. We had typhus in the camp, and it was said that before the Allies came, the SS would blow us all up."

It was at Belsen that Anne and her school friend, Lies, met again, for Lies and her family had been sent there earlier and had been placed in a separate section for "neutral foreigners." In that "privileged position," Lies was still able to receive packages through the Red Cross Organization. When she heard that a group of people had arrived from Auschwitz, Lies managed to make contact with Anne, across the barbed wire fence that separated them, and Lies describes her thus: "She was in rags. I saw her emaciated, sunken face in the darkness. Her eyes were very large. We cried and cried."

Anne was freezing and starving, and Lies attempted to get some extra food across the fence to her friend. She packed up a woolen jacket, zwieback (rusks), sugar, a tin of sardines, and threw it all across the fence. All she heard, however, were screams, and Anne crying. When she shouted and asked what had happened, Anne called back, weeping: "A woman caught it and won't give it to me." Lies told Anne to come back again the following night, and that time, Anne caught the packet, but this time it contained only zwieback and a pair of stockings.

Anne's sister, Margot, died of typhus at the end of February (or the beginning of March), after having been critically ill and in a coma for days. Anne was already sick at the time, and she was not informed about her sister's death. After a few days, however, Anne sensed what had happened, and soon afterward, she herself died, peacefully, feeling that nothing bad was happening to her, shortly before the camp was liberated by the Allies.

In summary, when the Nazis occupied Holland in 1940, Anne was only eleven years old. Like many parents, Mr. and Mrs. Frank tried to protect their children from the edicts issued by the Nazis, and although the girls knew that they had to change schools and wear the "yellow star" (signifying that they were Jews) on their clothes, they did not have any direct contact with Nazis. In general, the Dutch people were sympathetic to the plight of the Jews, and many of them helped them with a kind word or little gifts. The grisly, wholesale murder of Jews in concentration camps did not really get underway until 1942, and in 1940 no one could imagine that the annihilation of an entire people was possible.

By the time Anne and the others went into hiding, in June 1942, they knew that Jews were rounded up, beaten, stripped of their possessions, and sent East. They suspected that the conditions out there were not good, but Nazi propaganda insisted that the "resettlement" was to the Jews' benefit, and there was no clear information to be obtained as to what really went on there. In her diary, Anne writes: "Our many Jewish friends are being taken away by the dozen. These people are treated by the Gestapo without a shred of decency, being loaded into cattle trucks and sent to Westerbork. . . . Most of the people in the camp are branded as inmates by their shaven heads. . . . If it is as bad as this

in Holland, whatever will it be like in the distant and barbarous regions they are sent to? We assume that most of them are murdered. The English radio speaks of their being gassed" (October 9, 1942).

From this, and other remarks which Anne makes, we know that she and the other members of the group in hiding knew what was happening to the Jews on the outside, to a greater or lesser extent. There was a radio in the office, and they would creep downstairs at night and listen to the BBC broadcasts, so that they had a fairly good idea of what was going on. The windows of the "Secret Annex" allowed its inmates to see something of what was going on in the streets outside, and on December 13, 1942, Anne writes, "I saw two Jews through the curtain yesterday; it was a horrible feeling, just as if I'd betrayed them and was now watching them in their misery." The members of the group of "protectors" (or helpers) also brought eyewitness accounts of what was happening to Jews outside.

Every sudden, unexplained noise, every real or imagined break-in by burglars, and every stranger who visited the office and the warehouse was a continuous source of fear and concern for the people in the "Secret Annex." There were several occasions when they sat up all night, afraid to make a sound, fearing that they had heard some-one moving around downstairs. The Allies' air raids on Amsterdam, the anti-air cannon fired by the Nazis, and the aerial dog-fights between Nazi and Allied aircraft in the sky also constituted a source of alarm for the group in hiding. The building was old and could easily catch fire. For that reason, they had each prepared a small bag of basic necessities to grab in case they had to leave the building in a hurry. But that, of course, was the greatest danger, as it involved their worst fear of all: discovery by the Nazis.

"We had a short circuit last evening, and on top of that the guns kept banging away all the time. I still haven't got over my fear of everything connected with shooting and planes, and I creep into Daddy's bed nearly every night for comfort." That is how Anne's entry for March 10, 1943, begins. This kind of remark recurs at intervals through the diary, but it would seem that eventually the inmates of the "Secret Annex" did become accustomed to the situation. After all, two years in hiding is a long time, and they knew that the Allies were advancing and the situation of the Nazis was deteriorating. By the time the diary ends, in August 1944, Anne had every reason to be optimistic, and she was even thinking about going back to school.

By the time they were arrested, the occupants of the "Secret Annex" no longer seriously thought that they would be discovered. Although they had been frightened at the beginning, they had become used to their situation and hoped to continue in that way until the war ended. The news from the various war fronts was very good, and it was obvious that the Nazis would be defeated. If the discovery had only come a little later, if the group had not been included in the last shipment of people to leave Wester Bork, if Anne had not been sent first to Auschwitz, and then to Belsen, who knows what might have happened?

When Anne's father returned to Amsterdam after the war had ended, Miep and Elli (the young workers in the office where the "Secret Annex" was located) gave him the notebooks and papers in Anne's handwriting which they had found strewn over the floor of the "Secret Annex" after the Gestapo police had left. At first, Otto Frank had copies of the diary circulated privately, as a memorial to his family, but he was finally persuaded by a Dutch professor to publish it. After the Diary's initial appearance in Dutch in 1947, it quickly went through several editions and was translated into dozens of languages. The Diary was dramatized, and the play was presented on Broadway, winning the Pulitzer, Critics Circle, and Antoinette Perry Prizes for 1956. It has been made into a movie and has been adapted for television.

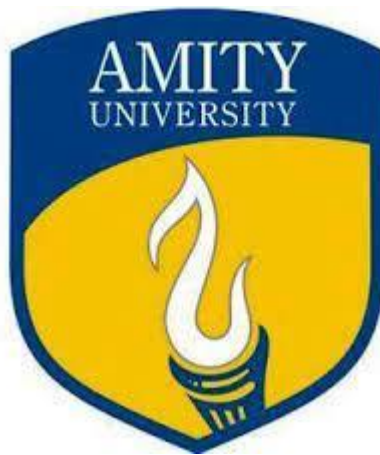
The Anne Frank Foundation, founded by Otto Frank, maintains the building on the Prinsengracht Canal where the Franks hid for twenty-five months as a museum and memorial to Anne Frank. Each year, the house is visited by thousands of people from all over the world. The Foundation is trying to promote better understanding between young people from every part of the world, and it has established the International Youth Center, which serves as a meeting place for young people and holds lectures, discussions, and conferences covering a wide range of international problems.

The Montessori School in Amsterdam is now renamed the Anne Frank School, and there are other memorials to her in Germany, Israel, and elsewhere. But, above all, it is Anne's Diary, in which her unique, yet representative, voice is preserved, that constitutes the most eloquent memorial of all.



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WOMEN IDENTITY IN HENRIK IBSEN'S *THE DOLL'S  
HOUSE* AND ROBERT FROST'S *HOME BURIAL*:  
A COMPARATIVE STUDY

**SUBMITTED BY**

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## **Declaration**

I, PRASHANT MEENA hereby declare that this project work entitled “WOMEN IDENTITY IN HENRIK IBSEN’S *THE DOLL’S HOUSE* AND ROBERT FROST’S *HOME BURIAL*:A COMPARATIVE STUDY” is a bona fide work carried out by me under the guidance of Prof. DR. Manoj Kumar

Prashant Meena

Enrolment no. A2180611006

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## Introduction

Drama is an objective and impersonal representation of life. The chorus of the ancient Greek tragedies often functioned as the author's mouth piece. The main function of the chorus was to narrate the events that took place off the stage and to make some comments on the morality of the actions presented on the stage. In modern plays, the place of the chorus is taken by one of the characters in the play, who functions as the mouth piece of the playwright. With the critical comments of such characters, the playwright tries to bring out a social criticism of life.

Bernard Shaw regards social criticism as the most important function of all art. Bertolt Brecht insists that drama is not just an imitation of an action but a powerful tool for the determination of social conditions. Apart from providing entertainment, it can become a powerful instrument for effecting social change. A socially committed playwright can use drama as a power medium to explore social issues of his times and express them through personal or domestic conflict in his plays. The ancient Greek plays criticized the social and political issues taking themes of mythology. In the medieval age, drama was used to enact biblical stories and lives of the saints to teach morality.

In the modern period, playwrights like Henrik Ibsen and Strindberg discussed in their plays complex social issues. Ibsen's *A Doll's House* reveals the playwright's social concern, especially the status of women in a patriarchal society. Bernard Shaw was the advocate of the problem play in England. He employed drama as a medium for social betterment. In the hands of John Galsworthy, drama became a powerful instrument for social criticism.

Henrik Johan Ibsen was a major 19th-century Norwegian playwright, theatre director, and poet. He is often referred to as "the father of realism" and is one of the founders of Modernism in theatre. His major works include *Brand*, *Peer Gynt*, *An Enemy of the People*, *Emperor and Galilean*, *A Doll's House*, *Hedda Gabler*, *Ghosts*, *The Wild Duck*, *When We Dead Awaken*, *Pillars of Society*, *The Lady from the Sea*, *Rosmersholm*, *The Master Builder* and *John Gabriel Borkman*. He is the

most frequently performed dramatist in the world after Shakespeare, and *A Doll's House* became the world's most performed play by the early 20th century.

*A Doll's House* is not only one of Henrik Ibsen's famous plays but also a great contribution to feminist literature even though the characters do not seem very outstanding at first sight. Ibsen never explicitly identified himself as a feminist but some of his speeches and acquaintances prove that he was concerned with the women's cause; this is also proven by his play's development and characters. Usually a lot of credit and attention is given to the protagonist, Nora, who is more or less the epitome of a modern woman when it comes to choice and behavior by the end of the third and final act. This study will not only focus on her but also the other characters, be it male or female, and how they have contributed to the play.

The project tries to analyze how Ibsen's female characters do not absolutely fit into any of the main stereotypical images of women in literature as the angel in the home or the madwoman in the attic. For that purpose, the study will make use of Anglo-American feminist criticism which is also concerned with the stereotypical and false representation of women in literature. Furthermore, it will explore how Ibsen challenged the public/private split of society and the common belief that a woman's activity in the male-dominated public sphere will result in her depravity. It will also discuss how Ibsen portrays the contrasting fate of couples whose marriage is either based on equality of both spouses or the dominance of the husband and suppression of the wife.

Robert Lee Frost was an American poet. His work was initially published in England before it was published in America. He is highly regarded for his realistic depictions of rural life and his command of American colloquial speech. His work frequently employed settings from rural life in New England in the early twentieth century, using them to examine complex social and philosophical themes. One of the most popular and critically respected American poets of the twentieth century, Frost was honored frequently during his lifetime, receiving four Pulitzer Prizes for Poetry. He became one of America's rare public literary figures, almost an artistic institution. He was awarded the Congressional Gold Medal in 1960 for his poetic works. On July 22, 1961, Frost was named poet laureate of Vermont.

Robert Frost's *Home Burial* is a narrative poem that speaks of lives' tragedies. Robert Frost's writing style is very straight-forward and direct. In *Home Burial* the setting appears to be the background of a tragedy that centers around the death of a child. It is important for the reader to recognize that *Home Burial* was published in 1914. That gives the reader a better insight to understand the husband's reaction to the death of the child. During this time period society dictated that men should not show their true feelings. Therefore men tended to have dealt with conflicts by working hard and being domineering. *Home Burial* demonstrates how one tragedy can cause another to occur. There are three different tragedies that transpire throughout this poem. The first tragedy is the burial of the child. The second tragedy is the burial of the marriage. Finally the most symbolic and ironic tragedy is the burial of the home. Because of unfortunate circumstances, the three things closely associated with this home become buried all of these tragedies occurred as a result of the child's burial. This couple's marriage could not survive such an emotional loss. Therefore the marriage becomes buried. When the marriage became buried the home became its own burial spot for this family's life. *Home Burial* tells a tale of tragedy in one's family life. Robert Frost portrayed a very realistic chain reaction to tragedy in *Home Burial*.

The project aims at different ideas like analyzing the representation of woman after the Victorian period and twentieth century through Ibsen's *The Dolls House* and Robert Frost's *Home Burial*. More over the project tries to check whether the situation was same in Europe and America. Another important objective is that to find out the extent of influence of feminist movement in male authors. Through this comparative study, project focus on the similarity and dissimilarity in the plot and themes of both works.

In Ibsen's *A Doll's House* Helmer says, "Before everything else you're a wife and a mother." Nora says, "I don't believe that any longer. I believe that before everything else I am a human being just as much as you are. At any rate I shall try to become one." In a *Life* magazine article entitled *Women are Learning to Express Outrage* a writer who attended numerous meetings of Women's Liberation describes her reactions:



"These experiences unnerved me, despite reminders that I should not take it personally, and an understanding of what lay behind the fear and hostility. The negative reactions toward me expressed a great deal of what Women's Lib is about: women's long-suppressed anger at being used, women's sense of vulnerability and defenselessness, women's suspicion and mistrust of other women, women's insecurity, lack of confidence in their judgment, the secret fear, as one girl put it, that maybe we are inferior."

All of the above aptly describes woman's identity crisis. It is not simply a modern anomaly, but an age-old dilemma familiar to each individual. Eventually each of us recognizes the need to know who we are.

Much attention has been given to this identity crisis. Both women and men have grappled with our struggle to be equally human. Today identity problems of woman are matter of discussion in all over the world. To great extent women folks were suppressing by the male dominated society. Feminist and identity related themes have much importance in literature. That also to be matter for discussion. Women were dolls in the hands of males. In the history of literature women had no role at all. Since the Victorian period onwards we can see the contributions of women. The feminist movement had a great role in this upliftment. Today the same tendency came in the minds of males also. Male writers are now focusing on different gender issues. Here the Ibsen's *The Dolls House* and Robert Frost's *Home burial* focus on this gender issues, the identity of wives and women. The males have no time and thoughts about the selves of their better halves.

In this play Ibsen tackles women's rights as a matter of importance. Throughout this time period it was neglected. *A Doll's House* was written during the movement of Naturalism, which commonly reflected society. Ibsen acknowledges the fact that in 19th century life the role of the woman was to stay at home, raise the children and attend to her husband. Nora Helmer is the character in *A Doll House* who plays the 19th woman and is portrayed as a victim. Michael Meyers said of Henrik Ibsen's plays: "The common denominator in many of Ibsen's dramas is his interest in individuals struggling for and authentic identity in the face of tyrannical social

conventions. This conflict often results in his characters' being divided between a sense of duty to themselves and their responsibility to others."(1563) All of the aspects of this quote can be applied to the play *A Doll House*, in Nora Helmer's character, who throughout much of the play is oppressed, presents an inauthentic identity to the audience and throughout the play attempts to discover her authentic identity.

Textual and content analysis, literature review, literature based methodology, reanalysis of results and findings, interpretivism, theory oriented and comparative study are the major methods are following under this project

### **Summary of Ibsen's *A Doll's House***

Nora Helmer is apparently happily married to Torvald, a lawyer who is about to take over the post of director of the Joint Stock Bank. They have three small children. Nora has a secret to keep, however. Early in their marriage Torvald became seriously ill, and the doctors advised a stay in a more southerly climate. Nora had to get hold of the money for the journey in secrecy and so borrowed it from Krogstad, a lawyer who had been a fellow-student of Torvald's. As security for the loan she forged her dying father's signature. Ever since then she has saved some of the housekeeping money in order to pay back the loan with interest, and she has taken on small jobs to earn some money herself. When the play opens, an old friend of Nora's, Mrs. Linde, has arrived in town to look for work, and Nora sees to it that Torvald gives her a post at the bank. But this means that Krogstad is dismissed from his post at the bank, and in desperation he goes to Nora and threatens to tell Torvald about the loan and the forgery unless he is allowed to keep his post. Nora is in despair but at the same time convinced that in his love for her, Torvald will sacrifice himself and take full responsibility for what she has done, if he learns the truth. Nora considers asking Dr. Rank, an old friend of the family, for the money, but when he declares his love for her, she finds it impossible to ask him. Torvald finds out what has happened, and reacts with rage and revulsion, without any sign of being willing to accept responsibility for the forgery. Mrs. Linde, who was in love with Krogstad in the past, gets him to change his mind and withdraw his threats. But Nora has begun to understand that her marriage is not what she thought it was, and in the course of a

dramatic conversation with Torvald she decides that her most important and only task is to go out into the world on her own to bring herself up, and she leaves her husband and children.

### **Summary of Robert Frost's *Home Burial***

The poem presents a few moments of charged dialogue in a strained relationship between a rural husband and wife who have lost a child. The woman is distraught after catching sight of the child's grave through the window—and more so when her husband doesn't immediately recognize the cause of her distress. She tries to leave the house; he importunes her to stay, for once, and share her grief with him— to give him a chance. He doesn't understand what it is he does that offends her or why she should grieve outwardly so long. She resents him deeply for his composure, what she sees as his hard-heartedness. She vents some of her anger and frustration, and he receives it, but the distance between them remains. She opens the door to leave, as he calls after her.

## Chapter – 1

### Review of Literature and Theoretical Background

#### Feminist Reading in Henrik Ibsen's *A Doll's House* and Robert Frost's *Home Burial*

##### Henrik Ibsen's *A Doll's House*

When Henrik Ibsen's *A Doll's House* was first published in 1879, it was a coming of age play that dealt with the lives and anxieties of the bourgeoisie women in Victorian Norway. Feminism is the dominant theme, as Ibsen investigated the tragedy of being born as a bourgeoisie female in a society ruled by a patriarchal law. The first thing that I am going to start with is shedding light on the feminist attributes that this play is throbbing with and try to see it with the eyes of feminist writers like Simone de Beauvoir, Michel Foucault and other feminist writers. The feminist school of thought has brought revolutionary ideas by exposing masculine stereotypes, reevaluating women's roles in society, studying women's cultural and historical background, studying female literature, and criticizing social sexist values.

Norma Helmer is the best illustration of the illusioned woman who lives in a society where the male oppresses the female and reduces to a mere doll or plaything. Nora Helmer is that doll living in her fake doll house, which reinforces the fragile idea of a stable family living under a patriarchal and traditional roof. One can argue that Nora Helmer and the other female figures portrayed in *A Doll's House* are the best models of the "second sex" or the "other" that the French revolutionary writer Simone de Beauvoir discussed in her essay, *The Second Sex*. De Beauvoir argues that throughout history, woman has been viewed as a "hindrance or a prison". Aristotle also said, "The female is a female by virtue of a certain lack of qualities. We should regard the female nature as afflicted with a natural defectiveness." Woman is always depicted as secondary to man. She does not exist as an entity by herself but as the "Other".

In her husband's eyes, Nora is nothing but a silly "squirrel", a "little skylark", a "song bird" or a cute "scatterbrain" whose thoughts are nonsensical and typical to any other woman's. Since her childhood, Nora has been regarded as the "other" by her father. Then, her father handed her to her husband who treated her like a valued possession. This is best depicted by Nora's self-realization and awakening towards the end of the play:

"When I lived at home with Daddy, he fed me all his opinions, until they became my opinions. Or if they didn't, I kept quiet about it because I knew he wouldn't have liked it. He used to call me his doll-child, and he played with me the way I used to play with my dolls. And when... Daddy handed me over to you. You arranged everything according to your taste, and I adapted my taste to yours... Now, looking back, I feel as if I've lived a beggar's life—from hand to mouth."

Ibsen's depiction of the weak and docile woman brings to mind the 18th century revolutionary writer Mary Wollstonecraft who argues in her essay, *A Vindication of the Rights of Woman*, that women are taught since their infancy to have the "softness of temper, outward obedience, scrupulous attention". Once accompanied by the gift of beauty, these attributes will ensure them the protection of man. This is echoed very loudly in Torvald's words, "Poor little frightened songbird... Rest assured; my wings are broad enough to shelter you. How lovely and secure our home, Nora, a sanctuary for you. I'll keep you here like a hunted dove I've rescued unhurt from the hawk's talons. ... For a man there's something intensely reassuring and pleasurable about knowing that he's forgiven his wife—and that he's forgiven her sincerely, with all his heart. It's as if she becomes somehow doubly his possession, as if he's allowed her to be reborn, so that in some way she becomes both his wife and his child." Moreover, Mary Wollstonecraft stresses that man tries to secure the good conduct of a woman by reducing her to a state of innocence and childhood. She states, "Children, I grant, should be innocent; but when the epithet is applied to men, or women, it is but a civil term of weakness." This is very evident in Torvald's treating Nora as a child. He forbids her to eat macaroons; he makes her

dance for him, dresses up and recites for him. On the other hand, not only Nora is treated as a spoiled child but also as a sexual objects that her husband fantasizes about. At parties, he keeps away and steals glances at her eventually pretending that they're secretly engaged. When it's time to go, he puts her shawl around her shoulders and pretends that she is his young bride. He fantasizes that they are just arriving from their wedding and are alone for the first time together. He is so possessive about her to the extent that he refuses to share Nora with female friends, like Mrs. Linde. Here, Nora becomes what Michel Foucault calls a docile body regulated by the norms of cultural life.

Thus towards the end of the play, Nora realizes that it is time that she regained her status as being the "One" after a long time of submission, which established her role as the "Other". As Simone de Beauvoir has stressed, Nora has been taught not to take but to receive. She has gained only what her husband and father have been willing to grant her. In this sense, Nora's domestic life in such a patriarchal society is just a reflection of the middle class women of her time that De Beauvoir depicted vividly in her essay. "They live dispersed among the males, attached through residence, housework, economic condition, and social standing to certain men— fathers or husbands—more firmly than they are to other women. If they belong to the bourgeoisie, they feel solidarity with men of that class, not with proletarian women." Nora's biggest fear is her husband hearing that she had forged her father's signature to get the loan, which she needed to travel to Italy. Her motives were absolutely selfless because that trip saved her sick husband's life. Nora knew that the revelation would have put her husband's reputation at stake, but she felt deep inside that her husband would sacrifice his reputation to defend her as soon as he came to know that she did that to save his life. That feeling tormented her to the extent that she contemplated suicide. She is not worth her husband's nobility! She is not even good enough to be a mother! Didn't her husband tell her that "all young criminals have had dishonest mothers because it's usually the mother's responsibility"? Despite her great sacrifice driven by her love for her husband, Nora agrees that she is a bad influence on her children. She even decides to isolate herself from her kids and let the nursemaid take care of them fully. We can hear her saying to herself, "Corrupt my children. Poison

my home. It's not true. It could never be true." This proves to us that Nora is very pleased with her role as the "Other".

Yet, the doll house is shattered as well as Nora's illusion. The doll finally recognizes that her role has been nothing but the "Other". She is aware that it is she who agreed to the definition of the "One" and the "Other". It's a moment of profound awakening when Nora realizes that her husband's values his reputation and job more than he values his love for her. Torvald's resentment and accusations after knowing about what she had done comes as a blessing in disguise. We hear Torvald telling her, "For all these years, for eight years now, you've been my pride and joy, and now I find you're a hypocrite and a liar, and worse, worse than that...a criminal! The whole thing is an abyss of ugliness! You ought to be ashamed." Simone de Beauvoir says that if the woman seems to be the inessential which never becomes the essential, it is because she herself fails to bring about the change. But here we tell De Beauvoir that Nora is willing to bring about the change. The harsh reality smacks her in the face; a wave of disillusionment wakes her up. She decides bravely to abandon her family to escape the restrictive confines of the patriarchal society she lives in. She is resolved to go out into the world and gain real experience. She is determined to think out everything for herself and be able to make her own decisions.

After all that has been said, we conclude that the woman figure/body in *A Doll's House* is reduced, as Susan Bordo believes, to a "text of culture" on which all cultural aspects of gender difference are reinforced. That is, the female ideology is supported and reinforced by the social structure in which women have little social, political, or economic power. The women figures in *A Doll's House* are depicted as socially and psychologically dependent on men in the institution of marriage and motherhood. In addition to Nora, we have the character of Mrs. Linde who was forced to break up with her fiancé and marry another man who could support her, her mother, and two brothers. We also come across the character of the nurse who had to give up her child conceived outside the wedlock in order to keep her job.

It can be debated that the male-female relationship in *A Doll's House* is based on a Master-Slave ideology which Friedrich Hegel, the great Enlightenment theorist, started. The relationship between Torvald and Helmer evolves according to a Master-

Slave relationship. Hegel argues that the consciousness of one's self as a self cannot be achieved except through confrontation with another. Both Nora and her husband Torvald recognized their dependency on each other and that self-consciousness led to Nora's awakening in the end. Thus, Nora's character self was made through the dialectical special interrelationship between her and her husband on one side and between her and the patriarchal society on the other. Hegel says that the self "through supersession, receives back its own self, because, by superseding its otherness, it again becomes equal to itself; but secondly, it equally gives the other self-consciousness back again to itself, for it saw itself in the other, but superseded this being of itself in the other and thus lets the other again go free." First Nora acknowledges Torvald as her master and she dutifully assumes her role as the slave who is dependent on her master. After the confrontation, Nora realizes the master's dependency on her which leads her to supersede him and be free of him.

I also noticed that we can trace the roots of Ibsen's *A Doll's House* in Plato's Allegory of Cave. Nora's life with her husband is an illusion, and their marriage is a masquerade. As she confronts Torvald, she says, "Our house has never been anything but a playroom. I have been your doll-wife, just as I was daddy's doll-child when I was at home. My children as well, they've been my dolls. I used to enjoy it when you played games with me, just as they enjoyed it when I played games with them. That's all our marriage has been, Torvald." Thus, her life in the doll house was like the life of the people chained in the cave. What she saw was not the true reality, but the shadow of reality. She was content with her role as the subservient female whose fate was determined by that of her husband. She also never questioned her inferior predetermined position in the relationship. This is evidenced in her complete confidence in hiding the truth about borrowing money in order to save Torvald's health. About that she told Mrs. Linde, "it would be a terrible blow to Torvald's masculine self-esteem; he'd find it so painful and humiliating to think that he owed me something. It would completely unbalance our relationship. It would be the end of our beautiful, happy home." Thus, Nora emerges from that cave that showed her the distorted reality. Upon realizing her value in her husband's life, the true reality dazzles her like the bright sun. She realizes that she has been living with a stranger for



eight years; she becomes aware of the crippling society that she is living in. Therefore, she decides to leave the dark cave and embrace the luminous freedom that she grants herself.

### **Robert Frost's *Home Burial***

Frost was an American poet and he was born on March 1874 in San Francisco, California. He is extremely viewed for his realistic portrayals of rural life and his knowledge of American idiomatic communication. His work normally employed experiences from rural life in New England in the early twentieth century, using them to inspect composite social and ethical themes. Frost's poems contract with man in relation with the world. Man stands alone and weak as compared towards the massiveness of the universe. His personal life was full of grief and loss. Frost had experienced the loss of his personal children and could understand the depression related with the similar in *Home Burial* poem.

Karen L. Kilcup says:

“Interestingly for our purposes, a central source of friction between the couple is the divergence between their self-conceptions, expressed in their different attitudes toward grief; while he mourns inwardly; she affirms the necessity of its outward expression. In her pain and anger she threatens him with her physical absence (her emotional absence is only too evident), yet, when she makes this threat, his real fears of sexual inadequacy surface: "Amy! Don't go to someone else this time." What stands out for me at this moment--and elsewhere--is the duplicity of the language in which the husband couches his desire, for this line represents both plea and command. Furthermore, his words exhibit a wide veering from his behavior: "Listen to me. I won't come down the stairs." / He sat and fixed his chin between his *fists*. / "There's something I should like to ask you, dear" (emphasis added). Throughout the poem a language of endearment masks and conventionalizes the sub verbal menace emblemized in his physical gestures. Echoing an issue that emerges differently in poems like "The Housekeeper" and "The Fear," Frost understands--only too well, perhaps-- the psychic weight carried by the threat physical violence embodied here by

the husband, and his is deeply sensitive to the wife's vulnerability. If masculinity requires bodily supremacy, it also collides, however unwittingly, with psychological dominance. Yet the consequence of this dominance seems to be only greater alienation, sexual as well is emotional. . . . [T]he portrait of the husband on the verge of a violent brutishness both reflects and interrogates early-twentieth-century notions of muscular masculinity.

In *Home Burial* we are left a capacious space in which to imagine the transformation of a prior intimacy into an utter fracture of relationship. As the husband reflects on his wife's kind of grief, he pleads, "You'd think his memory might be satisfied--," and she responds,

"There you go sneering now!"

"I'm not, I'm not!"

Frost breaks this line in the middle to suggest how profoundly at odds they are, how much psychic as well as literal space separates them. Once again, the relationship between the husband and wife's creativity emerges most clearly in language: his language wounds powerfully, and, however unwittingly, he, not she, is the metaphor-maker, the poet who speaks of fences when his heart aches. When the wife accuses, "'You can't because you don't know how to speak,'" she is unable to hear the pain and beauty in his lament: "'Three foggy mornings and one rainy day / Will rot the best birch fence a man can build!'" We see a moment in which the poet urges and encodes the efficacy of language but only to an audience that can understand it--the reader willing to respond emotionally as much as intellectually. Frost acknowledges that Amy--like Elinor, perhaps--is confined by the literal creativity that her role as wife demands and by the emotions that such limitation imposes. Being *only* a place of "confinement" for her, home is too much where the heart is.

Working against the stereotype of the nostalgic regionalist idyll, Frost is especially critical of representations of home as merely a source of renewal and refuge. Amy is home-less, and the religion that sometimes filled the

Frost household is echoed in her circumscription, in her repeated affirmations that she has to escape, get out, go, "Somewhere out of this house." She wonders, "How can I make you--" understand, we assume, but she is inadequate even to complete her sentence. The husband's "sentence" that concludes the poem--"I'll follow and bring you back by force. I *will!*"--represents both desperate plea and the final, overt expression of the menace that has underscored his speech throughout the poem. Structurally as well as semantically, the poem enacts the enclosure of the feminine self and feminine speech; to read this last line as merely desperate is seriously to under read the danger that the husband poses. Echoing the voice of cultural authority, he becomes both judge and author of his wife's fate: house arrest."(Karen L. Kilcup. *Robert Frost and the Feminine Literary Tradition*. Ann Arbor: University of Michigan Press, 1988: 72, 75-76.)

## Chapter – 2

### Representation of Woman Identity

#### in Henrik Ibsen's *A Doll's House*

Henrik Johan Ibsen (1828-1906), a significant Norwegian poet and dramatist, is known as the most influential man of the theatre in the nineteenth century. He has been a source of great influence for many playwrights of the nineteenth as well as twentieth century. His influence on George Bernard Shaw is especially notable. It was the social drama or the drama of ideas which he particularly propagated. His major works are: *Love's Comedy*, *The Pretenders*, *Brand*, *Peer Gynt*, *The League of Youth*, *Pillars of Society*, *A Doll's House*, *Ghosts*, *An Enemy of the People*, *The Wild Duck*, *Rosmersholm*, *The Lady from the Sea*, *Hedda Gabbler*, *The Master Builder*, *Little Eyolf*, *John Gabriel Borkman* and *When We Dead Awaken*.

The present paper is based on his mostly acclaimed play, *A Doll's House*. The paper intends to analyse whether this play is an articulation of feminist ideology or not. Written in the nineteenth century, the play outlines the women's realisation of their rights and their endeavour to search for their role in society. It is an effort by a woman to assert her individual self.

This play also exposes the defects of the Victorian patriarchal society. It is the triumph of the woman over all hindrances whether social, masculine, or economic. Once I finished reading the play, I was left in a reflective state. I thought about the universality of the woman figure portrayed in Ibsen's play. Now, about 130 years after the publication of *A Doll's House*, many women still face the same circumstances that Nora faced. For instance, today's women working in the same capacity as men make about 72 cents compared to a dollar for men. Additionally, many women face discrimination in the workplace and in life in general. Many professions remain dominated by men in a day when women are more than capable of physically handling the job. Despite all their social, political, and career advancement, some women still feel emotionally crippled as their destinies are tied to that of the patriarchal society. The rise in the number of women suffering from anorexia and bulimia nowadays is an evidence of the emotional oppression that women are

subjected to. Susan Bordo believes that social norms of beauty, motherhood, absence or presence of sexual modesty position the woman in a struggle with the prevailing social images and conventions.

“I believe that before anything else, I’m a human being, just as much of as you are...or at least I’m going to try to turn myself into one,” Nora tells Torvald in a moment of self-realization. This has been the woman’s quest throughout history. Nora Helmer in *A Doll’s House* triumphs over all obstacles and finally recognizes her duty towards herself which had always been neglected. Yet, many more women still continue to shatter the collars of gender anxiety and enslavement placed by the masculine world around their necks.

The play *A Doll’s House* was written in the nineteenth century, when women were struggling for economic and social rights equal to men in society. Most of the women were act passively as they are expected to not to go outside their houses and child bearing their main role in family and they do not actively participate in society. In the words of Marianne Sturman, “In *A Doll’s House*, he especially probed the problems of the social passivity assigned to women in a male oriented society (2004, p. 51)”. It was the time when men and women had been following the age long traditions, as they were assigned specific roles to play.

The question, whether *A Doll’s House* is a feminist play or not, depends on Ibsen’s relationship to feminism. Gail Finny writes in *The Cambridge Companion to Ibsen*:

“The question of Ibsen's relationship to feminism, whether one is referring specifically to the turn-of-the-century women's movement or more generally to feminism as an ideology, has been a vexed one. The view supporting Ibsen as feminist can be seen to lie along a spectrum of attitudes with Ibsen as quasi-socialist at one end and Ibsen as humanist at the other”. (1994, p. 89)

As is clear from the above views, Ibsen has not been regarded a feminist writer, rather he is regarded a socialist and humanist. His advocacy for women’s rights lies in his advocacy for equal treatment of them in society. He emphasises more

on the equality for man and woman and women's struggle for identity. As Razieh Eslamie opines: "Nora attempts to show the journey of such a woman as she gradually comes to the conclusion that her life and identity are a lie, and her real needs and aspirations go beyond the bounds of her marriage." (2015, p. 100)

In fact, the play was written during a time when women were enslaved in their gender roles and where certain restrictions were enforced on them by male dominant culture. It was a system of patriarchy, in which every woman was raised believing that they had neither self-control nor self government but that they must yield to the control of dominant male gender. In that society, men were individuals and wrote laws, prosecuted the criminals and judged women on their own point of view. Although Ibsen communicates strong ideas about women's rights, the play also contains issues of imprisonment of men in their role in patriarchal system and society. It is those rules and norms of society that are boldly questioned by Ibsen through the relationship of Torvald and Nora – the unequal power sharing of men and women. As Abdul Baseer remarks: "The society is a male dominated society where language is a tool in the hands of the dominating gender, and is utilized fully to create an impression of ruler and be ruled; possessor and possessed, supervisor and subservient" (2013, p. 626)

Another notable point is the anti-feminist language used by Helmer. He uses animal terms to refer to Nora, his wife, such as 'skylark', 'squirrel' and 'singing bird', which suggests that Helmer does not love Nora as an equal, and treats her like a pet. Even more, he calls her a 'possession', as if she were a thing and not an individual with a separate identity. His use of demeaning terms highlights the society's norm of treating women as inferior. Moreover, Helmer is portrayed as having the powerful in their relationship as he controls all the money and gives it to Nora as gifts.

From a feministic perspective, the society of that time gives both the sexes stereotypical, social roles to play. It does not give them freedom to explore who they are and what they want to be. Nora and Helmer are faithfully conforming to their social roles. Nora, for example, fulfills the role of a dutiful wife and mother. She does not work and stays at home and takes care of the children. But she is not really fulfilled, or self-actualized, through this role. The role of wife and mother does not

bring out all her potential. Her reminiscences about doing a bit of copying to pay off her debts, she feels: “it was almost being a man” (Ibsen, 2010, p. 18). She finds the experience “fun” (Ibsen, 2010, p. 18). She does it secretly because her role does not allow her to work like a man. It is, in fact, the negative effect of confining men and women to stereotypical roles. She is not suitable for the role of a good mother as the maids spend more time than her with the children and she only plays with them like “dolls” (Ibsen, 2010, p. 83). She is a suppressed woman because it is apparent from her conversation with Dr. Rank and Kristine that she is unable to say the word “Damn” in front of Torvald as it was considered extremely rude and vulgar in the society of that time.

Torvald Helmer, too, is a victim of society’s expectations. He sees himself as bold and strong; social conditioning is responsible for his assuming of that identity. It is evident from his conversation with Nora that he wishes that she were in danger so that he could risk “everything” (Ibsen, 2010, p. 76) for her sake. However, when she is really in danger from Krogstad’s blackmailing, Helmer proves himself only a coward and a selfish person. He is unable to fulfill the role assigned to him by society and he only shatters the stereotype of a perfect model husband.

Another aspect of the play from the feminist point of view is the economic dependency of women. The woman was not allowed to work even if she wanted; she had to depend upon her husband, father or son for money. The work of earning money was assigned to man and he used to do the same not because he loved his family, but as feeling proud of being the master and protector of his family. He calls Nora a “spendthrift” (Ibsen, 2010, p. 5), to symbolize her weakness in contrast to his strength. Yet, Nora acts oppositely, having both the qualities of man and woman. In the words of Amir Hossain:

“Ibsen, however, has carefully constructed Nora so that her independent and farsightedness might have always shown through her adolescent capriciousness. This mixture of wisdom and childishness is Nora’s strongest quality. It enables her to oppose the knowledge of books and the doctrines of her worldly husband and to test by

experience the social hypothesis which declares duty to the family is the most sacred.”(2015, p. 12)

A comparison and contrast can be made between two women characters shown in the play. Nora and Kristine are the two models of womanhood in the nineteenth century as created by Ibsen. On the one hand, Nora is an uneducated, materialistic and impulsive woman. Kristine, on the other hand, is an independent and bold woman who had to work to save herself and her family. Nora is a dynamic character because her character develops. From a “little lark” (Ibsen, 2010, p. 43) who performs tricks for Torvald, she develops into an independently thinking woman who leaves her husband and children to find herself. Up to the end of the play, she seeks Torvald’s supervision to do little jobs like dance practice or selection of her ball dress. Kristine also has faced trials and tribulations in her life and she knows about the “hard world” (Ibsen, 2010, p. 14). She breaks the stereotypical mould that the society had fashioned for woman, that is to be docile and subservient objects of male attention. As Fatemeh Ghafourinia and Leila Baradaran Jamili write:

“Nora resists and rejects the domestic role and acts in opposition to the social conventions and morals. The problem portrayed in the play is about women’s rights, as human’s rights. It is about the need for every woman to find out herself and stand on her feet in order to recognize the truth about herself, her life and her society. Moreover, it is about the need of every woman for self-discovery and acting based on the truth even though that truth is opposed to the social acceptance and for fighting against social conventions in the search of the truth.” (2014, p. 428)

As N. Eakambaram quotes about Nora’s asserting her identity that “No appeal to books, religion, sanctity of family, or question of conscience can stop Nora from seeking her freedom and truth (2007, p. 5)”. As Torvald also fails in playing his role of a protective husband, Ibsen thinks that it was necessary to make the society aware of their limited capacity to play their roles. He wants to say that these roles have been created initially only for convenience, not for compulsion.



Thus, it can be said that rather than writing solely for women's rights, Ibsen wrote to free both men and women who were trapped in their gender roles during this period. He saw that there was need to revolt against the conventions and moral issues of society and he demanded justice and freedom for every human being and he wanted to inspire society towards individualism and free them from suppression.

To conclude, the author has shown gender specific roles in the form of Nora-Torvald and Kristine-Krogstad relationships and pinched them to his advantage to illustrate the difference between conditional and absolute love. The play deals with the difficulty of maintaining an individual personality – the feminine personality – within the confines of a stereotyped social-role. Thus, the play can be called a feminist one as it articulates the female voice in the play and it aims at a woman's struggle for assertion and identity.

### Chapter – 3

#### Representation of Woman Identity

##### in Robert Frost's *Home Burial*

This project aims at the common problems faced and experienced by woman when she had lost her newly born baby and also experienced death of the marriage due to treatment of husband. The wife in the poem is very depressed for the death of her child. Essentially it is not the error of the wife to misjudge her husband; it is the nature of a lady. Nora struggled his husband understand his emotions and also express his feelings about his child but she failed, she thought that his husband is emotionless and he has not any type of sorrow for his child. "If a funeral awaits Nora, surely it is the funeral of his individuality" (Milking, 69).

The title *Home Burial* specifies the death of the son and indicates the death of the relationship between the mother and father. This title also advocates both a home graveyard and a home buried in one-sided sorrow. The lady worries after a dreadful wisdom of self-alienation, as well as alienation from her environments. And, more than the corporeal solitude, man hurts from the aloneness inside.

This poem explains some rare moments of emotional discussion in a worried relationship among a rural husband and wife who had lost his new born baby. After the death of his child the woman is upset after holding sight of the child's grave over the window and more thus when her husband doesn't nearly know the reason of her sorrow. She efforts to leave the house; he persists her to stop, just for once, and then she share her sorrow with him to provide him a chance. According to his wife he doesn't recognize what it is he does that upsets her or why she should sorrow externally so long. She hates him totally for his self-control, what she realizes as his hard-heartedness. She exhausts some of her anger and hindrance, and he takes it, but the coldness between them was still there. She opens the door to leave, as he calls after her.

How important a role does gender play in this tragedy? Certainly it has some relevance. There are the husband's futile, abortive physical threats, as if he could physically persuade her into sharing her grief—but these are impulses of desperation.

And both husband and wife acknowledge that there are separate spheres of being and understanding. “Can’t a man speak of his own child he’s lost?” asks the husband. “I don’t know rightly whether any man can,” she replies. A little later he laments, “A man must partly give up being a man / with womenfolk.” He sees his taciturnity and his inability to say the appropriate thing as a masculine trait, and she seems to agree. (Yet she sees his quiet grave digging as nearly inhuman.) Additionally, it is fairly standard to assume that more outward emotion is permitted of women than of men—the tragedy of this poem might then be seen as an exacerbation of a pervasive inequality. Yet one enduring stereotype of gender distinctions is the man’s inability to read between the lines, his failure to apprehend the emotions underlying the literal meaning of the woman’s words. In this poem, husband and wife fail equally in this manner. A woman, perhaps, might be less likely to dig a grave to vent her grief, but she is just as likely to react to death by withdrawal or by immersion in quotidian tasks. The reader witnesses the breakdown of a marriage (the burial of a home, expressed in the title’s double entendre), but more basically, this is a breakdown of human communication.

Partly, that breakdown is due to the inescapable limits of any communication. Much of the literature of the twentieth century stems from an acknowledgement of these limits, from attempts to grapple with them and, paradoxically, express them. A great deal of Frost’s poetry deals with an essential loneliness, which is linked to the limits of empathy and the sense that some things are simply inexpressible.

Here I want quote some line criticizing the male folk.

*““You don’t know how to ask it.”*

....

*“You can’t because you don’t know how to speak.”*

While talking or speaking, husband never thinks about the situation and emotional mood of wife. Also never consider the importance of time. That she says he does not know asking manner and speaking manner. But women folk can talk and speak based on situation. A kind of empowering women society can be seen in this poem.

While wife looking emboss of the child's tomb in the morning, husband's questioning manner also not appreciable. "He said to gain time: "What is it you see? ... She let him look, sure that he wouldn't see, /Blind creature; and awhile he didn't see. /But at last he murmured, "Oh," and again, "Oh.""

Here, speaker just asks "what is it you see". Actually speaker knows very well about the scene. Still he asks about looking. If he has common sense he won't ask any such questions as the death just a day before. Speaker has not so much feeling as wife. Wife only know the feeling of the loss of child. So in this context these kinds of questions should be avoided. So according to Amy, the wife, male folks are blind creatures. They have external and internal blindness. They can't even see their wives and their feelings. Moreover, his reply also with careless manner "'Oh,' and again, 'Oh.'" *It was very pathetic reply of course.*

In the coming line, she admits that "*Two that don't love can't live together without them.*"

In this condition they can't live together. So she wants freedom an ultimate freedom from this negligence.

*"If you had any feelings, you that dug  
With your own hand—how could you?—his little grave;  
I saw you from that very window there,  
Making the gravel leap in air,  
Leap up, like that, like that, and land so lightly  
And roll back down the mound beside the hole.  
I thought, Who is that man? I didn't know you.  
And I crept down the stairs and up the stairs  
To look again, and still your spade kept lifting.  
Then you came in. I heard your rumbling voice  
Out in the kitchen, and I don't know why,*

*But I went near to see with my own eyes.  
You could sit there with stains on your shoes  
Of the fresh earth from your own baby's grave  
And talk about your everyday concerns."*

These above mentioned lines very vehemently criticizing the male folk. After the cremation he talks about everyday concerns not in the feeling of lost child. These lines also substantiate feelings of women stronger than the male. Latter she says...

*"Three foggy mornings and one rainy day  
Will rot the best birch fence a man can build.'  
Think of it, talk like that at such a time!"*

According to her, he was talking about everyday matters. Anyway in a nutshell we can say, this poem is strike against the male oriented society. More over the poem ends as Ibsen's *A Doll's House*, wife walking out from the Husband's Home. Actually they are seeking ultimate freedom from the male domination and approaching their own space and room of their own. But this escape won't be fruitful. Male folk will come back and take back them forcefully and he repeat the word "I will". That reminisces in the last line *"I'll follow and bring you back by force. I will"*

## Conclusion

Henrik Ibsen was a prominent poet and dramatist of nineteenth century. He wrote many plays for the social cause. *A Doll's House* is also one of his influential plays, in which he raised a voice in favour of women. He sought equality for men and women, which he subsequently presented in this play through the character of Nora Helmer. The paper aims to analyse the play on feminist grounds. In this play, Nora seeks individuality and autonomous selfhood, which she acquires on terms of breaking the shackles of gender roles of mother and wife.

If we go through the gist of the study based on *Home Burial* we will get a clear picture on the pathetic condition of women in the western part of the world. Suppression towards women in 20<sup>th</sup> century is no less even in America. Frost's poem clearly shows us feelings of woman named Amy neglected by her husband. Throughout the poem Amy was the embodiment of negligence.

As I have discussed in the last chapter, the poem "*Home Burial*" is about a husband and wife who have just lost their first-born son and have buried him in their back garden. It starts with the wife, "Amy" getting up in the morning and looks out the back window to see the grave sight. She immediately becomes depressed and looks down the stairway to where her husband is sitting. Her husband cannot figure out why she is all a sudden is so upset. Amy becomes very angry at the fact that her husband cannot even comfort her and tries to leave the house. Her husband then realizes the problem and begins to try and comfort Amy, but she is too upset at this point. Their marriage is at the point of being broken and they are dealing with the loss of their newborn son. Many people may look at this poem as a little feminist due to fact of showing how angry the wife gets with her husband. The poem shows the women getting angry with her husband and not showing husband getting upset at all. It seems as though he is trying to show that women are always "angry" but in reality anyone may be upset in the particular setting.

The poem tells that male folk never know the dealing mannerisms. He cannot understand the emotional domain of wife. He is blind to his surroundings. In the very last line, he shows his power over the wife and women telling "*I'll follow and bring*

*you back by force. I will—*”. Male folk not ready to surrender. He will use force with a ‘will’.

Both *The Dolls House* and *Home Burial* represent two sides of one coin. Both pieces ends in same nature, female character walk out. We cannot predict whether they are protagonist or not. They are just mere characters. If it is in the life they play the role of minor character. In Ibsen’s *The Dolls House*, Nora Helmer suffered a lot, but the husband never mind it. He always sticks on his view point. She has done all for the sake of her beloved husband. Normally husbands think that dignity only to them. But he should know dignity for all.

This project highlights the role of women in 19<sup>th</sup> century. They were merely dolls or puppets in the hands of males. In Robert Frost’s *Home Burial* the woman character Amy facing same situations. Their husband has no love towards child and wife. No feeling at time of the death of their child and never minding his wife.

More over this project highlights various similarities and dissimilarities in terms of themes and plot. Amy and Nora are the embodiment of suffering and their name became the symbol of suppressed also. Here both works ends in same level avoiding their husband in order to ultimate freedom.

The time and place of authors shows patriarchal system prevalent at that time all over the world irrespective of continents. Here America, Europe and Asia all are same. These authors devote their great effort to show their time’s gender problems. Similar authors also will be in the different parts of the world. Actually these kinds of authors are very much influenced by the movement of feminism. Now let us consider them at the fourth stage of feminist movement as feminist oriented male authors. Now let us say them in this way as Feminist-Feminine-Female-Male tradition writers. They are doing their best for the empowerment of women. Even today in this 21<sup>st</sup> century there are lot of writers, they are supporting women receiving energy from the Frost and Ibsen.

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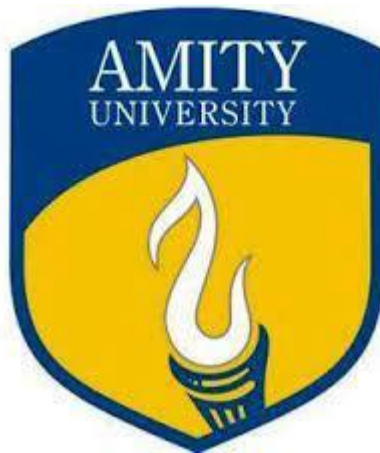
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**THE CHANGING ROLE OF WOMEN IN DISNEY'S PRINCESS  
MOVIES**

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## DECLARATION

I, AAYUSHI JAIN hereby declare that this project work entitled "THE CHANGING ROLE OF WOMEN ROLE IN DISNEY'S PRINCESS MOVIES" is a bona fide work carried out by me under the guidance of Prof. DR.Aditi

Ayushi Jain

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## **Introduction**

### **Chapter – 1**

WAVES OF FEMINISM

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ANALYSIS OF SNOW WHITE AND SEVEN DRAWFS

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## INTRODUCTION

The Walt Disney Company, commonly known as Disney is an American diversified multinational mass media and entertainment conglomerate headquartered at the Walt Disney Studios complex in Burbank, California .

Disney was originally founded on October 16, 1923, by brothers Walt and Roy O. Disney as the Disney Brothers Cartoon Studio; it also operated under the names The Walt Disney Studio and Walt Disney Productions before officially changing its name to The Walt Disney Company in 1986. The company established itself as a leader in the American animation industry before diversifying into live-action film production, television, and theme parks.

Since the 1980s, Disney has created and acquired corporate divisions in order to market more mature content than is typically associated with its flagship family-oriented brands. The company is known for its film studio division, The Walt Disney Studios, which includes Walt Disney Pictures, Walt Disney Animation Studios, Pixar, Marvel Studios, Lucas film, 20th Century Studios, and Searchlight Pictures. Disney's other main business units include divisions in television, broadcasting, streaming media, theme park resorts, consumer products, publishing, and international operations. Through these various segments, Disney owns and operates the ABC broadcast network; cable television networks such as Disney Channel, Freeform, FX, and National Geographic; publishing, merchandising, music, and theater divisions; direct-to-consumer streaming services such as Disney+, Hulu, ESPN+, and Hotstar; and Disney Parks, Experiences and Products, a group of 14 theme parks, resort hotels, and cruise lines around the world. Cartoon character Mickey Mouse, created in 1928 by Walt Disney and Ub Ewers, is one of the world's most recognizable characters and serves as the company's official mascot .

Representations of women in Disney princess animations not only reveal norms of romanticized passivity and subservience, but strengthen them within contemporary

society alongside superficial standards for women's beauty. The standards manipulate a young woman at her most susceptible time, consciously or not, into regarding her body under a solely sexualized lens. Such manipulation connects to problems present in all cultures—sexual and domestic abuse, harassment, and the silencing of women's opinions within the home, schools, and the workplace. To counteract the pressures on society's youth to be little more than objects of a man's desire, Disney must deemphasize superficial pictures of women and reshape them to be passionate, courageous role models that can control their unique destinies. Saviors and adherence to stereotypes of a lady should not be preconditions for any princess's success. Moreover, a woman of color should be portrayed in a way that both respects and is true to her culture. Disney should then welcome more women, along with people of color, to shape the princess movies' creative paths as writers, directors, and producers. Upon such actions, the animations can truly serve as positive cultural powers and capture the complexity of a woman's story within years to come.

Though Disney's princesses have been shaped by stereotypes since the time of classic releases, there stands precious space for change. The passage of time, and successively the advocacy of feminist movements, has mirrored a steady development in the princesses' characterizations. Storylines have in some respects stretched beyond domesticity, beyond a central romance, and beyond paralyzed damsels in distress. Modern Disney movies released within the future can then hopefully continue to parallel a rising trajectory of feminism, so that female characters are represented in ways that are both truthful and rich

What makes Disney films so engaging is the feeling that the fantasies are straightforwardly pertinent to the crowd. They cover a wide range of themes, from force and wizardry over home life and guidelines of female excellence to adore and fellowship, which open the observer freedoms to recognize. In the accompanying the part of ladies is in the focal point of the investigation. As each film is a result of the time it was created in and "reflect the assorted perspectives on society and self .

In this Dissertation I have included For the first wave which covers the 1930s to 1950s Snow White and the Seven Dwarfs is examined to act as an illustration for portrayal of ladies and young ladies during these many years. Tangled is picked to reveal how ladies are described during the second wave of Disney princess motion pictures during the 90s. The most recent Disney princess film Frozen will fill in to act as an illustration for the current period .

## CHAPTER 1

### 4 waves of feminism

The first wave of feminism took place in the late nineteenth and early twentieth centuries, emerging out of an environment of urban industrialism and liberal, socialist politics. The goal of this wave was to open up opportunities for women, with a focus on suffrage. The wave formally began at the Seneca Falls Convention in 1848 when three hundred men and women rallied to the cause of equality for women. Elizabeth Cady Stanton (d.1902) drafted the Seneca Falls Declaration outlining the new movement's ideology and political strategies.

In its early stages, feminism was interrelated with the temperance and abolitionist movements and gave voice to now-famous activists like the African-American Sojourner Truth (d. 1883), who demanded: "Ain't I a woman?" Victorian America saw women acting in very "un-ladylike" ways (public speaking, demonstrating, stints in jail), which challenged the "cult of domesticity." Discussions about the vote and women's participation in politics led to an examination of the differences between men and women as they were then viewed. Some claimed that women

were morally superior to men, and so their presence in the civic sphere would improve public behavior and the political process.

The second wave began in the 1960s and continued into the 90s. This wave unfolded in the context of the anti-war and civil rights movements and the growing self-consciousness of a variety of minority groups around the world. The New Left was on the rise, and the voice of the second wave was increasingly radical. In this phase, sexuality and reproductive rights were dominant issues, and much of the movement's energy was focused on passing the Equal Rights Amendment to the Constitution guaranteeing social equality regardless of sex.

This phase began with protests against the Miss America pageant in Atlantic City in 1968 and 1969. Feminists parodied what they held to be a degrading "cattle parade" that reduced women to objects of beauty dominated by a patriarchy that sought to keep them in the home or in dull, low-paying jobs. The radical New York group called the Redstockings staged a counter pageant in which they crowned a sheep as Miss America and threw "oppressive" feminine artifacts such as bras, girdles, high-heels, makeup and false eyelashes into the trashcan.

Because the second wave of feminism found voice amid so many other social movements, it was easily marginalized and viewed as less pressing than, for example, Black Power or efforts to end the war in Vietnam. Feminists reacted by forming women-only organizations (such as NOW) and "consciousness raising" groups. In publications like "The BITCH Manifesto" and "Sisterhood is Powerful," feminists advocated for their place in the sun. The second wave was increasingly theoretical, based on a fusion of neo-Marxism and psycho-analytical theory, and began to associate the subjugation of women with broader critiques of patriarchy, capitalism, normative heterosexuality, and the woman's role as wife and mother. Sex and gender were differentiated—the former being biological, and the later a social construct that varies culture-to-culture and over time.

Whereas the first wave of feminism was generally propelled by middle class, Western, cisgender, white women, the second phase drew in women of color and developing nations, seeking sisterhood and solidarity, claiming "Women's struggle is class struggle." Feminists spoke of women as a social class and coined phrases such as "the personal is political" and "identity politics" in an effort to demonstrate that race, class, and gender oppression are all related. They initiated a concentrated effort to rid society top-to-bottom of sexism, from children's cartoons to the highest levels of government.

One of the strains of this complex and diverse "wave" was the development of women-only spaces and the notion that women working together create a special



dynamic that is not possible in mixed-groups, which would ultimately work for the betterment of the entire planet. Women, due whether to their long "subjugation" or to their biology, were thought by some to be more humane, collaborative, inclusive, peaceful, nurturing, democratic, and holistic in their approach to problem solving than men. The term eco-feminism was coined to capture the sense that because of their biological connection to earth and lunar cycles, women were natural advocates of environmentalism.

The third wave of feminism began in the mid-90's and was informed by post-colonial and post-modern thinking. In this phase many constructs were destabilized, including the notions of "universal womanhood," body, gender, sexuality and heteronormativity. An aspect of third wave feminism that mystified the mothers of the earlier feminist movement was the readoption by young feminists of the very lip-stick, high-heels, and cleavage proudly exposed by low cut necklines that the first two phases of the movement identified with male oppression. Pinkfloor expressed this new position when she said that it's possible to have a push-up bra and a brain at the same time.

The "grrls" of the third wave stepped onto the stage as strong and empowered, eschewing victimization and defining feminine beauty for themselves as subjects, not as objects of a sexist patriarchy. They developed a rhetoric of mimicry, which appropriated derogatory terms like "slut" and "bitch" in order to subvert sexist culture and deprive it of verbal weapons. The web is an important tool of "girlie feminism." E-zines have provided "cybergrrls" and "netgrrls" another kind of women-only space. At the same time — rife with the irony of third-wave feminism because cyberspace is disembodied — it permits all users the opportunity to cross gender boundaries, and so the very notion of gender has been unbalanced in a way that encourages experimentation and creative thought.

This is in keeping with the third wave's celebration of ambiguity and refusal to think in terms of "us-them." Most third-wavers refuse to identify as "feminists" and reject the word that they find limiting and exclusionary. Grrl-feminism tends to be global, multi-cultural, and it shuns simple answers or artificial categories of identity, gender, and sexuality. Its transversal politics means that differences such as those of ethnicity, class, sexual orientation, etc. are celebrated and recognized as dynamic, situational, and provisional. Reality is conceived not so much in terms of fixed structures and power relations, but in terms of performance within contingencies. Third wave feminism breaks boundaries.

The fourth wave of feminism is still a captivating silhouette. A writer for *Elle Magazine* recently interviewed me about the waves of feminism and asked if the second and third waves may have "failed or dialed down" because the social and

economic gains had been mostly sparkle, little substance, and whether at some point women substituted equal rights for career and the atomic self. I replied that the second wave of feminism ought not be characterized as having failed, nor was glitter all that it generated. Quite the contrary; many goals of the second wave were met: more women in positions of leadership in higher education, business and politics; abortion rights; access to the pill that increased women's control over their bodies; more expression and acceptance of female sexuality; general public awareness of the concept of and need for the "rights of women" (though never fully achieved); a solid academic field in feminism, gender and sexuality studies; greater access to education; organizations and legislation for the protection of battered women; women's support groups and organizations (like NOW and AAUW); an industry in the publication of books by and about women/feminism; public forums for the discussion of women's rights; and a societal discourse at the popular level about women's suppression, efforts for reform, and a critique of patriarchy. So, in a sense, if the second wave seemed to have "dialed down," the lull was in many ways due more to the success of the movement than to any ineffectiveness. In addition to the sense that many women's needs had been met, feminism's perceived silence in the 1990s was a response to the successful backlash campaign by the conservative press and media, especially against the word feminism and its purported association with male-bashing and extremism.

However, the second wave only quieted down in the public forum; it did not disappear but retreated into the academic world where it is alive and well—incubating in the academy. Women's centers and women's/gender studies have become a staple of virtually all universities and most colleges in the US and Canada (and in many other nations around the world). Scholarship on women's studies, feminist studies, masculinity studies, and queer studies is prolific, institutionalized, and thriving in virtually all scholarly fields, including the sciences. Academic majors and minors in women's, feminist, masculinity and queer studies have produced thousands of students with degrees in the subjects. However, generally those programs have generated theorists rather than activists.

Returning to the question the *Elle Magazine* columnist asked about the third wave and the success or failure of its goals. It is hard to talk about the aims of the third wave because a characteristic of that wave is the rejection of communal, standardized objectives. The third wave does not acknowledge a collective "movement" and does not define itself as a group with common grievances. Third wave women and men are concerned about equal rights, but tend to think the genders have achieved parity or that society is well on its way to delivering it to them. The third wave pushed back against their "mothers" (with grudging gratitude) the way children push away from their parents in order to achieve much

needed independence. This wave supports equal rights, but does not have a term like feminism to articulate that notion. For third wavers, struggles are more individual: “We don’t need feminism anymore.”

But the times are changing, and a fourth wave is in the air. A few months ago, a high school student approached one of the staff of the [Center for Gender Equity](#) at Pacific University and revealed in a somewhat confessional tone, “I think I’m a feminist!” It was like she was coming out of the closet. Well, perhaps that is the way to view the fourth wave of feminism.

The aims of the second feminist movement were never cemented to the extent that they could survive the complacency of third wavers. The fourth wave of feminism is emerging because (mostly) young women and men realize that the third wave is either overly optimistic or hampered by blinders. Feminism is now moving from the academy and back into the realm of public discourse. Issues that were central to the earliest phases of the women’s movement are receiving national and international attention by mainstream press and politicians: problems like sexual abuse, rape, violence against women, unequal pay, slut-shaming, the pressure on women to conform to a single and unrealistic body-type and the realization that gains in female representation in politics and business, for example, are very slight. It is no longer considered “extreme,” nor is it considered the purview of rarified intellectuals to talk about societal abuse of women, rape on college campus, Title IX, homo and transphobia, unfair pay and work conditions, and the fact that the US has one of the worst records for legally-mandated parental leave and maternity benefits in the world.

Some people who wish to ride this new fourth wave have trouble with the word “feminism,” not just because of its older connotations of radicalism, but because the word feels like it is underpinned by assumptions of a gender binary and an exclusionary subtext: “for women only.” Many fourth wavers who are completely on-board with the movement’s tenants find the term “feminism” sticking in their craws and worry that it is hard to get their message out with a label that raises hackles for a broader audience. Yet the word is winning the day. The generation now coming of age sees that we face serious problems because of the way society genders and is gendered, and we need a strong “in-your-face” word to combat those problems. Feminism no longer just refers to the struggles of women; it is a clarion call for gender equity.

The emerging fourth wavers are not just reincarnations of their second wave grandmothers; they bring to the discussion important perspectives taught by third wave feminism. They speak in terms of intersectionality whereby women’s suppression can only fully be understood in a context of the marginalization of

other groups and genders—feminism is part of a larger consciousness of oppression along with racism, ageism, classism, ableism, and sexual orientation (no “ism” to go with that). Among the third wave’s bequests is the importance of inclusion, an acceptance of the sexualized human body as non-threatening, and the role the internet can play in gender-bending and leveling hierarchies. Part of the reason a fourth wave can emerge is because these millennials’ articulation of themselves as “feminists” is their own: not a hand-me-down from grandma. The beauty of the fourth wave is that there is a place in it for all –together. The academic and theoretical apparatus is extensive and well-honed in the academy, ready to support a new broad-based activism in the home, in the workplace, in the sphere of social media, and in the streets.

At this point we are still not sure how feminism will mutate. Will the fourth wave fully materialize and in what direction? There have always been many feminisms in the movement, not just one ideology, and there have always been tensions, points and counter-points. The political, social and intellectual feminist movements have always been chaotic, multitalented, and disconcerting; and let's hope they continue to be so; it's a sign that they are thriving

## Chapter 2

### Analysis of Snow White And Seven Dwarfs

The first Disney princess was Snow White who appeared in 1937 in the production of *Snow White and the Seven Dwarfs* which was an adoption of the Grimm Brothers’ fairy tale. Jack Zips reckons that Walt Disney changed the story to suit his tastes and believes and “cast a spell over this German tale and transformed it into something peculiarly American” .Consequently one can proceed on the

assumption that also the role of women is adapted to the American life during the 30s.

Snow White a lonely princess living with her stepmother, a vain Queen. The Queen worries that Snow White will be more beautiful than her, so she forces Snow White to work as a scullery maid and asks her Magic Mirror daily "who is the fairest one of all." For years the mirror always answers that the Queen is, pleasing her.

One day, the Magic Mirror informs the Queen that Snow White is now "the fairest" in the land; on that same day, Snow White meets and falls in love with a prince who overhears her singing. The jealous Queen orders her Huntsman to take Snow White into the forest and kill her. She further demands that the huntsman return with Snow White's heart in a jeweled box as proof of the deed. However, the Huntsman cannot bring himself to kill Snow White. He tearfully begs for her forgiveness, revealing the Queen wants her dead and urging her to flee into the woods and never look back.

Lost and frightened, the princess is befriended by woodland creatures who lead her to a cottage deep in the woods. Finding seven small chairs in the cottage's dining room, Snow White assumes the cottage is the untidy home of seven orphaned children. Actually, the cottage belongs to seven adult dwarfs named Doc, Grumpy, Happy, Sleepy, Bashful, Sneezzy, and Dopey, who work in a nearby mine. Returning home, they are alarmed to find their cottage clean, and suspect that an intruder has invaded their home. The dwarfs find Snow White upstairs, asleep across three of their beds. Snow White awakes to find the dwarfs at her bedside and introduces herself, and all of the dwarfs eventually welcome her into their home after she offers to clean and cook for them. Snow White keeps house for the dwarfs while they mine for jewels during the day, and at night they all sing, play music, and dance.

Meanwhile, the Queen discovers Snow White is alive when the mirror again answers that Snow White is the fairest in the land, and tells her that the heart in the box is that of a pig. Using a potion to disguise herself as an old hag, the Queen creates a poisoned apple that will put whoever eats it into the "Sleeping Death". She learns the curse can be broken by "love's first kiss," but is certain Snow White will be buried alive before this can happen. The Queen goes to the cottage while the dwarfs are away, but the animals attack her, then rush off to find the dwarfs. Faking heart trouble, the Queen tricks Snow White into bringing her into the cottage to rest. The Queen fools Snow White into biting into the poisoned apple under the pretense that it is a magic apple that grants wishes. As Snow White falls asleep, the Queen proclaims that she is now the fairest of the land. The dwarfs

return with the animals as the Queen leaves the cottage, and give chase, trapping her on a cliff. She tries to roll a boulder onto them, but lightning strikes the cliff before she can do so, causing her to fall to her death.

The dwarfs return to their cottage and find Snow White seemingly dead, being kept in a deathlike slumber by the poison. Unwilling to bury her out of sight in the ground, they instead place her in a glass coffin trimmed with gold in a clearing in the forest. Together with the woodland creatures, they keep watch over her. A year later, the prince learns of her eternal sleep and visits her coffin. Saddened by her apparent death, he kisses her, which breaks the spell and awakens her. The dwarfs and animals all rejoice as the Prince takes Snow White to his castle.

There are only two women appearing in the fairy tale. In the center of the story is the passive young virgin Snow White who is in a conflict with her evil mature stepmother, the queen. Sandra Gilbert and Susan Gubar state in their book *The Madwoman in the Attic* that “the film follows the classic sexist narrative about the framing of women’s lives through a male discourse. Such male framing drives women to frustration and some women to the point of madness”. This framing is visualized by the prince who appears at the beginning and at the end of the story as the fulfillment of Snow White’s dreams. Both women are competing for male approval. The wicked queen can’t stand not to be the most beautiful in the country and also Snow White prays later in the story for Grumpy to like her.

Beauty and the looks play in general a substantial role throughout the story. The prince and Snow White for example fall in love from the moment they first set eyes on each other, without having spoken a word. When the prince wants to talk to her she is so shocked that she runs into the castle and only appears looking down from the balcony and sending a dove to kiss him. The whole scene reminds the spectator of Romeo and Juliet’s balcony scene and their desperate struggle for being united despite the conflict of their families which means in Snow White’s case despite the disapproval of her stepmother. What is getting obvious right from the start with the mirror scene and the love at first sight is that a women’s appearance is valued more than her intellect. There is no scene which shows Snow White is able to read. The observer knows on the contrary that the evil queen can read, as she is doing the potion to poison the apple. This is the only time books play a role in the story, which suggests, that reading is something good girls don’t need, as it is used for evil purposes. The importance of beauty for the female characters can be found in *Sleeping Beauty* too, because it is the first gift little baby Aurora gets from her fairy godmothers.

The qualities that depict the heroine Snow White are extremely conservative. Working with Barbara Welter's essay *The Cult of True Womanhood: 1820 – 1860*, one can easily see how Snow White is the perfect representative of the four cardinal virtues. Welter states that a woman "was the hostage in the home" which is perfectly symbolized by the very beginning of the story when the heroine is scrubbing the floor of her own castle. "The attributes of True Womanhood, by which a woman judged herself and was judged by her husband, her neighbors and society could be divided into four cardinal virtues – piety, purity, submissiveness and domesticity." Walt Disney shows her piety for example by letting Snow White kneel in front of the bed praying before going to sleep, trusting in God to turn everything to the best. Her purity is for instance symbolized by the way she encounters the prince. She is too shy to talk to him when they are standing right next to each other at the well and runs away instead, to bring physical distance between them. Moreover her name Snow White and the white dove she sends to kiss the prince suggest purity as the color white symbolizes innocence. Her submissiveness gets obvious with all characters she meets and also from her physical appearance, the ladylike and gentle way she moves and her soft and kind voice. It is apparent at the start when she is working as a maid for her stepmother and also when she offers the dwarfs to care for their home in return for living with them. It is symbolized in the last scene again, when the prince is carrying her on his hands to his horse and leading her to his castle, like a trophy he won, without even asking what she actually wants. It is self-evident that all a woman could wish for is falling in the arms of a prince, as one can also observe in *Cinderella*.

The most dominant virtue which can be found in Snow White is domesticity. Her character is introduced while working and when she comes to the house of the seven dwarfs the first thing she notices is the dirt and dust everywhere. Consequently she starts cleaning and washing with the help of the animals, "turning the dwarfs' cottage into a nice little middle-class suburban habitation" Her first thought is that children must live there without their mother, as the mother is connected with household, order and cleanliness. Thinking of the father in that context wouldn't even occur to her, because "the true woman's place was unquestionably by her own fireside – as daughter, sister, but most of all as wife and mother" (Welter 162). It is notable how cheerful and merry she is while cleaning, as if this is what truly suffuses her. What is also important to point out is that as soon as she is allowed by the dwarfs to stay in their cottage, she sets the rules for everything that happens inside their home, for example when they have to wash themselves before dinner. This shows that the woman's sphere is inside the house, while the men go out to work.

Snow White is completely helpless when she is alone in the woods. She is so afraid and horrified that even the trees appear to be alive and going after her. This sends the message that a woman is not fit for the dangerous world outside, but belongs to a warm and cozy fireside, where a husband is looking after her. Consequently what Snow White, as well as Aurora and Cinderella, are longing for is a handsome prince. This is emphasized by Snow White's song "I'm wishing for the one I love to find me today". In this sentence her passivity is stressed. She is not the one wanting to go out, experience something and find herself a lover, but the prince should come and find her. Good women are passive – in contrast to evil women who get active to fulfill their selfish desires. The dwarfs are at one point describing how the perfect prince should be like: strong, handsome, big and tall. Again intelligence is not a desirable quality. Furthermore the progress of falling in love does not take place. It is depicted as the most natural thing on earth that if the princess meets the prince they are made for each other and they will live happily ever after. This is exactly what happens to Aurora and Cinderella and their princes, too. Marriage is their destiny and fulfilment of their dreams. It is nothing anyone would ever question.

To sum up women of the first wave of Disney princesses, are either depicted as pure, innocent virgins or evil mature witches. The person the viewer identifies with most easily is the beautiful princess, who is depicted lovely but helpless and naïve. The princess' character is one-dimensional, flat and passive without any form of complexity or conflict within them. Their passiveness is set in contrast to the male characters who are active, like the prince in *Snow White* who is searching for his princess and the dwarfs who are hardworking and try to rescue her .



## CHAPTER 3

### ANALYSIS OF TANGLED

Tangled (2010) is a feminist retelling of The Grimm Brothers' Rapunzel. The concept of Feminism is nothing new and a lot of critics have defined it differently. The original fairytale was about Rapunzel's being a typical damsel in distress, who needs to be rescued by a hero, Disney, with its Tangled introduces somewhat an aspiring and independent Rapunzel. She is not willing to spend her whole life in a tower, neither is she interested in eloping with the prince charming, rather she is ambitious to see the floating lanterns and the life outside the tower. Grimm's Rapunzel is a typical heroine of the fairytale and . Like Cinderella and Snow White, she is not rebellious at all. She never tries to change her situation and submissively accepts evil witch's cruel and degrading treatment. The story just focuses on Rapunzel's physical appearance as the "most beautiful child under the sun", who has very long hair "fine as spun gold" and a "sweet voice" (Grimm 2004, ). However, Rapunzel in Tangled is intellectual, brave, rebellious, and clever. She loves adventures and is very curious to see the world especially the floating lights. She asks Mother Gothel for permission, but she refuses. So unlike the Grimm's heroine, she uses her brain and makes a smart deal with Flynn Rider who accidentally comes in the tower after stealing the tiara from Royal Palace. She tells him that he can have his tiara back if only he takes her to see the lights. She even stands up to Mother Gothel when she realizes that she is the lost princess. She holds Mother Gothel's wrist and tells her that, "I'll never let you use my hair again" and at another time, "For every minute of the rest of my life I will fight"

Moreover, it's her bravery and ambition that ultimately leads her towards her true identity and real parents. If only objects that can neither think nor act wisely. For instance, In Grimm's Rapunzel, prince was attracted to Rapunzel because of her sweet voice and then she, like all other heroines, managed to impress the prince from her striking beauty. However, these sexist attitudes, disempowerment of women, and gender stereotypes are disrupted in Tangled. Instead of getting married, the female protagonist wants to pursue her dreams. It is also important to note that she was not interested in Flynn Rider in the beginning and her main purpose was not to find a man of her dreams but to see the floating lights. That's why Flynn's good looks, his sense of humor, and his fighting talents could not impress Rapunzel. Even her relationship with Flynn Rider is not the centre of the plot rather, her quest for her true identity and her dreams are more emphasized in the film. She loves reading, painting, baking, pottery, candle making and singing. Her passion for painting is obvious by on the walls inside the tower unlike the Grimm Brothers' Rapunzel who just sings to pass the time. Besides, Rapunzel's hair in Tangled is not just the sign of her beauty but it also offers protection thus creating the difference from Grimm's Rapunzel, where it serves only one purpose and that is to climb up the tower. "Tangled emphasizes that the protagonist is not Rapunzel herself but instead the story of her "tangled" hair. Because tangled hair serves as the film's most unique facet and remains the strongest signifier linking it to the tale". Rapunzel uses her hair as an instrument of self-defense and ties a stranger (Flynn Rider) up with her hair, when he intrudes into the tower in the start of the film. She uses it as a swing and a rope many times to help Flynn Rider and herself later on in the film. It is the hair that is finally used as a wire by Rapunzel's pet Pascal to throw the antagonist out of the tower. Though Rapunzel ends up with short hair in the film yet, it can be seen as a strong point as "women with shorter hair are often perceived as more masculine" Apart from her hair, she constantly uses frying pan as a weapon. When Flynn Rider climbs up into the tower for the first time, Rapunzel inquires him with her frying pan and knocks him unconscious with it. With this use of frying pan, she also makes a mocking gesture towards household chores of women and breaks the stereotype of domesticity. Whereas sword is usually considered as a masculine weapon, frying pan becomes a feminine weapon in the film. Even the frying pan replaces the importance of sword when Flynn Rider admits its values and knocks many guards with the frying pan, saying, "Oh mama, I've got to get me one of these" (Greno and Howard 2010). Furthermore, the new male army replaces the swords with frying pans at the end of the film. Rapunzel in Tangled breaks the stereotype of typical gender roles and performs many heroic acts. Whereas Grimm's Rapunzel is helpless and waits for others, especially a prince to save her, Tangled's Rapunzel reverses the gender role and saves the male protagonist all the time. She not only helps the male

protagonist in escaping from Royal guards and heals his wound but also saves his life at the end of the film. When Mother Gothel stabs Flynn Rider, he dies. Rapunzel's tear that possesses the healing power falls on Flynn and resurrects him. Rapunzel not only saves Flynn's life but also makes him a prince by marrying him. Rapunzel in Tangled breaks the stereotype of typical gender roles and performs many heroic acts. Whereas Grimm's Rapunzel is helpless and waits for others, especially a prince to save her, Tangled's Rapunzel reverses the gender role and Mubeen Khalid- saves the male protagonist all the time. She not only helps the male protagonist in escaping from Royal guards and heals his wound but also saves his life at the end of the film. When Mother Gothel stabs Flynn Rider, he dies. Rapunzel's tear that possesses the healing power falls on Flynn and resurrects him. Rapunzel not only saves Flynn's life but also makes him a prince by marrying him. It is important to note that the stereotype of masculinity is challenged in Tangled when men show feminine qualities like the King cries, the male protagonist sacrifices for the female protagonist, and males show concern regarding looks and beauty. At the eighteen birthday of Rapunzel, the king is shown crying as he remembers his lost daughter while his wife comforts him. The King shows an emotional and soft side which is usually associated with women and the Queen is the one who remains strong and controls her emotions. So the film reverses the gender roles and emphasizes that men can be emotional too. Moreover, the tough looking thugs in the film are not as masculine as they look. They have tough bodies but weak hearts. Unlike other fairy tales where only heroine ends up at self sacrifice, the ending of Tangled suggests that sacrifice is not only women's concern but men can be sacrificing too. The idea of the beauty also reverses in Tangled.

## CHAPTER 4

### ANALYSIS OF FROZEN

Princess Elsa of Arendelle possesses magical powers that allow her to control and create ice and snow, often using them to play with her younger sister, Anna. After Elsa accidentally injures Anna with her magic, their parents, the King and Queen, take both siblings to a colony of trolls led by Grand Pabbie. He heals Anna but alters her memories so that she forgets about Elsa's magic. Grand Pabbie warns Elsa that she must learn to control her powers and that fear will be her greatest enemy. The King and Queen isolate both sisters within the castle, closing the castle gates to their subjects. To protect her sister from her increasingly unpredictable powers, Elsa ceases all contact with Anna, creating a rift between them. When the sisters are teenagers, their parents are lost at sea during a storm.

Following her 21st birthday, Elsa is to be crowned queen of Arendelle. She is afraid that the kingdom's citizens might find out about her powers and fear her. The castle gates open to the public and visiting dignitaries for the first time in years. Among them are the scheming Duke of Weselton and the dashing Prince Hans of the Southern Isles, with whom Anna falls in love at first sight. Elsa's coronation takes place without incident, but she remains distant from Anna. Anna and Hans develop a romantic connection during the coronation festivities,

and he impulsively proposes to her, but Elsa objects when they seek her blessing. Hurt and confused, Anna protests, begging Elsa to explain her fear and isolation. The emotional strain causes Elsa to accidentally unleash her powers before the court. Branded a monster by the Duke, Elsa flees to the North Mountain, where she finally acknowledges her powers, building an ice palace to live a hermit life. In the process, her magic unintentionally engulfs Arendelle in an eternal winter.

Anna ventures out to find Elsa and end the winter, leaving Hans in command. She gets lost, collecting supplies at Wandering Oaken's shop. She meets an iceman named [Kristoff](#) and his [reindeer](#), Sven, convincing them to take her to the mountains. An attack by wolves leads to Kristoff's sleigh being destroyed. When Anna's horse returns to Arendelle without her, Hans sets out to find Anna and Elsa, accompanied by the Duke's minions, who have secret orders to kill Elsa. Reaching the ice palace, Anna meets Elsa. When Anna reveals what has become of Arendelle, a horrified Elsa confesses she does not know how to undo her magic. Her fear causes her powers to manifest themselves once more, and she accidentally freezes Anna's heart, seriously injuring her. Elsa then creates a giant snow monster named Marshmallow, who chases Anna and Kristoff away. Realizing the effects of Elsa's spell on Anna, Kristoff takes her to the trolls, his adoptive family. Grand Pabbie reveals that Anna will freeze solid unless "an act of true love" reverses the spell.

Kristoff races Anna back home so Hans can give her true love's kiss. Hans and his men reach Elsa's palace, defeating Marshmallow and capturing Elsa. Anna is delivered to Hans, but rather than kissing her, Hans instead reveals that he has actually been plotting to seize the throne of Arendelle by eliminating both sisters. Hans locks Anna in a room to die and then manipulates the dignitaries into believing that Elsa killed her, but not before they were married. He orders the queen's execution, only to discover she has escaped her detention cell. Anna is freed by Olaf, her childhood talking snowman companion, and they venture into the blizzard outside to meet Kristoff, who Olaf has revealed is in love with her. Hans confronts Elsa outside, claiming that she killed Anna, causing Elsa to break down and abruptly stop the storm. Anna spots Hans about to kill Elsa; she leaps in the way and freezes solid, stopping Hans. Devastated, Elsa hugs and mourns over her sister, who thaws out, her heroism constituting "an act of true love".

Realizing that love is the key to controlling her magic, Elsa ends the winter. Hans is arrested and exiled from the kingdom for his treason and attempted assassination, while the Duke's trade links with Arendelle are cut off. Anna gives Kristoff a new sleigh and the two kiss. The sisters are reunited, and Elsa promises never to lock the castle gates again.

In a post-credits scene Marshmallow finds Elsa's discarded crown. Marshmallow places the crown on top of its head and smiles.

According to the first argument Disney is mocking its earlier versions of princess stories by portraying the idea of falling in love at first sight as foolish especially since Hans turns out to be a scheming prince. But is the heterosexual romance trope missing? Certainly not. Most of the movie revolves around Anna and Kristoff's relationship, and we do see it culminate in a kiss. Further, it seems that Anna and Kristoff haven't known each other for more than two days! Thus, Anna and Kristoff's relationship certainly falls within Disney's previous versions of romance.

The next argument is framed around Elsa, who is seen as a powerful and independent woman who learns to love her power instead of concealing it. Yet, her storyline undermines that message. For instance, we see that once Elsa goes into exile, she unleashes her power, which is symbolized by the fantastic ice palace she builds for herself. However, we see shortly after, that her power and independence start to turn her evil. This is evident when she nearly murders two men—by almost impaling one, and trying to push another off the mountain, and when she sends a snow monster after Anna. It is only when she returns to her village and uses her powers for people's entertainment (by building an ice rink), that she is in fact accepted by people. This is a version of femininity that is soft, safe and selfless; it is about pleasing and nurturing people, and not about building monuments that celebrate one's power.

The final set of arguments for the progressiveness of *Frozen* center on Anna. Anna is adventurous and brave. However, Anna is never supposed to be taken seriously by us. She seems adventurous because she doesn't seem to know any better, not because she is a capable young woman. The comic relief most often comes from her being child-like, and not physically capable. For instance:

- When Anna asks Kristoff to take her up the mountain, he says, “we leave at dawn, and you forgot the carrots for Sven”. Anna responds by throwing the bag of carrots at him followed by an “Oops. Sorry, sorry, I’m sorry... I didn’t” and then with an exaggerated attempt at authority, she says in a deeper voice, “We leave now. Right now”. After this she rushes out of the barn and heaves a sigh of relief. We are clearly not supposed to take her authority seriously or assume that she is actually in charge. She is putting on

an act. An act that does not last very long as the viewer is quickly let in on the secret seconds after she stands up to Kristoff.

- Later again when Anna attempts to climb the mountain on her own, what follows is a mockery of Anna's abilities. She *thinks* she can climb the mountain on her own, but clearly does not have the skills to do so and the viewers are supposed to laugh along with Kristoff at Anna's comical attempt.

Another way that Disney minimizes Anna's bravery and ingenuity, is by making her appear helpless, and reasserting Kristoff's control, immediately after Anna has accomplished something great. For example:

- Anna saves Kristoff from the wolves when he falls out of the sleigh. However, as soon as Kristoff is back on the sleigh, and they are about to go off the edge of the mountain, she tells Sven, the reindeer, " get ready to jump Sven..." Kristoff responds: "You don't tell him what to do. I do." He then picks Anna up and throws her onto the reindeer, who jumps across the ravine at Kristoff's bidding, and everybody is saved. After this scene, things go downhill (no pun intended) fast. Anna needs Kristoff to lead her to the top of the mountain because it is not a journey that she can undertake alone. As we see Anna wandering helplessly in circles in the background, Kristoff says: "she'll die on her own", and decides to help her.
- When Anna and Kristoff are being chased by the snow monster, and are hanging by a rope from the edge of the mountain, Anna saves them both by cutting off the rope, and falling several feet below on a bed of snow. This could have been a great opportunity for Disney to show that women can, in fact, save the day. However, Kristoff is unconscious at this point – had he been conscious, we can assume that *he* would have saved the day. Once they fall down and Kristoff gains consciousness again, Anna reverts to a helpless woman once more as she needs to be dug out of the snow by Kristoff.

As is clear from the discussion above, every time Disney takes a step towards showing Anna as an independent, strong woman, it immediately takes a step back (or two) in the next sequence of events by depicting her as an incapable woman who needs Kristoff to rescue her. By now it should be clear that Kristoff embodies a rugged masculinity very much in line with dominant ideals—white, powerful, independent, and physically strong. In many ways Kristoff is reminiscent of the beast from Disney's *Beauty and the Beast* – physically overpowering, crude, rough (metaphorically and physically), with a softer, gentler, kinder side. But as Susan Bordo points out ([here](#)) the two sides, gentleman and beast, are supposed to co-

exist and it is that combination of beast *and* gentleman that makes for a “real” man in Disney’s eyes.

Alas, *Frozen* can only be described as a lukewarm attempt by Disney at showing empowered women. Disney’s version of womanhood as embodied in Elsa and Anna, is one that does not challenge dominant ideals of femininity. The two lead characters retain traits that are considered essential for “doing” femininity correctly—they are not aggressive; they must learn to put others first and be selfless; and they must do it all while looking beautiful. Queen Elsa is approached by some viewers as a queer or gay character, not only because she doesn’t engage in a romantic relationship in the film, but also because she is forced by her parents to suppress and hide the power that she is born with. Although the movie implies that her parents desperately try to conceal Elsa’s powers because of the danger that they impose to herself and to others, this does not justify the degree to which they prevent Elsa from having any human contact whatsoever.

Furthermore, the fact that Elsa’s parents view suppression and isolation as solutions further emphasizes notions of the infamous queer closet rather than assisting Elsa in learning how to hone her powers, they teach her how to “conceal, not feel.”

The writer thinks it’s also worthy to point out that Elsa’s treatment is also creepily reminiscent of practices that take place during the process of gay conversion therapy, in which subjects are conditioned through meditative and repetitive processes to suppress certain urges and desires that occur naturally.<sup>4</sup>

After Elsa’s parents die, Elsa is expected to take over the crown. Although she tries to conceal her powers during her coronation ceremony – Anna’s provocation leads her to create ice in front of all the guests at the ceremony, inadvertently leading her to —come out! in front of the entire kingdom.

Elsa’s so-called failure to suppress her powers may have been a catalyst for many negative events; however, this failure influences her to escape the confines of the castle to let her non-normative identity thrive. Some argue that breaking away from family and forgetting family lineage becomes a way of starting fresh even though it entails a failure. Thus, although Elsa’s escape from the castle and her creation of an ice-queen-castle up in the mountains can be approached as a renunciation of her expectations as a ruler and as an upholder of the domestic sphere, it also becomes an opportunity for Elsa to realize not only who she is, but just how much she is capable of doing and creating.<sup>6</sup>



After Elsa discovers and unleashes her she is able to collapse the binaries that have regulated and haunted her life. Notice that once she returns to Arendelle after embracing her powers, she declares that the gates of the castle shall stay open to the entire community, thus obliterating the divide that was being upheld between the domesticity of the castle and the queerness of the outside world

## CHAPTER 4

### INFLUENCE OF DISNEY MOVIE ON CHILDREN

Disney's Representations of Gender in the "Real World" Various studies have been conducted that suggest when viewers watch Disney princess films, they are influenced by the depictions of women shown, with a particularly strong influence on children. The influence Disney films has on its viewers is important, because it supports my argument that Disney films could possibly influence models of gender norms and performances in everyday life. I will analyze and critique the themes and motifs that are transformed from written fairy tales onto films, for example, themes that can be linked to gender representations like the character of the princesses, as well as the theme of romance and the female characters being rescued. Greenhill and Matrix suggest that child audiences who watch Disney films see "the story line minimized and replaced with enhanced images, songs and dances that reaffirm the moral lessons and this replacement with enhanced images, songs, and dances allow children to "to escape from reality". Hence, Disney films can possibly generate a "hyperreality" through the images they project, where children "escape from reality", using the images in the films for models of their everyday morals and actions. Towbin et al. make a similar argument to Greenhill and Matrix (2010), stating that "children learn about [social constructions like gender] from many sources, but media [is a] powerful source for learning" they also suggest that "media portrayals influence children's developing beliefs and values research shows that many stereotypes based on gender ... are portrayed in media" thus, children's beliefs and values are being influenced by the stereotypes shown in these Disney films. England et al. state that the "Disney films specifically have been shown to portray some stereotypical depictions of gender". Additionally, other research also indicates that watching gender portrayals has an effect on

viewers real-world gender-based attitudes, beliefs and behaviors, thus it is possible to say that these Disney princess films can transmit attitudes and beliefs about gender. If the values and beliefs of gender are traditional, stereotypical roles of women like those in Snow White, Cinderella, and Sleeping Beauty it is possible that children are watching these films, and performing traditional gender roles in their everyday life. In the article *The Animated Woman Laying* states that: Real (1989) contends that media provides role models for children that influence personal identity. Barry Brummett (1991) argues that this occurs through the process in which “the bits and pieces of everyday life, popular culture, participate in and influence the management of meaning Thus, the representations shown in Disney princess films act as models of action through the role models (the prince and princesses) in the film. Children see these representations and consume gendered meanings, which influences their gender performances in everyday life. Although many suggest that the representations of gender in Disney affect children negatively, argue that animated Disney films produce prosocial behavior, “broadening the definition of prosocial behavior to include a range of prosocial behaviors that are reflective of real-life ... behavior” . Their research states that Disney films have been criticized for their stereotypical gender role representations (among other representations) which portray Disney films in a “negative light”; but results from their study suggest that children who watch Disney films participate in more prosocial behavior and that “Disney movies reflect actual behavior”. Their findings suggest that Disney films actually “reflect reality quite well which ... suggest that these acts would be more likely to be attended to and be remembered (and subsequently imitated) by children” .There have also been studies such as *Demonizing in Children’s Television Cartoons and Disney Animated Films* by Fouts et al. that found Disney to have a negative influence on children. Fouts et al., studied “evil” words such as “monster”, “devil”, “demon”, and “wicked” Roberts 22 used in reference to the characters in Disney films and television cartoons. Their findings suggest that over half of the children they studied picked up on “evil” words, and that children are influenced by it. Their study also suggest that children may learn labels and stereotypes through the films they watch, suggesting that when children watch Disney films there may be certain stereotypes of gender and what gender roles should be like projected, which establishes certain ideals for gender expectations in everyday life. Although only a small portion of this study relates to my work, Fout’s et al. work is important because it suggest that children are influenced and learn certain ideals from these films. As well, it relates indirectly to gender portrayals in Disney films since it is often a woman in control/power that is portrayed as “evil”. In O’Brian’s article, *The Happiest Films on Earth: A Textual and Contextual Analysis of Walt Disney's Cinderella and The Little Mermaid*, she states that: Fowler and McCormick (1986) argue that the

introduction to fairy tales at an age when the distinction between fantasy and reality is blurry leads readers to accept the stereotypical conventions of fairy tales: stepmothers are wicked, princesses are mistreated, and everyone lives "happily ever after," In addition elements of realism that otherwise would be questioned remain unchallenged because the audience believes that fairy tales should be "accepted, not analyzed" Because Disney's princess films are such a success, O'Brian suggest that audiences are willing to accept Disney's version of the fairy tales they have recreated in their films, approving of the representations because the representations are "societies dominant ideology" . Disney's sanitization of various fairy tales has created a sort of "filmic fantasy". In the first three Disney Princess films, Snow White and the Seven Dwarfs, Cinderella, and Sleeping Beauty, we see representations of the traditional gender roles for the most part. But in Beauty and the Beast, we can see the representations of the female characters changing because, despite the efforts to return to patriarchy, feminist fought against, giving us new representations of women from Roberts 23 Disney's 1991 films Beauty and the Beast, to Frozen. (Swan, 1999). We can see from the studies above that the representations of gender in Disney films influence children and affect their ideals of gender, and gender performances in everyday life. If children are affected by Disney's gender representations during childhood, this may also affect their ideals of gender once they reach adulthood, and reference gender and gender performances by the representations they have seen through media outlets. These films affect the child audiences who watch them, arguing that when Disney began creating their films, it was to escape the reality of the war. Because of this "the story line [was] minimized and replaced with enhanced images, songs and dances that reaffirm the moral lessons" and this replacement 'to escape from reality' has projected into contemporary films.

## CONCLUSION

Through my research, I have found that Disney films both reflect gender norms and create gender norms that are performed everyday life. It seems from analyzing the feminist critiques, and the films that as feminist reject particular representations of women and themes in shown in Disney princess films, Disney begins to gradually re-evaluate the representations and themes and subtly changes from one film to the next. My research also suggest that since media has a strong influence on viewers, (especially children), it is possible that gender role representations could be understood through these Disney Princess films, and could be used as models of gender performance for everyday life. O'Brian states that "the Disney myth is so strong that the story in each of the company's instantly "classic" feature length animated films tends to be perceived as the original version of the fairy tale Stone refers to Disney's version of these fairy tales as the "Americanized" fairy tale; and because Disney has "Americanized" these fairy tales, the Roberts 24 company has been able to reflect representations of American life and American values through the films, allowing viewers to see these representations as a representation of their lives (or how the want their lives to be). The representations of gender in Disney princess films have sparked much criticism because of gender portrayal of the princesses. Disney was criticized for the first three princesses the most. More recently, Disney seems to have followed feminist critiques and gradually changed their representations of the princess and various themes. If we consider the timeline of Disney films, from their 1937 film Snow White to their 2013 film Frozen I propose we can see a timeline of feminist progress. The portrayal of gender in Disney has changed drastically from their first film Snow White to now, as have the role of women in everyday life from 1937 to now. The gender representations in Disney seem to mirror gender performances in real life. This becomes an issue when people are mirroring the earlier Disney films that portray the traditional gender roles from first wave feminism, and not the gender roles of contemporary time. Though the theme of beauty is still persistent in each film, we see moving from Snow White to Frozen that the princesses become represented as brave and powerful women, who do not need a man/prince to rescue them, nor do they need a man to live "happily ever after". When people begin to see Disney princess films as a reflection of their own lives, and start modeling the representations they see, they become engulfed in this hyperreality where they are unable to recognize that the life in the film is only an imitation of American life. The American life within itself is a symbol that has been recreated time and time again through different outlets such as the Disney princess films. Hyperreality is when the imitations seen in the films become more real to the viewers than their real life itself. The inability to distinguish between reality and hyperreality creates a barrier for people from the concrete world, blurred Roberts 25 with imitations where the real can never be truly identified. As Zipes discusses, fairy tales make us

feel like we are a part of a universal community where everyone shares the same norms and values. Since Disney Princess films are a replication of these fairy tales, I am arguing that viewers see the gender norms and values in these films and believe that they are the gender norms and values that everyone shares and begins to perform in everyday life based on the models they see. The connection between the feminist critiques of gender, Disney Princess films and Baudillard's theory of Hyperreality is that the gender performances seen in the film do not always reflect where feminist progress is at the time; this causes the viewers to see the representations of gender in Disney, and still perform in that way believing that the representations shown, whether it be representations of first, second, or third wave feminism are the common norms and values of everyone which in turn influences how women are seen – when the viewer's perform the representations of gender and gender roles seen in Disney princess films in their everyday life, they become a part of a fantasy life – a hypereality.

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Study of the influence of  
nihilism by Friedrich  
Nietzsche in the work "The  
Fight Club" by Chuck  
Palahniuk

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## **Abstract**

Nihilism is a philosophical, political and social doctrine that originated in ancient Greece with the Cynical School, it had its heyday in Russia in the 19th century. This doctrine in Russia developed as an effect against the totalitarian and repressive government of Alexander II. One of its great representatives is the German-born philosopher Friedrich Wilhelm Nietzsche. This caused great commotion with their respective writings. The nihilism research is a key pillar for the philosophy that moves the masses and their respective social phenomena. Nihilist ideology has links with other ideologies as they are: Existentialism, Nazism and Anarchism. Likewise, nihilism opposes to the foundations proposed by the church; however, it is not anti-Semitic. The bad Interpretation of nihilism was a factor that gave rise to Nazism. The set of Nihilistic principles has a strong influence on the American writer Chuck Palahniuk. In this research, he has focused on his great literary work "fight club". This project focuses on the search for clues of thought nihilistic within this literary work. Also, this research is a guide to everything individual who raised doubts about their thinking and their environment.

**Keywords:** *Nietzsche, Contemporary Literature, Humanism, Nihilism.*

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## Chapter 1: Introduction

### 1.1 Introduction

At present the individual raises different doubts about his thinking and the reality that surrounds him. For this, there is the philosophy that is in search of find answers to these existential doubts, ethical doubts, among others. The society Human uses philosophy to guide her actions, she also uses it to excuse herself from her acts. Although society adapts its members to dominate its members, the nihilism goes against those concepts.

Nihilist philosophy adapts human reasoning to clarify some doubts. From this way it forms an order. One of its main principles mentions that God it does not exist, turning this set of ideas into an atheistic doctrine. This makes it special emphasize that the church is a repressive organization that does not allow the advancement of society. Since in one of its foundations it eludes that the church professes values such as humility, mercy and compassion. These values according to nihilism lead to society to a slavery lifestyle, in which submission prevails and does not allow development of the society. Nihilistic thinking contrary to the church accepts nature human, alluding that these individuals are moved by an inner force, which is nominalized as the will to power.

In the present investigation, the different concepts that are possessed about nihilism and its respective link with other doctrines. Therefore the rationale Theoretical is divided into four parts. The first part is focused on nihilism, the second in Nietzsche, third in Fight club and fourth in analysis of The Club of the fight. The first part analyzes nihilism its respective origin, which is found in the Cynical School, later this would develop in the Russia of the 19th century. The different links it has with other doctrines are mentioned below: Anarchism, Existentialism and Nazism. Regarding the foundations of Nazism, shows that this doctrine is a misrepresentation of nihilism. Also abbreviated relationship that it has with the church, in addition to other authors such as Martin Heidegger and Arthur Schopenhauer. The second part is focused on the philosopher Friedrich Nietzsche. This professor caused great repercussion by criticizing with his arguments about western philosophy and the church.

The third part is focused on the book "Fight club". A brief mention is made by Charles Michael Palahniuk, the literary work its relevance is summarized below, and its analysis from various

contexts. These contexts are: political, economic, ethical and Social. In the last part, a structural analysis is executed on the corresponding work, continues with the analysis of the influence of nihilism in this work and ends with a brief summary.

In this study, the foundations of nihilism and its links for a correct interpretation of these. Since deepening these, they would confuse the reader, with the different technicalities within these. For illustration nihilism, the literary work "Fight club" by the writer of American origin.

The fourth part contains the study of the influence of nihilism reflected by the author within said work. This research uses Structural Analysis to study said literary work. For a better understanding of this project it is recommended to read the novel, for that reader of this thesis who has only seen the film adaptation and have not read the book, you will sometimes feel confused, because there are situations that they differ between book and movie.

## **1.2 Problem Statement**

This research arises from the unknowns that the author of this work has on the environment that surrounds it. The present investigation raises several doubts. The first of the is "Does life have meaning"? If the answer to this dichotomous question is a statement arises another question. The second question is what is the meaning of life? Does life have a meaning that can be contextualized with words? Given the complexity that reality has, is it possible to create a concise model about reality with language?

If the answer to the first question is negative, is the existence of God being denied? According to logic, if life is meaningless, then there is no God. The author of this Research paper is not the first to ask these questions, nor will it be the last. Without However, one of the great thinkers who raised these doubts and developed them was Friedrich Nietzsche.

The analysis of their respective writings defends the negative answer. Based on this In response, this developed a set of elements, called nihilistic thinking. Starting from these paradigms, the objective of this research will be to seek sustenance to the thought of Friedrich Nietzsche. This lift is presumed to be found in the book "Fight Club".

The novelist Chuck Palahniuk, in this work, shows in the crudest possible way, features of what would be considered nihilistic thinking. Through this work of Research is therefore seeking the

illustration of Friedrich's nihilism. Nietzsche in this novel, as has been said, is suspected of possessing nihilistic ideas, both their dialogues, as in the construction of their characters and actions.

This book is full of characters unhappy with their existential doubts, finished by their past life, desperate to find a life goal, confused by the world that surrounds them. These doubts are reflected in the dialogues and actions of said characters, possibly one of those characters could faithfully illustrate the transformation of the man to superman. In the course of reading this novel, one understands the respective sinister logic that leaves the plot of said novel, which defends the dark actions, dark dialogues and unusual characters.

### **1.3 Problem formulation**

How does the nihilism of Friedrich Nietzsche influence the work "The Fight Club" by Chuck Palahniuk?

The Fight Club, a magnificent, multifaceted, unique and atypical work, has characters that pose and interpret their existence, with the question what is the meaning of life? The characters feel empty and do immoral acts, in order to find solution to this unknown.

Reflecting on the previous question, the characters ask themselves: Does life have sense? And in turn they doubt the existence of God. The reader, when interpreting said novel, is in a contraction: on the one hand, it includes the characters (they are actors who have suffered and do not know how to alleviate their pain), on the other hand, they are characters sinister and perverse that do not suit their environment and respective situations.

With this approach, the reader is able to understand the characters and their strange world, their twisted thoughts, and in turn mitigate certain immoral actions. As you move forward with the reading, its sinister logic is explained, which is consistent with nihilism. Said doubts are those raised by nihilism in its theory, as well as, if there is no God, is there something that takes the place of God?

Within this philosophical current is the search for existence; is criticized religion (mentioning that within this reality we have created a set of ideas to deny the truth), to the culture of consumerism (saying that the individual acquires objects that you do not need to attract the

attention of individuals who are not interested), and morality among others (showing society as hypocritical entities). This criticism is executed in a direct way and without euphemisms.

#### **1.4 Research Questions**

- What is nihilism?
- What are the elements of nihilism?
- How is nihilism and anarchism different?
- What indicators in the novel illustrate the elements of nihilism?
- What are the elements of Chuck Palahniuk's life that stand out in the novel the fight club?

#### **1.5 Research Objectives**

To expose the nihilistic elements of Friedrich Nietzsche's thought in the work "The Fight Club" by Chuck Palahniuk, through an analysis of the work. The specific objectives of this research are as follows:

Analyze the book "Fight Club" by Chuck Palahniuk, through reading and understanding of each of its chapters

Illustrate the elements of nihilism thinking

Carry out a Structural Analysis on the work "Fight Club" to identify the nihilistic elements of Friedrich Nietzsche's thought

#### **1.6 Justification of Study**

When Friedrich Nietzsche is mentioned, the words used to make reference to him are unusual, controversial and iconic. This set a trend with its atypical texts. Through his books he mentions great ideas that lead to questioning, each one of the following human notions (morals, religion, Western culture, philosophy traditional), which society has created, in order to satisfy its human needs (curiosity).

In his writings he tries to explain a set of elements, which have been nominalized in a word, nihilism. These ideas were misinterpreted by the Germans in the First World War. However, its good illustration is presumed in the novel "Fight Club." From the theoretical point of view, the study of nihilism, within this work, helps to question and develop critical thinking in relation to future generations.

There are informal studies, and they are based on the film adaptation of said work literary. In fact, such thinking is more than necessary for future generations, since this type of thinking collaborates so that these individuals make decisions appropriate to the surrounding context. From a practical approach, this project is justified, as there is a vacuum of investigations in this novel.

While there are vast studies on nihilism, there are none that are based on a novel magna, as is this book. From a philosophical point of view, it encourages search for knowledge. The investigation will become part of the baggage university that will serve as a source of consultation or bibliography source for future searches related to the topic, in fact it can be used as an illustration of the nihilistic thinking

The methodology of the present investigation is justified because this book is used to plants the search for the different elements that nihilism possesses and that are found in said novel. In this sense, the research seeks to define the elements of said philosophical current and illustrate them with elements of the novel by Chuck Palahniuk.



## Chapter 2: Literature Review and Theoretical Framework

### 2.1 Theoretical foundation

#### **Nihilism**

Nihilism comes from the Latin nihil , which means "nothing", this understood as the denial of both religious and moral dogmas. Mention that in faith, existence is meaningless. Nihilism, describes that life has no meaning, coherence or objectivity. Nihilism denies the values and dogma that religion professes. The nihilism can be considered as a critique of the political, sexual and cultural; basing its main focus on the beliefs, knowledge and values of the conglomerate (Savater, 2007).

The first time the nihilistic term was implemented was in the literary work “Parents and children” written by Turgenev, I. (1862): “a person who does not recognize any authority and that he only believes in empirical knowledge” (p.5) with this book he widespread in the Russian community in the second part of the 19th century, with different meaning, also to describe the thinking of Russian radicals of the time. For the revolutionaries, the term nihilist was a symbol of identity, and everything contrary to conservatives.

Nihilism is not merely a tendency to consider the 'in vain!', nor is it only the belief that everything is worth perishing: it also puts labor to work, justice” (Nietzsche, 1998, p.55). Nihilism denies the existence of a higher entity, that pretends to be an objective, deterministic, and superior way of existence, because these they have no verifiable evidence.

On the other hand, in this way of thinking, nihilism is not believing "in anything", although these concepts have been confused, it has been in order to implement them in a wrong way, in order to create anti-Semitic sentiments (against the Hebrews). There are authors who, nihilism, they understand it as the denial and opposition of all dogma to open to infinite possibilities. It is also criticized as the denial of the absolute is He calls it an ethical principle that entails anarchy or self-destruction (Savater, 2007). The word soon became a mocking term for subsequent generations of Russian radicals. This term is often used to indicate a conglomerate or philosophical current characterized by lack of sensitivity (both moral and social), faith in beauty, love, truth , or any other feeling, plus no respect for the conventions that are governed in society (Savater, 2007).

Nietzsche gave structure to the concept of the term, even more so it already had bases in Greek philosophical currents represented by skepticism and the Cynical School. The Nihilism has ancient antecedents and is found in some Hebrew biblical texts, for example Ecclesiastes. After the denial of the existence of God, simply the nihilism explains that there is nothing to take its place, this argument could be said to it is depressing, without a God there is no existence after life, and without this death is simply the end (Savater, 2007).

Nietzsche mentions that the value system of Christianity gives way to slavery, being this obsolete, and that, instead of creating progress, said religion professes ideals conservatives. By denying the values of the church, he professes their death, and in turn profess the death of God, with nothing to take its place. In itself after the death of God Christian, faith will be replaced by reason.

### **Cynical school**

The historical precedents of nihilistic thought are found in the Cynical School. This school was founded by Antisthenes in Greece. It developed between the 4th and 3rd centuries BC its greatest spokesman was Diogenes of Sinope. He led a needy life and was passionate in his dialogues. He used his time to criticize and denounce all that that was against their thinking (Gual and Laercio, 1987).

Cynics dismissed Plato's theory of ideas. This means that they only accepted the reality perceived by the senses, and justified an ethic of autonomy and emancipation. They spread the natural lifestyle and cosmopolitanism (citizen of the world). They were frequently opposed to the traditional schools of Greece, which they did with satires (Gual and Laercio, 1987).

They used satires to comment on the corruption and vices of their time. They judged the Socratic doctrine; they deduce that human society and its lifestyle were mediocre. Cynics led a needy life and apathetic to society. These cynics impacted on Stoicism, however, the attitude of the cynical school is the critique of the complaints of society, the attitude of the Stoics is virtue (Vallespín, 1990).

His political ideals were very unrealizable. Diogenes and Antisthenes wrote several texts with a political and social focus, in these a utopian communism is outlined, and a anarchism, in which

the state, private property, and marriage are omitted. They asserted that for the judicious there are no norms, state, clans, or social strata (Gual and Laercio, 1987).

### **Russian nihilism**

This facet of nihilism was formed between the years 1855 and 1881 in the monarchy of Alexander II. The sixties is referred to as the decade of nihilism. Russia between 1853 and 1856 he became involved in the Crimean War, which he lost. Between these years Russia was totalitarian and repressive in its government. This triggered nihilism as a reaction to this situation (López and Farré, 2009).

The young people of that time contradicted the ideals and made fun of their ancestors. They did it with offensive and scandalous satires. This situation between children and their Parents was perfectly illustrated in the novel "Parents and Sons" by Ivan Turgenev.

Those young people from their point of view of their parents mentioned them as people hypocrites. They saw their paradoxical parents, how they afflicted their employees, harassed their spouses, and trained with totalitarian discipline in their respective homes, and hypocritically, they later wrote verses and displayed an absurd personality. Is situation was clarified by Piotr Kropotkin (López and Farré, 2009).

This was a famous anarchist. Piotr reflected this paradoxical situation in his book "Memoirs of a revolutionary" in 1899. These nihilists denied, in pursuit of the development, everything that could not be argued truthfully as assumptions, taboos and traditions. These Russian philosophers refuted all elements of the classical Russian society (López and Farré, 2009).

They discussed the authorities and estimated the fracturing of the old community. These refuted the previous conventions and useless precedents, in favor of progress. TO these philosophers linked them to vehement events, such as the murder of the Tsar Alexander II. He died at the hands of the association "The will of the People" (López and Farré, 2009).

### **Positive nihilism**

This nihilism is inherent in those nihilists who fractured decadent values, to establish other new and affordable values. They have no faith in any creed, or regime Social. These nihilistic

individuals are represented with the figure of the lion. These are aware that they are nihilists, but they do not want to be.

### **Negative nihilism**

This nihilism is inherent in those who were discouraged by the death of God, and they ignore this fact. Such nihilistic individuals admit nothing. These individuals are prone to grief or pain. They live a messy lifestyle with disappointment; they tend to fall into self-destruction. These individuals are represented with the figure of the camel.

### **Anarchism**

The word "anarchism" originates from the Greek, it is made up of the words an - ("Without") and arkhé ("power, principle or mandate"). This focuses on the person and the environment that surrounds him, in order to cause the breakdown of the established order and carry out the emergence of a change in society. This doctrine idealizes a utopian society without social classes, dominions, without government and without regulatory organizations.

Anarchism is never defined as the "ideal of a society without government", but rather as a movement composed of violent individuals, prone to use, in all moment, of terror, of intimidation to impose itself on society and to initiate fight with your adversaries (Montseny, 1974, p.6).

This originated for the mention of the power hole that was born after the Revolution French and the descent of the crown in the last years of the 18th century. The term "Anarchism" was used as a pejorative nominalization to name the organizations of revolutionary chaos and terror. "In years II, III and IV of the Revolution French, when the word 'anarchists' is first written and pronounced, as synonymous with men with a revolutionary social and political thought "(Montseny, 1974, p.10).

The anarchist doctrine has three foundations: libertarian thought, abolition of inequalities and fraternity between human beings. The first foundation, thought libertarian proposes to a society that regulates itself in a natural and automatic and autonomous, without the need for any regulatory organization. This society it denies the state or any regulatory entity (Montseny, 1974).

The second foundation, abolition of inequalities, states that these inequalities they are caused by private property and social strata. The last foundation is the brotherhood between human beings. This foundation declares that, the lack of laws, authorities and social strata in society, these would be empowered with altruism, collaboration and cohesion (Montseny, 1974).

Anarchism is subdivided into collective anarchism, communist anarchism, anarchism individualist, pacifist anarchism, feminist anarchism and feminist anarchism. The Collective anarchism is based on the proletariat. Mention that this proletariat has the power of self-management. The members of this proletariat would have a self-government of companies and industries. Communist anarchism upholds the historical materialism as a procedure for studying reality. This means that This investigates the causes that give as an effect a communist society. Anarchism individualistic focuses on the individual in contrast to repression. Anarchism pacifist refutes any kind of violent act. It encourages the antiwar movement and active non-violence. Feminist anarchism focuses on demonstrations feminists of the 19th century, this term was used within these movements around of the year 1960. Capitalist anarchism links anarchism with private property.

This dismisses the status as necessary and benevolent, also replaces the services utilities for services offered by private property in an affordable market (Montseny, 1974).

### **Anarchism and nihilism**

Nihilism is summarized as the denial of all religious belief, moral, social order and political. On the other hand, anarchism is abbreviated as an ideology that aspires elimination of the state and its elements, or any kind of domination, in effect; this seeks the autonomy of the individual over all things. Within anarchism there is a faction called individualist anarchism, this is opposition to the state or other type of social control, this faction is the one that most closely resembles nihilism. Those aspects in which nihilism and individualistic anarchism resemble are the opposition to control under a government or other organization (Montseny, 1974).

Nor does it seek dominance. At another point, these two doctrines suggest the devastation of conservative values. Nihilism denies the usefulness of the church as a regulator, while individualist anarchism repudiates the believing monarchy. In a Next point, this duo of doctrines defends the fragmentation of society (Montseny, 1974).

## **Existentialism**

This doctrine defends and exalts the existence of the human being. This stream was born in the middle from the 19th and 20th centuries. This is oriented in the investigation of the meaning of life, its emotions, their purposes and freedom. This current had its peak in recent years 20th century. This philosophy promulgates that the individual should choose without the need or support of regulations, nor traditions (Strathern, 1999).

Existentialism originates as a response to two traditional doctrines philosophical, which are empiricism and rationalism. Empiricism is the doctrine that asserts that all kinds of knowledge germinates only from experience. This doctrine it dismisses intuition. Empiricism claims that people lack knowledge innate, in essence, they are not born with knowledge. The basis of this doctrine is the experience, as a result of this; experimentation is obtained (Fatone, 1948).

Rationalism is the doctrine that defends that all kinds of knowledge come from the reason. This doctrine esteems intuition. Rationalism ensures that people possess innate knowledge, that is, they are born with included knowledge. The basis of this doctrine is reason and logic (Strathern, 1999).

Existentialist thought undervalues the importance of the supremacy of reason and experience, as the basis of philosophical reflection. This thought gives greater importance to feelings, free will, individual responsibility, and study of two elements. These two elements are the human condition and the meaning of life. In recapitulation, existentialism is opposed to empiricism and rationalism (Fatone, 1948).

Soren Kierkegaard is considered the father of existentialism. He proposed the foundation that each person must find a meaning or interpretation to his existence. This philosopher proposes that the individual must live his existence in a way passionate and honest, despite the difficulties that appear. The unknown about the meaning of human life is the basis of Western philosophy, according to this current (Strathern, 1999).

In short, this current defends existence, either outside or within the individual. The existence has a foundation from which ethics and morals descend. The first The foundation of this doctrine is human nature. Sartre claims that nature Human does not define us. This affirms that there is no

human nature. According to Sartre, decisions establish the purpose and nature of the individual (Strathern, 1999).

The second foundation is emotions. Since these are appreciated as elements of the decision-making process. The third foundation is the meaning of life. East foundation seeks the meaning of the lives of individuals, also mentions the choices based on the creeds, experiences and criteria of human society. The third foundation is freedom, also known as free will. This sustains that free will is relevant to human nature, therefore, the individual is conscious of said responsibility. The ultimate foundation is the subject. This one qualifies by means of the elections that it triggers. This subject is the medium that illustrates human nature, emotions, meaning of life and freedom (Fatone, 1948).

Within this current there are three schools: atheist existentialism (denies the existence of God, is represented by Sartre), Christian existentialism (he proposes the estimation of God, this is represented by Kierkegaard) and agnostic (does not give importance to the existence or absence and of God Camus and Heidegger) (Strathern, 1999).

### **Existentialism and nihilism**

These two doctrines are opposed. On the one hand, nihilism rejects the existence of coherence in reality. With the nihilistic foundation of the eternal return, it is argued that life loses meaning since it repeats itself eternally. On the other hand, in contrast, Existentialism defends the search for the meaning of life, therefore, it defends that reality has coherence. In a similarity, existentialism refutes concepts of good and evil. Nihilism denies the sense of choice based on morality.

### **Literary antecedents of nihilism**

The first time the term nihilist was used literally was in literary work "Parents and children" written by Ivan Turgenev in 1862. Another author who illustrated the nihilism in his texts was Gustave Flaubert, this is of French origin, this does not give credibility in history, nor in the approaches granted by human notions (politics, church), only find measure, in the thoughts of Arthur Schopenhauer. In his manga work "Madame Bovary" there are elements of nihilism, illustrated in his characters and dialogues. Such characters are foolish, infamous, and despicable.

It is also necessary to mention the symbolists and decadent such as Baudelaire and Rimbaud. These are renowned 19th century writers. This pair shows the total fatalism in decay. Themselves, they inspire surrealism, which its vital development will run in the twentieth century. This surrealist movement will take elements of the nihilism.

### **Nihilism and church**

Nietzsche mentions that religion springs from the panic and suspicion that humanity possesses in its interior. When these individuals have doubts about the unknown, they distrust these, and confer the answers to a higher being called God. Nietzsche states that religion leads humanity to oppression because religion promotes thoughts that according to him lead to misery: “Nietzsche as Antichrist, well, not charges the inks against Jesus Christ, but against Christianity as a philosophical doctrine and moral” (Llácer, 2016, p.75). These thoughts would be: submission, offering and modesty. The Religion encourages retrograde thoughts that are no longer needed today.

It is essential to know that the nihilist knows the existence of God denies the existence, and he accepts that in his place, there is nothing. That's what nihilism is about. This thinker mentions the Christian faith as a religion for slaves since it says According to Llácer, T. (2015): “Nietzsche's atheism is not an easy position. It is atheism of the will: not believing in God implies wanting not to believe in God” (p.57). Christian values are values that incite slavery. This is disgusting to Nietzsche, he regards it as a dishonor of humanity, which is worthy of denunciation.

### **Martin Heidegger**

This is a philosopher of German origin. He was born in the city of Messkirch, on the 26th of September 1889. His father was Friedrich Heidegger, and his mother was Johanna Heidegger. At the age of twenty he entered the Jesuit seminary in Friborg, but at fourteen days they asked him to leave said seminary. He then entered the seminary of diocesan in Freiburg. Here, he studied theology. In this place he studied the next two years, and in 1911, he abandoned theology to devote his studies to Philosophy (Strathern, 2004).

He returned to Freiburg at the end of the year 1928, to work as a teacher of philosophy. Hitler seized Germany in 1933. Nazi Germany appointed Heidegger to the post of rector of the



University of Freiburg, this admission as rector, in addition joined the National Socialist German Workers Party. He declared his inclusion in the regime in the speech of his possession. He several times praises Hitler's rule. However, he was disappointed, by the totalitarian conflict of the system and the subsequent war conflict (Strathern, 2004).

He resigned from the rectory due to differences with the regime, which is why he was relieved as a teacher in the city of Freiburg. Six years later, he returned to fulfill his role as a teacher. One of his disciples was Marcuse. This disciple suggested that he openly declined from his speech in 1933, but Heidegger gave statements on this. He died on May 26, 1976 in Freiburg (Strathern, 2004).

He argued nihilism as the circumstance where there is nothing in being itself same. He declared that nihilism is based on lowering the individual to a simple importance. This nihilism was explained as the procedure that studies the mind of man of western nature. This was explained in three moments. First nihilism is a consequence of the decline of traditional values (effect of doubt and confusion). Second moment, nihilism is an assertion autonomous from the previous declination (moment of the meditation of reason). Third At the moment, nihilism is the beginning of a novel appraisal (intuition which is exposes in the will to power) (Strathern, 2004).

He explains two models of truth. The first model is the one that is executed by God. In this the totality or the reality have coherence. The second model is that axis of the truth that is centered on the individual; since this truth is adjusted to the understanding of said individual. However, Heidegger prefers the second model. This mentions that the truth is intimately linked with the existence of the individual.

When said individual dies, this model of truth disappears with him. Based on the above, this affirms that the truth is relative. No element of reality has a truth precise. In his work "Being and Time" published in 1927. In this book, Heideggerian foundations. This would be his only work (Strathern, 2004).

### **Arthur Schopenhauer**

*Life:* In the words of the German philosopher Daniel Mundo, he was a great inspiration to Friedrich Nietzsche, who was fascinated by reading "The world as will and representation" He

was born in Gdansk, February 22, 1788 - and died in Frankfurt Meno, Kingdom of Prussia on September 21 in the year 1860. The phrase that most impacted Nietzsche de Mundo, D. (2018) affirms "Schopenhauer: the controversial philosopher of modern era" (p.09). He was a great German philosopher.

Arthur Schopenhauer was a lonely young man, who spent most of his time reading all text that fell into his hands. In his youth, Schopenhauer was orphaned of a father, suspecting that his mother would have sent his father to a rare death. This death would be a burden that would carry him on his mind for the rest of his existence, but not one bad way. The death of his father would be an experience of liberation rather than of condemnation, this event happened just at the moment that Schopenhauer had to choose the path of merchant (what his father wanted him to do with his life) and that of being a philosopher (what he wanted for himself). After the death of his father, he received an inheritance that allowed him to have a stable life without having to work. Arthur died on September 1860 in Frankfurt am Main (Strathern, 2014).

*Thought:* The philosophers who influenced the ideas of metaphysics and art on the part of Schopenhauer, were the Western philosophers Plato and Kant. Although the philosopher opposes Kant's ideas, when he provides a special interpretation to the vision of the reality that mentions it as the will. This will is not mentioned as the simple free will of an individual, but as, Schopenhauer's will is based on an impersonal force that controls each of us and the rest of our universe (Strathern, 2014).

By mentioning the world according to his will, according to Schopenhauer there is only one object on ideas where the knowledge of the noumenal (object captured by the senses) and the phenomenal (manifestation) are both executed at the same moment. If everything comes from the noumenon, the unknown Schopenhauer raises based on what previous, is it that we are equal to a noumenal reality in addition to phenomenal? This means that individuals conclude that the sky they perceive as sign or representation has a cause external to said individuals: the noumenon; later said individuals must also have a cause external to them, as does the saying sky: the noumenon.

Individuals are representation, when they make a deep subjective knowledge they it is internalizing in the base of the real that shapes us. This is the meaning of the motto "know yourself". Said "itself", like that of any image, is the noumenal (Sole, 2017).

The innate essence of individuals is one known as "will." This will of knowledge, to satisfy carnal desires, to cling to desires, the intention of to endure, to reproduce the species, to fight. The basis of the individual is to be a will constant, without satiety and tireless with which it relates to the universe (Schopenhauer, 1850).

Desire is the core of the human being and the heart of the matter, this is the basis that is they construct all the acts of the human being. The core of our world is not something that have order and have harmony, but quite the opposite: disorder, anarchy, free more real agency is what defines the core of everything (Strathern, 2014). This author published his work.

### **Main works and year of publication**

- The world as will and representation (1819)
- The art of being right (1831)
- The two fundamental problems of ethics (1839)
- The pains of the world (1850)
- Art of good living (1851)

### **Friedrich Nietzsche**

*Life:* Friedrich Nietzsche, born October 15, 1844 in Saxony, was called "The little shepherd" because he won all the medals due to an upbringing full of affection, indoctrination and pampering, moreover, at 18 he began to doubt his faith, for the world that surrounded him. A year later he went to the University of Bonn to study theology and classical philosophy in order to qualify as a pastor (in the Protestant religion).

At that time he had a great desire to rebel because he became a typical Gregorian student. This given, why did he enter a fraternity and was going to drink with his companions even got to fight

a duel, (this game of artificial focus executed receive his honor scar, in the future this scar would be covered by the bridge of the glasses).

During the holidays at his home, he denied taking communion and that he would not return to enter the church. The following year, in October 1865, he entered the University of Leipzig place where he abandoned theology to delve into classical philology at this time (Strathern, 2014).

Some biographers mention that Nietzsche's ideas came from long walks by the Swiss. Nietzsche had two events that transformed his life. The first before a visit to Cologne visited a brothel according to Nietzsche quotes he had no intention, it was a confusion. When he arrived in Cologne he asked a porter on the street, who would take him to a restaurant, but this porter led him to a brothel.

This surprised man from that place did not understand what he should do, faced with such suspense, Nietzsche he did the only intuitive thing in his head, he reached over to the piano to play music. The second what would change his life was during his visit to a bookstore, he found happiness bookstore "The world as will and representation" by the author Schopenhauer. In words of him she thought "Take home this book." (Strathern, 2014).

By reading this book Nietzsche became a Schopenhauerian. When Nietzsche didn't have a faith, was based on Schopenhauer to believe in something. For Schopenhauer, The world is only presentation moved by a will that carries everything. Time after Nietzsche got introduced to the composer Wagner. By meeting him. Nietzsche had the desperate need for a father figure.

I have never met a famous artist before, let alone one to talk to about Schopenhauer. Sometime later the Franco-Prussian war broke out. Nietzsche understood that most of our impulses have two sides of a coin, concluded that even the most pure impulses have their dark side. Years later Nietzsche published a collection of aphorisms called "Human Too Human". This text would represent the break with Wagner.

In 1897 his health deteriorated. So much so that it had to be taken care of by someone else. His sister Elisabeth, when she returned to German land, took care of him. I also take him to the city of Weimar, Because of his fame, he was offered the foundation of a Nietzsche archive in that city. Friedrich died on August 25, 1900 in the city of Weimar, Germany (Strathern, 2014).

*Opinion on Western culture:* In Nietzsche's words, his critique of Western culture, is full of vices from the beginning, because the most dangerous of all based on trying to introduce the reason. This philosopher mentions that European culture is in decay and ruin this occurs because they follow the values given by the Christian God these Values must be removed and replaced with new ones. These values are within what is known as nihilism.

Nihilism as a force for change cultural movement that seeks to deny values Christians and found new ones to allow the advancement of society. This is decay because Christian values, oppose the values of existence and accept reality. In this way, the three worlds mentioned in Western philosophy are criticized: the moral world, the religious world and the rational world (Llácer, 2016).

*Opinion on morals:* To the values of the church, Christian values, Nietzsche se denies them. This was mentioned by the aphorism "God is dead". Starting point where, Christian values symbolize a way of life that leads to slavery, a life that guide and create weak and resentful who continue with behaviors. As the conformity and submission. Mention in this way also that man is imperfect and that every act of generosity or elevated is given thanks to God and not to being human. It mentions two types of morals.

The first type of morality the morality of the lords. This is morality that has a shape superior, vitality and endurance. It is the moral of the affirmation and demand of those known as vital impulses. The second is known as slave morality, this is the morality of the weak and miserable, thus forming the degenerates. This moral is based on a lack of faith in life; this is because it values patience, compassion, and modesty. It is a morality that leads to resentment and goes against the Superior (Llácer, 2016).

*Opinion on traditional philosophy:* This criticism is focused on classical metaphysics. This is the philosophy that the philosopher Plato would lead the point when affirming the existence of a perfect world, mention this perfect world as something static. Nietzsche mentions that such aversion cannot exist since within reality there are changes. Y the change implies, contradictions and errors. Mention to the Dionysian and the Apollonian.

Mentions an interpretation of the world and of the Greek philosophical current mentioning to two Greek gods Dionysus and Apollo, who will be the representatives of this Vision. Dionisio

presents something impulsive, overflow, eroticism, living and continuing life despite of all the pains. On the other hand, Apollo represents tranquility meditation, the reasoning (Strathern, 2014).

Schopenhauer's influence instead of denial of the will to live, Nietzsche mentions this will at the center of his ideas Nietzsche defends ideas that is, ideas with contradiction through the metaphorical use of language as an expression of the will to power (Savater, 2007).

## **2.2 Elements of nihilism**

### **Will to power**

One of the interesting concepts of Nietzsche, is the will to power that adopted to starting from two sources of Schopenhauer and the Greeks. Schopenhauer developed the idea oriental, the one that describes that the universe is driven by a blind will. Nietzsche recognized the importance of this idea, and codified it in terms general to human terms. Thus, Nietzsche concluded that humanity directs a will to power and that the basic impulse of our actions goes back to this sole source". (Strathern, 2014, p.20)

This will, in short, is the individual's ability to perform and use said power to develop and empower themselves in addition to subjugating other wills in the procedure. The nature of this will is ambition. The religion Christian argues otherwise. Christians defend simplicity, love of neighbor and the mercy. And that moves our actions alone. An antithesis of this idea is the Christianity since it is the opposite, with its ideas of humility, compassion and love fraternal. (Llácer, 2016)

### **God is dead**

This sentence did not mention that he is dead. Nietzsche declared that Christianity is the source of all evil in humanity. This religion is discriminated against as harm to society, for this reason, said society suffers, and the doctrine that this religion imparts it subdues the individual. Although this phrase is attributed to Nietzsche, it is presumed to be originating from Hegel's Phenomenology of the Spirit (Savater, 2007).

Although Nietzsche grew up in a religious home, he was an atheist in his adult life. Early of the nineteenth century, the idealization of a state governed by mandates of a ruler, more not by God's

divine regulation, it was an idea practically established at that time. It caused a total commotion. The European continent was not governed by Christian regulations to create a social order. This for Nietzsche, meant that human society eliminated God and his creed through his technological advancement and his curiosity about reality (Llácer, 2016).

However, without a superior deity of dependence, the religious community declined in crisis. With this in mind, said philosopher proposed, you must create your own values, and not be based on conservative values (Savater, 2007).

### **Eternal return**

This is Nietzsche's Answer to what is after death. This philosopher raises that time and existence is a cycle that repeats itself continuously. While the life of the Individuals repeat themselves in an endless cycle, they are not aware of it. This void of memories makes this idea lose credibility (Savater, 2007). "The eternal return will presented as a mental exercise that consists of imagining that every moment that make up our life will return eternally and in the same way as have produced" (Llácer, 2015, p.62).

### **Superman**

The superman is that individual who has the ability to create his own rules, based on your own will to power. This is the man who emerges after the death of God. In short, it is when man understands that there is no entity supreme that gives meaning to life. Then this man gets lost in a diversity of uncertainties. The superman has the following fundamentals:

Denies the morals of Christians. Well, mention that this is a slave morality. Bliss Morality incites fear, submission, and loathing in opposition to life, and in favor of a moral of vassalage. This individual strives for power, decision, and fortitude. Without a truth absolute (God) upon which to base himself, this individual has no grounds to sustain his existence. The superman is that individual who accepts the death of God. Between normal name and superman, there are three transformations that separate them. The transformations that this implies. The concept of superman was born in "Thus Spoke Zarathustra ". Which are the following. (Llácer, 2016)

The first transformation is described as the camel. The camel is the first step of the spirit of man. The church affirms that the individual is an entity determined to fulfill God's will. This God

imposes responsibilities and burdens. Those Responsibilities and challenges fall on the individual. This individual who carries a weight of voluntarily, as a camel does, visually similar. (Savater, 2007).

This archetype of man is the camel. And this man does it, because he thinks he is a way to show your character. Nietzsche describes this archetype of man, without love own and without respect to his will. For the camel, self-improvement comes later of eliminating his desires and executing what he thinks he should do. Is the contest between "I want" and "you must" and for the moment the second prevails.

The second transformation is called the lion. If a God-fearing individual reassesses and reinterprets his life. An inner consciousness like that of the Lion. This will be an individual that criticizes and disobeys the regime that surrounds him. This transformation is a metaphor, of an individual who does not carry external burdens or responsibilities.

Said individual does not bow down to God or to the regime in which he finds himself, at the same time challenging these two. In the literary work "Thus Spoke Zarathustra," there is a mention of this transformation. The lion fights a huge dragon, the lion being a metaphor of "I want", representing the metaphor of "you must." By killing this dragon, the lion it eliminates the values that submit its will. (Llácer, 2016)

The third and final transformation is the child. This transformation represents innocence From the first interaction of the individual with the world, how everything is new for it. Like a blank page it is about to be filled with poetry. On said sheet we can choose to write nothing or write everything. It is the representation of an individual exempt from damages. This individual is a free and creative mind, which is the last stage to change. In the previous transformation the lion only causes destruction, and in this new transformation, the child has the power to create whatever he pleases. (Llácer, 2016)

### **Charles Michael Palahniuk**

This author is currently named one of the most successful American authors. transgressors. He was born on February 21, 1962, his parents were Carol and Fred Palahniuk. His childhood was in a caravan near Burbank, in the state of Washington. His parents got divorced; he was regularly



sent to the ranch by his siblings. from his grandparents in eastern Washington. (Ramírez, de la Oliva and Moreno, 2019)

He attended Columbia High School in Burbank, graduated with a BA in Journalism from the University of Óregon in 1986. For a time he worked as a mechanic in a company truck called Freightliner, and also assisted terminally ill patients in a organization that supported them for a period of time. He resigned from the company trucks when he supported himself financially with his publications in 1988. (Ramírez, de la Oliva and Moreno, 2019)

Works - He began as a writer in a writing workshop led by Tom Spanbauer, in the middle of the years 1991 and 1996. His first novel was "Imsonnia" although this was not published by dissatisfaction of the author. He tried to publish his second novel "Monsters invisible "but was rejected as being somewhat disturbing. His third novel "The Fight Club", a book that would lead him to fame and even the film adaptation of said book, would be taken to the cinema by the filmmaker David Fincher in the year 1999. (Ramírez, de la Oliva and Moreno, 2019)

The story is told by Narrator, who is the protagonist, the name of the narrator is never mentioned in the novel. This is a middle-class man who works as a expert in a car company. He feels a great loneliness, he makes up for it buying expensive clothes and gadgets to decorate her apartment. With effect of Insomnia that he has suffered for six months, his mind breaks (Palahniuk, 1996).

He decides to go to a medical consultation, in order to obtain sleeping pills. The doctor did not does, he mentions that there are people in support groups who suffer more than he does. Storyteller He takes it as a challenge, he attends the support group for victims of testicular cancer, faking other victims. By perceiving the real pain of cancer victims; this whines and softens in such a way that he manages to sleep without inconvenience that night (Palahniuk, 1996).

In the next few days Narrator, you don't just go to the cancer victim support group testicular, but others. Narrator's satisfaction in support groups is seen ruined, by the assistance of another imposter. The imposter's attendance at groups supportive, makes him uncomfortable, a fact that does not let him cry. The impostor's name is Marla Singer, this scheming woman has a bad habit of smoking in all groups support (Palahniuk, 1996).

Narrator confronts Marla Singer and the two admit to the charade. They discuss and at the same time analyze; they make the decision to share support groups and exchange phone numbers. He goes out on a business trip, when he is near the building in which he lives; this discovers that an explosion has occurred in your apartment. In this explosion he lost all his belongings (Palahniuk, 1996).

With no one to ask for help, the protagonist decides to call Tyler. Tyler and Narrator are gather; They talk about life, consumerism, current life. At the end of said talk Tyler challenges the Storyteller to hit him. Narrator thinks about it for a moment, then hits him. After said blow, the two fight each other physically, due to the euphoria of the fight, they feel encouraged (Palahniuk, 1996).

Tyler invites the Storyteller to live in his home. Fights are more frequent outside of a bar, attracting more men to the spectacle of the fight. The bartender of the bar, collaborates lending the basement of said establishment, for future fights. This is how The Fight Club. Marla appears on the scene when she calls the Narrator on the phone. She says that has overdosed on medications, and calls for help over the phone in his frenzy attempted suicide (Palahniuk, 1996).

Narrator leaves her hanging on the phone talking to herself, and ignores her. In the morning of the day Next, he realizes that Marla spent the night at Tyler's house. I take her there and they had sex. More and more the fight club attracts more men, from different places. Tyler proposes the following eight rules to formalize the club: No one should talk about the Fight Club; no member talks about The Fight Club; The struggle culminates when one of the fighters yells "enough", faints or executes a signal; only must be two people per fight; only one fight at a time; the fight is without wearing a shirt and no shoes; each fight will last as long as it has to last; and if this is your first night at the club you must fight.

Tyler Durden taking advantage of the blind faith of the members of the Fight Club; this organizes Project Havoc with them and with new ones. They proceed to do acts vandalism and violence throughout the city (Palahniuk, 1996). He calls them space monkeys. This project is based on five rules: don't ask questions; not ask questions; do not make excuses; not tell lie; and trust Tyler. The acts Project vandals get out of control. Narrator initially agrees with the acts, but Bob dies and the protagonist changes his mind by said death (Palahniuk, 1996).

Narrator, in an attempt to fix the situation, looks for Tyler, as he disappears. East He tries to track down Tyler and travels across the country. The protagonist perceives the strange feeling that you already know the cities visited. With each person who speaks gives the hunch that belongs to the Fight Club. One of them reveals the secret to him. Tyler Durden is Narrator's alter ego (Palahniuk, 1996).

Everything Tyler did was done by Narrator. This is because as Narrator becomes desperate for the environment, his mind created the alter ego of Tyler Durden to satisfy their needs for improvement. The decisive event in the creation of this double personality was Marla. When Narrator met Marla; Tyler originated. The alter ego he was the one who carried out the explosion in the department (Palahniuk, 1996).

Tyler took power from Narrator's body when he suffered from insomnia. And that this hated her and wanted her at the same time. This alter ego took advantage of Narrator's weaknesses, he learned to convince people, create explosives, among other faculties. Tyler was the guilty of blowing up the department. Narrator discovers that Tyler has organized blow up a building in the city center, and it will fall on the national museum (Palahniuk, 1996).

Narrator returns, talks on the phone with Marla for a meeting, she agrees to meet. The protagonist wants to get Marla away from that city because she is a danger to the execution of the project. At the meeting, the protagonist tells him to go away. After a slight discussion she understands the situation and leaves. Narrator goes to police. He tries to reveal the Project Havoc plans to the police, but discovers the secret that some members of the police are members of the Fight Club (Palahniuk, 1996).

Said policemen try to neutralize the Narrator, since he said that they must do what is necessary for the plan to be executed. This one escapes and goes to the building that is planned exploit. This is forced by the space monkeys to confront Tyler, on the roof of said building. Narrator manages to have total control of his faculties, disappearing little by little to Tyler (Palahniuk, 1996).

Narrator understands that the homemade bombs are going to explode they are going to kill him. But you are pumps fail; Marla with cancer patients appear to comment on what happened. The police punch them. The protagonist before this fact decides to shoot himself in the cheek.

Narrator faints. Soon, Este regains consciousness. This protagonist is encounters God figuratively, because he has apparently died Narrator mentions his psychiatrist as if he were God, and in the end there are indications of the existence of space monkeys caring for him (Palahniuk, 1996).

*Relevance:* Within the novel there are two explicit facts in the life of the author of the novel that influenced the plot of the narrative. The first is the moment when the author He worked as a mechanic at a trucking company called Freightliner.

If one of the new cars manufactured by the company leaves Chicago in the direction west at sixty miles per hour and the rear differential locks up and the car crashes And it burns with all its occupants trapped inside, will the company retire the cars? Take the number of vehicles on the road (A) and multiply it by the probability index that it has a breakdown (B); then multiply the result by the average cost of a deal friendly (C).  $A \times B \times C = X$ . This is what it will cost to remove the cars. If X exceeds the cost of removing them, we remove them and no one takes any harm. If X is less than cost of removing them, we do not remove them. (Palahniuk, 1996, p.20)

In the previous paragraph Chuck demonstrates his knowledge of the park regulations automotive. The second is when Chuck Palahniuk was when; he treated the sick terminals in a non-profit organization, which provided support for a period of time to the sick.

The Up and Beyond session begins with recovery rap. The group of support is not called Sick with Brain Parasites. You will never hear anyone say parasites. All are always in clear improvement. Ah, this new drug! Although always have just come out of a pothole, you will see nothing but lost looks, after five days with headache. A woman wipes away involuntary tears. They all wear a ID card and the people you've seen every Tuesday night around over a year, come to meet you with outstretched hand and eyes fixed on your card identification. (Palahniuk, 1996, p.23).

### **2.3 Nietzsche's madness in Fight Club**

An individual has the ability to reason, when he doubts Why does he reason? Which the sense of reason? What is the meaning of life? This last question is mentioned in various philosophical doctrines, in them especially realism. On the other hand, the Nihilism possesses a pessimistic

response. Nihilism argues that existence does not make sense, coherence or objectivity. Nihilism denies values and doctrine that religion cultivates. Nihilism alludes to being a criticism of political aspects, sexual and formative; the development or foundation of this essay is made up of the following components: brief argumentation of nihilism, a brief comparison of nihilism in contrast to anarchism and nazism, summary of The club of the struggle, a fractional summary of the structural analysis and the attribution of nihilism in Fight club using a snippet of structural analysis. This fragment of structural analysis will focus only on the structural analysis of functions, in specific using only the clues of the integrating functions of the story.

Nihilism is a doctrine that argues for the denial of the sense of reality, religious and social principles. Nihilism refutes the presence of a great subject, that tries to be an impartial, deterministic, and giant way of coexistence, because these have no demonstrable evidence, although nihilism has precedents in the School Cynical because they criticized the established order, the system, and morality. Nihilism developed in Russia, within the monarchy of Alexander II, because in this period this doctrine came out as a result against this authoritarian monarchy. The youth of that era were opposed to the monarch, morality, and the authoritarian system in which they would be governed.

Nihilism has several subjective interpretations. However, the more fundamentals Notorious signs of nihilism are: will to power, God is dead, eternal return, and the Superman. These are the elements that represent and generalize thought nihilistic; Clearly, there are other elements that do not show a direct link with the nihilism as it is: anti-consumerism, criticism of morality, western culture, philosophy traditional; among others.

The will to power is a foundation that argues the following: all individuals they have a reason for which they carry out their actions, that reason is the search for power. Is will is uncompromising to morality. God is dead is an aphorism (proverb) that argues the denial of the existence of God and its impact on human society.

Church doctrine is inadequate for modern times. The doctrine of church professes thoughts like humility, mercy, and indulgence; said values according to nihilism they incite humanity to slavery. Nihilism seeks developmental thoughts such as rigor, discipline, and indomitability. The denial of the existence of God, despairs individuals, since if there is no God, what exists after

death? To this, nihilism argues that after the death there is the eternal return. The foundation of the eternal return is a foundation that sustains that life has a repetitive cycle. This means that an individual when he dies, is reborn and repeats his same life; again and again its life cycle will repeat constantly.

The superman is that individual who accepts the death of God, denies Christian morality and create your own rules based on your will to power. It is the individual who accepts and practice the above fundamentals of nihilism. Between the common man and this there is three transformations that separate them: the camel, the lion and the child. The camel is the first transformation. In this transformation, the individual holds on his hump the desires of others and the weight of the system that dominates it; he accepts the challenge and does it until squeeze the maximum. This transformation is a parallel of a slave. The lion is the second transformation. In this transformation, the individual leaves the system aside and the individuals around him. It resists the system and is ready to destroy any retrograde thinking.

Changing the argument, nihilism is synthesized as the negation of all creed religious, moral, social and political dispositions. On the other hand, anarchism is synthesized as a doctrine that wishes the suppression of the state and its fractions, or any kind of As a consequence; this domain investigates the autonomy of the human being over all things. Inside anarchism there is a faction called individualist anarchism; this is the opposition to the state or another type of organization, this faction is the one that resembles nihilism.

That characteristic in which nihilism and individualistic anarchism resemble is opposition to control under a government or other organization. In a second point, you are two ideologies argue for the elimination of retrograde or conservationist values. Nihilism devalues the benefit of the church as a moderating organization, in comparison individualist anarchism despises the church. In a third point, you are two doctrines support the segmentation of human society.

On the other hand, Nazism was born as a misinterpretation of nihilist thought; he misrepresents the elements of nihilism and changes them to defend his own ends. What it is the devaluation of Judaism. Although Nietzsche reproached the church, this philosopher he was never anti-Semitic. Nietzsche, in mentioning Judaism, argues it as a retrograde doctrine. This argument is related to the well-known "Holocaust". "What It is known, the Third Reich tried to create a kind of Nazi

superman, inspired by in certain features of the fuzzy Nietzschean approach (the apology of force, the rejection of compassion, «the triumph of the will», etc.)” (Llácer, 2016, p.70).

Nazi Germany adulterates the superman and deciphers it as the Aryan race. But superman does not exalt any lineage, race or citizenship. At a next point, the Nazi doctrine gives full power to the government as a regulatory organization, in contrast nihilistic doctrine despises the state as a regulatory organization.

Here is a brief summary of the novel. This is a middle class individual who works in the position of an expert in an automobile company. This has a great loneliness, he remedies it with the purchase of expensive clothes and objects for the adornment of his Department. As a result of the insomnia that he tolerated from six months ago, he decides to go to a medical consultation, in order to obtain drugs (Palahniuk, 1996).

This doctor does not prescribe drugs, he indicates that there are individuals in support groups who they are worse than him. Narrator regards it as a challenge. This visit to the support group for patients suffering from testicular cancer, this assists by pretending to be another patient more. The ailment of disease victims comforts him, he whimpers and is relieved, in such a way, that he achieves the elimination of his insomnia those days. In the following weeks Narrator in addition to the meetings of victims of testicular cancer, he attends others.

Narrator's liking for attending support meetings is eliminated by the presence of another liar besides him. The presence of the faker at the sick meetings disturbs, an event that does not allow him to sob. The identity of the liar is Marla Singer, she has the bad habit of smoking in several sick meetings. He confronts the liar and this pair accepts the falsehood.

They speak and, in turn, consider a pact; they decide to ration the meetings of sick and their numbers are given to communicate by phone. Narrator leaves town upon return; him, when he is near the building where he lives; this perceives the police, raises the view, already his apartment destroyed by an explosion. In this outburst he was left without all your assets. With no friends other than Tyler, the protagonist resolves to reunite with Tyler. Tyler and the protagonist congregate; they talk about various topics such as: the city, the capitalism, contemporary life.

At the end of this conversation, Tyler challenges Narrator to hit him. He meditates it for a moment, then he hits her. They start a fight, and they get adrenaline for bliss Fight. Tyler accepts it at his house. Fights are more common on the outside of a bar, enthralling more individuals to the beauty of fights. The shopkeeper at the bar favors by lending them the basement of this place for the next fights. In this way, originates the club.

This club organized meetings, in which its members hit each other. The Liar comes up when she calls Narrator. This explains that she has consumed a drug overdose, and asks Narrator for assistance. The protagonist abandons her talking lonely on the phone. At the dawn of the consequent day, he realizes that Marla Singer was with Tyler all night. He lured her home and they had relations.

He is attracted to the fight club by more individuals from different localities. Tyler proposes These eight rules to formalize the club: No one should talk about the Fight Club; No member talks about the Fight Club; the fight ends when one of the contestants yell "enough", faint or signal; there should only be two men per Fight; only one fight at a time; the fight is shirtless and shoeless; each fight will last the as long as it takes; And if this is your first night at Fight Club, you must fight. Tyler Durden using the manipulative members of the club, this establishes a organization that aims to change society (Palahniuk, 1996).

This organization is called Project Havoc. Tyler creates this new organization, and To do this, it attracts club members and new ones as it needs loyal members. To these members calls them space monkeys. This organization executes monstrous deeds and impetuous throughout the city. This project is based on these five rules: no ask questions ; n or not ask questions; do not make excuses; do not lie; And trust Tyler. To the beginning, Narrator agrees with the acts, but the bloody events of the project they get out of control. Bob dies and Narrator changes his mind due to the death.

The protagonist looking for a solution; try to find Tyler, since he does not appear. East he tries to find it, and travels through various cities in the country. Narrator feels the hunch of who had already visited those cities. With every stranger who speaks gives the hunch these belong to Fight Club. One of those strangers mention the secret. Tyler is an alternate Narrator personality. The two are the same person. Tyler originated from Narrator's first encounter with Marla,



Narrator was He despaired of the environment around him, consequently, he created Tyler Durden. Is alternate personality was the one that caused the explosion. Tyler took power from the body of the protagonist when he slept. Narrator disowned and craved Marla. Tyler served himself of the protagonist's powerlessness, developing various skills such as persuading, create explosives, and other abilities that Narrator did not possess. Narrator deduces that; His alter ego plans to blow up a downtown building, and let it fall on the national museum. Narrator returns to his city, he telephones Marla to ask you for a meeting; Marla, when answering, agrees. Narrator wishes to remove her from that city because, she is a risk for the Havoc Project. They meet up and tell you that get away from the city.

After a little discussion, she agrees and leaves town. The protagonist pretends tell the purposes of Project Havoc to the police officers, but he realizes that some police officers are fans of the club. These agents claim eliminate the protagonist, since, the alter ego expressed that they must do whatever it takes to the purposes of the Havoc Project are executed. He escapes and heads to the roof of the building that is planned to explode in order to prevent such an explosion. Narrator forced face Tyler. The protagonist manages to have total control of his faculties; neutralizing little by little Tyler. Narrator understands that homemade explosives are going to kill him. But this explosives fail, Marla accompanied by disease victims appear, they intend to avoid the explosion. The police surround them with helicopters. Narrator before this event decides to shoot himself (Palahniuk, 1996). He faints and wakes up again in a hospital. Narrator stands symbolically with God because he has supposedly passed away. Narrator alludes that God is a psychiatrist; in the final part there are signs of the existence of space monkeys guarding a Narrator (Palahniuk, 1996).

### **Chapter 3: Research Methodology**

This research project is based on the literary work "Fight Club" by Chuck Palahniuk, with which the corresponding analysis and illustration of the traits of nihilism. For the meticulous study of the nihilistic features in the literary work "The Fight Club" that is pertinent to a novel of narrative type, the most suitable option for its study is the structural analysis postulated by Roland Barthes, because it concentrates on the Minimal details such as features of the characters and plot development time. East study model faithfully explains the fictional world, by means of quotations corresponding, in this way you will obtain a superior reference on nihilism proposed by Friedrich Nietzsche.

The argument of this project is suitable for the Special Projects mode, because This study of academic argumentation contributes to the knowledge of a philosophical manifestation, this, is essential for its observation, and for a better understanding of the work already mentioned.

The realization of this research, uses as a basis thoughts originated from personal confusion, a type of documentary investigation arises in its majority, since being a topic with expectation that requests a bibliographic documentation reliable, which has been acquired at the Central University of Ecuador. To all this theoretical information, internet channels or programs related to the philosophy that has been a great requirement for the realization of what has been said above. With various dexterity influences from encountering the subject along the way university, this is the reason for the incessant search for documentation on the subject, both in books, encyclopedias, interviews and bibliographies, etc.

The level achieved with this research project is descriptive and explanatory, since which essentially takes as a basis the relevant theories of their respective spokespersons, starting with the fundamentals and the projection of their publications, even more so in his literary works, which are the expression of his premises. This investigation has a bibliographic base from theses related to the subject, biographical books of Friedrich, among others and in part the film adaptation "Fight Club."

This project is governed under the Bibliographic Research parameters, as it includes the observation, inquiry, interpretation, brooding and analysis stages to execute said study.

The research design of this project is non-experimental, therefore it does not have population and sample, since your research design is neither of the two variables You need it, as this is a purely bibliographic investigation.

### **Declaration of variables**

Study of the influence of the nihilism of Friedrich Nietzsche in the work “The Fight club” by Chuck Palahniuk.

### **Independent variable**

Nihilism of Friedrich Nietzsche

Here he understands all the theory related to this doctrine, in addition to the biography of Friedrich Nietzsche.

### **Dependent variable**

Chuck Palahniuk's Fight Club

Here he understands the description of the novel, its structural analysis, and the biography of this Writer.

### **Design of the investigation**

The research design is executed as the tactic that the researcher uses to structure the project. Focusing on design, the research is classified into experimental, documentary and field (Arias, 2012). In the present study, determined the documentary design because it has bibliographic features and is oriented on the compilation of information that provides the basis and organization of the Research, referring to the selection of data, the execution of the Analysis is scheduled Structural of the story.

In its entirety this research is based on printed sources as it was used as a basis books, thesis and graduate work. In the data compilation, nihilism and to philosophical doctrines that resemble this.

Investigation level: This represents the depth range that the investigation is executed formulation of the problem (Arias, 2012). Paraphrasing, it's the direction you should take research and define the strategies you intend to use. In this work of research establishes the descriptive level. Descriptive research is oriented not only on theory bases, it also does so on the analysis of the factions included in the study (Arias, 2012).

Data collection and interpretation techniques: In this documentary research various data collection and interpretation techniques were used. It is necessary the conceptualization of the meaning of data collection instrument. "A data collection instrument is any resource, device or format (on paper or digital), which is used to obtain, record or store information" (Arias, 2012, p. 68).

The data collection techniques used in the investigation are adapted to the design, addressing it. They are as follows: Hermeneutics of the text: It is based on the paraphrase of the characteristics exhibited in the work literary in a free way to subjective perception, based on the pattern of books collected for the purpose of conducting a fair investigation.

Structural Analysis: It consists of a set of treaties and norms based on three elements: functions, actions and narration. Computer and its storage units: This technique was used for the collection and information storage, so they can be archived and systematized.

## Chapter 4: Findings and Analysis

The novel written by Chuck Palahniuk is part of the Contemporary Era, since it was published in 1996 and this work develops themes such as post-war argument, anguish and the constant search for self.

Our generation has not experienced a great war or a great crisis, but we have we are waging a great spiritual warfare. We have started a great revolution against culture. The great crisis is in our lives. We suffer a spiritual crisis. (Palahniuk, 1996, p.109)

Shifting focus, on the narrator of the novel. The story is related by Narrator, who is the protagonist, in the present investigation when the protagonist is mentioned it will be named as Narrator, and when the type of narrator of the novel is mentioned, will mention you as the narrator; since, the name of the narrator is never mentioned in the novel This is a being that suffers from insomnia, and does not know how to relate to his environment. The protagonist can be described as cynical, because, in order to eliminate his Insomnia attends support groups, although, this one is healthy.

Coming home from a support group meeting, I felt more alive than never. He did not suffer from cancer and his blood was infested with parasites. It was the tiny center and warm around which the life of the world congregated and slept. Not the babies they slept like me. (Palahniuk, 1996, p.14)

This is a homodiegetic narrator, specifically the protagonist. Because this takes care of relate the facts, from, their point of view. Point out characteristics of this type of storyteller. This has a very important role with other characters such as Marla and Bob. Narrator has the most important role with Tyler, he disfigures reality when share scene with Tyler. Since Narrator and Tyler are the same person.

"What did we do," Tyler says.

We called a meeting of the Assault Committee.

"There's no you and me anymore," Tyler says, pinching the tip of my nose.

I think you've already figured it out. We use the same body, but at different times.

"We organized a special mission," Tyler says. We said to them: "Bring us the Still hot testicles of the honorable Seattle Police Chief. (Palahniuk, 1996, p.118)

The whole novel revolves around Narrator. This is the character that details, lives and reflect on what happened in the novel. The novel culminates when he apparently meet with God. The world that is described in this novel is sad, empty, vain, without courage, without hope. "All we had left was the shit and the garbage of the world" (Palahniuk, 1996, p.119). While Chuck Palahniuk, reflects nihilistic thinking in Narrator, it is also presumed, that in this literary work is one of the best examples of the illustration of this thought.

#### 4.1 Character Analysis

**Narrator:** Main character of the novel. This character by his actions is described as dynamic because through the narration is developed and round because Several characteristics of this are shown, such as that it has a mole on the foot as a whole of thoughts, among others. This is a clerk for a car company. Through this character the story is told. He unfolds his reality creating his alter ego Tyler Durden.

In real life, I am a recall campaign coordinator, wearing a shirt and tie, sits in the shadows with his mouth full of blood and passes the slides while the boss tells Microsoft why he chose a special shade of kyanite blue for a program icon (Palahniuk, 1996, p.35).

**Tyler Durden:** Main character, who acts as Narrator's alter ego. East character by its characteristics is dynamic and round. The protagonist "knows" this character when, goes to a nude beach. Tyler tries to form the wooden logs shadow of a hand. This one had the position of part-time cinema operator, this one he added obscene frames to movies. He also has another job where he is waiter, at banquets held in a hotel in the city center. East character has narcissistic aspects." "Now this is our world," says Tyler, ancestors are dead (Palahniuk, 1996, p.8).

**Marla Singer:** Secondary character. This character is round as it shows likes claims such as a preference to attend sick support groups for the sole reason to feel sad. It is also dynamic because it has a development in the novel, beginning as an infamous girl and culminating as a soulful girl. It is described as a scrawny woman. He has an obsession with pain and existentialism. This character is the love interest of the protagonist. She is the reason why the protagonist creates the split personality. "Without Marla, Tyler I would have nothing"(Palahniuk, 1996, p.8). This

woman is white, smoker, scrawny, with weird tastes about clothes. She meets the protagonist in the support group. This woman like the protagonist she is desperate to understand life. "After casting About ten powders, Tyler tells me, Marla told him she wanted to get pregnant. Marla she told him she wanted to have a Tyler abortion"(Palahniuk, 1996, p.43).

**Bob:** Secondary character. This character is morbidly obese from excessive consumption of steroids, in his past he was a bodybuilder. He is in pain after removal of one of your testicles. This character is dynamic and round. Your name full is Robert Bob Poulson. He is a fat man, in the past this was bodybuilder. The protagonist meets him in a support group.

**Head of narrator (Secondary character):** This character is flat because it does not have big features besides being an office worker; and static since it does not have development in the narration. This character wears a shirt and tie since most of his scenes they are in an office. Narrator hates his boss. It continually takes advantage of the protagonist. This character is the anchor of reality, since he is the one who makes me continually mention to Narrator about his injuries caused in the fight club. "My boss sends me home because my pants are full of dried blood, and that fills me with joy"(Palahniuk, 1996, p.46). He continually takes advantage of Narrator "My boss is the one who presents the I project with my notes and I operate the portable projector, so I find myself secluded at one end of the dark room" (Palahniuk, 1996, p.34). For Narrator's oversight, his boss discovers the fight club's secret.

**Space Monkeys** - These are minor characters. These characters are flat, no They have broad features in addition to the fact that upon entering the project these individuals shave their hair and wear black constantly; and static because in addition to being used as workforce for the Havoc Project have no other activity. I go down to this pseudonym they are called the subordinates of Project Havoc.

They possess an obedience to Tyler and Project Havoc. These are loyal fans who blindly believe in such a project. Each individual of these must carry five hundred dollars for his burial, in the hypothetical case in which said individual dies. For the These are generally shaved men and they wear black clothes usually, since it is one of the requirements to be part of Project Havoc.

For the rest, the applicant has to appear with the following: Two black shirts. Two pairs of black pants. A pair of strong black shoes. Two pairs of socks blacks and two changes of plain

underwear. A thick black coat. This includes clothing that the applicant carries on his back: A white towel. A cushion of surplus army. A white plastic bowl. (Palahniuk, 1996, p.93)

These, in addition to doing the commissions of that project, also did the work maids in the house on Paper Street.

**Raymond Hessel** . - Fleeting character . It does not have a physical description. This character is flat and static. This is a fleeting character. Narrator threatens death to him. "Listens, you're going to die tonight, Raymond KKK Hessel "(Palahniuk, 1996, p.101) And even aims a pistol at it. This one worked in a supermarket called Korner Mart. The protagonist uses blackmail to encourage Raymond to continue his veterinary career.

**Chloe** . - Fleeting character . This character is flat because she is only a cancer patient from scrawny appearance with great sexual appetite; and static because it hardly appears at the beginning and then dies. This woman is a woman with brain parasites. She is detailed like, an extremely slim woman, with no relief on her buttocks. "Here is the skeleton Tiny of a woman named Chloe whose flat bottom leaves her pants hanging, empty and sad "(Palahniuk, 1996, p.11). She meets Narrator at support groups. According to the protagonist, Chloe despite having money, all she wanted was to have sex. Despite her situation, she suggests the protagonist having sex with her, however. He is not attracted to her.

**Angel face** . - Fleeting character . This character is flat and static, since it has no more characteristics than the beauty of his face and does not have much development in the plot. East According to Narrator, a man is described as someone attractive, which is why he calls him Face of Angel. Said character, in his first fight at the club, fights against the protagonist. "It was The first Saturday that angel-faced young man came to the fight club and I decided fight with him "(Palahniuk, 1996, p.89). Chapters later, this would become a subordinate of Project Havoc.

**God** . - Fleeting character . This character is round and static. After a shot. Narrator will meet this character. Although he is presented as God, there are indications that They mention that this character is nothing more than a psychiatrist. "I have seen God behind a long walnut office with his titles hanging on the wall behind him "(Palahniuk, 1996, p.149).



**Glenda** - fleeting character. This character is flat and does not show any singularity; Y static as he only appears to give a speech. It has no physical description. This woman is the sister of Chloe. Glenda appears before Narrator after Chloe's death.

**Seattle waiter** - fleeting character. This character is flat as it does not show any peculiarity; and static since it does not have development. It has no physical description. East The man has hinted to Narrator that he is Tyler. "Last week you were here, Mr. Durden", he says. Don't you remember? " (Palahniuk, 1996, p.114).

**Narrator's Dad** - Fleeting character. This character is flat, none is shown characteristic; and static since it has no progress. It does not have a physical description. Yes Although this character does not appear physically in the novel, Narrator makes mention of this character when in doubt. "When I got a job and turned twenty-five tacos, I called him back and asked, "Now what?" My father did not know what to answer; So who told me: 'Get married' "(Palahniuk, 1996, p.36).

**Chief of Police** - fleeting character. This character is flat as it does not show any characteristic; and static since it has no progress. They do not have a physical description. During his brief appearance in the novel, he appears as a weak and fearful man. "The space monkey compresses the ether cloth over the police chief's sobbing face and send them to sleep for a while "(Palahniuk, 1996, p.120).

**The police** - Fleeting characters. These characters are flat, because they do not show great change, and they are very basic in the storytelling. These symbolize the order and righteousness of the social system. The members of this group are not singled out, they are simply generalizes under the name of the police. "According to the guy from the security body, the police had detained my suitcase in Dulles because it vibrated "(Palahniuk, 1996, p.28).

In this book, the action is executed according to the actor reader. Said reader is demanding, because contemporary society demands an agile lifestyle. The rhythm of This book is quick, since it does not stop to detail physical places within the novel. It just gets straight to the point, with dialogues and actions "On the highway, between all the lights and other cars speeding down the six lanes towards a point that fades, Marla tells Tyler to keep her up all night " (Palahniuk, 1996, p.45).

In analysis, this literary work has a juxtaposed narrative sequence, since it does not it is linear. This has jumps in time in said narrative. In a more specific analysis this book has a narrative sequence in extremes, because the first chapter of this one, it is an event that chronologically occurs at the end of the narrative. The rest of the characteristics will be exposed in the structural analysis in the following section.

## 4.2 Structural analysis

Structural analysis focuses on dividing the story into parts in this way the deeper study is made. For the correct analysis of a story this it must be systematized. According to Roland Barthes, the basis for such an analysis should be the structure of the literary work. In this way, a novel should not be inferred as the mere random joining of paragraphs, since a story has connotative characteristics expressed by the author that can only be detect when examining said content (Barthes, 1970).

Barthes postulates his structural analysis based on writings and research based on semiotics, thus creating a new type of study of the story. This study would have as fundamentals to the functions, actions and narration of the story: and their respective connections between these elements. Within this analysis Barthes points out three types of description: function (comes from Bremond and Propp's postulates); actions (comes from Greimas characterial relationships); and narration (originates from the postulates about the Todorov's speech) (Barthes, 1970).

**Functions** - This type of study is called structural analysis of functions. Here the novel is referred to as an organized set or system. In which they exist basic units. These small character units are called functions. On words of that author, these basic units are classified into two types: functions distributional and integrative functions (Barthes, 1970).

Distributional functions are those that have the object of study units of equal level and have a link with the action. The distributional functions are those sequences of great importance that have a link with the progress of the narration, story or novel, by catalysis that are actions that function as an effect of the nucleus. In short, they are a set of elements that function as an abbreviation of the story. These functions are subdivided into nuclei and catalysis. The nuclei are those primordial actions in history, these actions have qualities of consequence or effect (Barthes, 1970).

The chain of nuclei has a rational order. Catalysis are those actions of type complementary or secondary to the story, these actions work as an addition to complement and style the narrative. In short, these are actions that they fill in the story and unite the nuclei. Catalysis serve as argumentation or effect nuclei (Barthes, 1970).

Integrating functions are those that are based on the study of units of different level that have a link of meaning. These functions are subdivided into clues and informants. The clues have symbolic features because at the time of being data need to be deciphered to explain the connotative idea. Its symbolic features get to emotions or philosophical ideas. These give a depth or background to the narration. In short, they are those data with more than one meaning, which refer to a doctrine, parallelism to a real historical event, among others (Barthes, 1970).

Informants are explicit in nature, those ideas that describe the environment, describing a specific time and area, which are provided by the characters. In short, it follows that history is made up of divisions and subdivisions where certain ideas are more important than others (Barthes, 1970).

**Actions** - This study is called character analysis. The structural analysis of Barthes is based on the postulates of Todorov and Greimas. In turn, Greimas leaned on the postulates of Propp. In this the characterial relationship of the characters is established. To the different characters are discriminated against for their importance in the narrative, based on their action is assigned a respective role to said characters.

In short, a character is placed according to the actions they take in the narrative. Greimas uses the word character to name a character because usually only names human beings; character, on the other hand, contains creatures, animals, or whatever individual performing actions. According to Greimas, the characters are autonomous elements that have a manifestation of action within the narrative. The six types of characters are: subject, object, addressee, addressee, assistant and opponent (Barthes, 1970).

The subject is the character who develops the narrative, through his desire and will to to get some. Usually this character is the protagonist of the story. The object is the character that the subject seeks. It may be that you consider falling in love, pursuing, obtaining, creating, among others. In other words, the object is the goal of the subject. The subject and the object maintain a

link called the axis of desire, since the subject is at one extreme, since it is what is desired, and at the other extreme the object is what is desired (Barthes, 1970).

The sender is the character who cultivates the desire to obtain the object in the subject. To its Instead, the sender causes, values, and punishes the actions of the subject. The recipient is the character who obtains benefits from the actions carried out by the subject. The sender and addressee form a link named axis of communication. This link in a extreme is the sender, he announces an order, work, or desire; and to the opposite extreme is the recipient, this is the one favored by the order, work or desire that the addresser (Barthes, 1970).

The assistant is the character who collaborates in the execution of the actions of the subject. The opponent is the character who opposes and prevents the execution of the actions of the subject and helper. The helper and the opponent constitute a bond called the axis of proof. Both helper and opponent develop the narrative with their actions, the helper collaborating and opponent hindering (Barthes, 1970).

**Narration** - This study is called narrative analysis. The postulates of Todorov argue that each of the stories has a narrator. Through the said narrator's speech the narration is executed. Todorov expresses that the narration he also describes through said discourse both the other characters and the environment. Through this narrator, the circumstances, space, time, characters, managements, and other contents of the narrative (Barthes, 1970).

Within this type of analysis, the narrator is not considered an character, he is Considered the manipulator, he maneuvers the style and features within the story. This narrative contains a style, through the way it is written. Here at story is discriminated according to the point of view from which it is written. Worth the redundancy, the narrator is nothing more than an issuer, this is the one who expresses a message to the receiver (in this case tell the story to the reader). In the story, Roland Barthes provides three styles: narrator as a person, narrator as full consciousness, and narrator limited to characters (Barthes, 1970).

The narrator as a person, he is shown on the same level as the other characters, he is the one supposes history as an expression of an individual, since the narrative is described in first person. In most cases this narrator is another character rather than interacts with the environment (Barthes, 1970).

The narrator as total consciousness is the one who focuses on the narrator as an entity omniscient. This is above the other characters, because it also describes the feelings, past and thoughts of the other characters (Barthes, 1970).

The narrator limited to the characters, is the one who focuses on the chronicler as an observer or witness, who has no direct relationship with the characters. This storyteller knows less than the narration than the other characters, this one can only suspect and infer events and information that the other characters know and he does not (Barthes, 1970).

### **4.3 Political context**

#### *Havoc project*

This project, in addition to mentioning nihilism, it also mentions anarchism. Since, through this a rebirth is sought.

Project Havoc will save the world. A cultural ice age. A Middle Ages provoked. Project Havoc will force humanity to hibernate and go into remission until the Earth has recovered. "It justifies anarchy," Tyler says. Imagine it. (Palahniuk, 1996, p.91)

#### *Multinationals*

This novel makes mention and criticism of the cruel policies of multinationals, which They only care about the economic benefit but not the humanitarian one.

Take the number of vehicles on the road (A) and multiply it by the probability index that it has a breakdown (B); then multiply the result by the average cost of a deal friendly (C). A times B times C equals X. This is what it will cost to remove the cars. If X it exceeds the cost of removing them, we remove them and no one takes any harm. If X is less than cost of removing them, we do not remove them. (Palahniuk, 1996, p.20)

### **4.4 Economic context**

In brief quotes in the book it is shown how the author is against consumerism "- Many young people try to impress the world and buy too many things - said the goalkeeper "(Palahniuk, 1996, p.32). The author mentions that individuals buy objects in order to fill that which they carry within. "You buy the sofa and for a couple of years you you feel satisfied that although not everything is going well, at least you have been able to solve the sofa theme.

Then the right dishes, then the perfect bed, The curtains (Palahniuk, 1996, p.31). This author blames advertising for consumerism, based on this he says that, in order to obtain things that this individual does not need, he exercises jobs that he hates. Advertising makes them buy clothes and cars they don't need. Generations and generations have done jobs they hated in order to buy things they don't really need (Palahniuk, 1996, p.108).

#### **4.5 Ethical context**

##### *Insomnia*

Narrator suffers from insomnia, since he suffers from an identity disorder. from insomnia; a copy of a copy of a copy”(Palahniuk, 1996, p.70) Reason for the which Narrator loses notion of time and space “Every night that I go more and more early to bed, Tyler will own my body longer and longer”(Palahniuk, 1996, p.125).

##### *Group therapies*

After visiting the doctor for insomnia, he attends group therapy for patients terminals. The feeling of pain exposed in the group, give a feeling of reassurance to Narrator. However, he pretends to be a terminal patient to attend said group. What makes him is a sinister and false character.

“The doctor told me that if I wanted to see real pain, I would go through the First Eucharist on Tuesday night. See brainworm patients. See the diseases degenerative bone. Organic brain disorders. See how the cancer patients. So I went” (Palahniuk, 1996, p.11).

#### **4.6 Social context**

The novel criticizes the individualism that is lived today; this is reflected in the products sold today. Those products are focused on individualism; This is because they are sold in small quantities in order to speed up the system. The system reflects the individualism of society. "At the hotel they give me a pill of soap; a sachet of shampoo; a single serving of butter; a small dose of mouthwash, a disposable toothbrush” (Palahniuk, 1996, p.18).

## 4.7 Discussions

The story is told by Narrator, who is the protagonist, the name of the narrator is never mentioned in the novel. This is a middle-class man who works as an expert in a car company. He feels a great loneliness, he makes up for it buying expensive clothes and gadgets to decorate her apartment. With effect of Insomnia that he has suffered for six months, his mind breaks (Palahniuk, 1996).

He decides to go to a medical consultation, in order to obtain sleeping pills. The doctor did not do, he mentions that there are people in support groups who suffer more than he does. Storyteller He takes it as a challenge, he attends the support group for victims of testicular cancer, faking other victims. By perceiving the real pain of cancer victims; this whines and softens in such a way that he manages to sleep without inconvenience that night (Palahniuk, 1996).

In the next few days Narrator, you don't just go to the cancer victim support group testicular, but others. Narrator's satisfaction in support groups is seen ruined, by the assistance of another imposter. The imposter's attendance at groups supportive, makes him uncomfortable, a fact that does not let him cry. The impostor's name is Marla Singer, this scheming woman has a bad habit of smoking in all groups support (Palahniuk, 1996).

Narrator confronts Marla Singer and the two admit to the charade. They discuss and at the same time analyze; they make the decision to share support groups and exchange phone numbers. He goes out on a business trip, when he is near the building in which he lives; this discovers that an explosion has occurred in your apartment. In this explosion he lost all his belongings (Palahniuk, 1996).

With no one to ask for help, the protagonist decides to call Tyler. Tyler and Narrator are gathered; They talk about life, consumerism, current life. At the end of said talk Tyler challenges the Storyteller to hit him. Narrator thinks about it for a moment, and then hits him. After said blow, the two fight each other physically, due to the euphoria of the fight; they feel encouraged (Palahniuk, 1996).

Tyler invites the Storyteller to live in his home. Fights are more frequent outside of a bar, attracting more men to the spectacle of the fight. The bartender of the bar, collaborates lending the basement of said establishment, for future fights. This is how The Fight Club. Marla appears

on the scene when she calls the Narrator on the phone. She says that has overdosed on medications, and calls for help over the phone in his frenzy attempted suicide (Palahniuk, 1996).

Narrator leaves her hanging on the phone talking to herself, and ignores her. In the morning of the day Next, he realizes that Marla spent the night at Tyler's house. I take her there and they had sex. More and more the fight club attracts more men, from different places. Tyler proposes the following eight rules to formalize the club: No one should talk about the Fight Club; no member talks about The Fight Club; The struggle culminates when one of the fighters yells "enough", faints or executes a signal; only must be two people per fight; only one fight at a time; the fight is without wearing a shirt and no shoes; each fight will last as long as it has to last; and if this is your first night at the club you must fight.

Tyler Durden taking advantage of the blind faith of the members of the Fight Club; this organize Project Havoc with them and with new ones. They proceed to do acts vandalism and violence throughout the city (Palahniuk, 1996). He calls them space monkeys. This project is based on five rules: don't ask questions; not ask questions; do not make excuses; not tell lie; and trust Tyler. The acts Project vandals get out of control. Narrator initially agrees with the acts, but Bob dies and the protagonist changes his mind by said death (Palahniuk, 1996).

Narrator, in an attempt to fix the situation, looks for Tyler, as he disappears. East He tries to track down Tyler and travels across the country. The protagonist perceives the strange feeling that you already know the cities visited. With each person who speaks gives the hunch that belongs to the Fight Club. One of them reveals the secret to him. Tyler Durden is Narrator's alter ego (Palahniuk, 1996).

Everything Tyler did was done by Narrator. This is because as Narrator becomes desperate for the environment, his mind created the alter ego of Tyler Durden to satisfy their needs for improvement. The decisive event in the creation of this double personality was Marla. When Narrator met Marla; Tyler originated. The alter ego he was the one who carried out the explosion in the department (Palahniuk, 1996).

Tyler took power from Narrator's body when he suffered from insomnia. And that this hated her and wanted her at the same time. This alter ego took advantage of Narrator's weaknesses, he learned to convince people, create explosives, among other faculties. Tyler was the guilty of



blowing up the department. Narrator discovers that Tyler has organized blow up a building in the city center, and it will fall on the national museum (Palahniuk, 1996).

Narrator returns, talks on the phone with Marla for a meeting, she agrees to meet. The protagonist wants to get Marla away from that city because she is a danger to the execution of the project. At the meeting, the protagonist tells her to go away. After a slight discussion she understands the situation and leaves. Narrator goes to police. He tries to reveal the Project Havoc plans to the police, but discovers the secret that some members of the police are members of the Fight Club (Palahniuk, 1996).

Said policemen try to neutralize the Narrator, since he said that they must do what is necessary for the plan to be executed. This one escapes and goes to the building that is planned exploit. This is forced by the space monkeys to confront Tyler, on the roof of said building. Narrator manages to have total control of his faculties, disappearing little by little to Tyler (Palahniuk, 1996).

Narrator understands that the homemade bombs are going to explode they are going to kill him. But you are pumps fail; Marla with cancer patients appears to comment on what happened. The police punch them. The protagonist before this fact decides to shoot himself in the cheek. Narrator faints. Soon, Este regains consciousness. This protagonist is encounters God figuratively, because he has apparently died Narrator mentions his psychiatrist as if he were God, and in the end there are indications of the existence of space monkeys caring for him (Palahniuk, 1996).

Within the novel there are two explicit facts in the life of the author of the novel that influenced the plot of the narrative. The first is the moment when the author He worked as a mechanic at a trucking company called Freightliner.

“If one of the new cars manufactured by the company leaves Chicago in the direction west at sixty miles per hour and the rear differential locks up and the car crashes And it burns with all its occupants trapped inside, will the company retire the cars? Take the number of vehicles on the road (A) and multiply it by the probability index that it has a breakdown (B); then multiply the result by the average cost of a deal friendly (C). A times B times C equals X. This is what it will cost to remove the cars. If X it exceeds the cost of removing them, we remove them and no one

takes any harm. If X is less than cost of removing them, we do not remove them” (Palahniuk, 1996, p.20).

In the previous paragraph Chuck demonstrates his knowledge of the park regulations automotive. The second is when Chuck Palahniuk was when; he treated the sick terminals in a non-profit organization, which provided support for a period of time to the sick.

“The Up and Beyond session begins with recovery rap. The group of support is not called Sick with Brain Parasites. You will never hear anyone say parasites. All are always in clear improvement. Ah, this new drug! Although always have just come out of a pothole, you will see nothing but lost looks, after five days with headache. A woman wipes away involuntary tears. They all wear a ID card and the people you've seen every Tuesday night around over a year, come to meet you with outstretched hand and eyes fixed on your card identification” (Palahniuk, 1996, p.23).

The cultural variety in this project is notorious. Mentioning from the most ideas tiny to the greatest, the philosophical dictions that have been found in the course, they have been explained so that there are no gaps, so that the future reader does not have greater difficulty understanding this research. The goal of this research is to investigate nihilism and its ramifications, explaining them from the simpler way, for the purpose of complete understanding. The nihilistic doctrine it is evidenced in the structural analysis of the functions carried out in this project.

Literature and Philosophy are complicated, extroverted, sinister, they have always been these two are closely related. In most cases, Literature for illustrate, reinforce and argue Philosophy, and vice versa.

Human nature incites the individual to the constant doubt of his existence. His Existence is a source of doubts, prejudices and diseases. And this individual seeks results through science or church. However, both science and church, they will always be linked by the hand of Philosophy. The latter seeks to clarify doubts existential factors of the individual, through their theories.

The individual when reflecting on his existence has two options: to rely on the existentialism and consider that reality is objective, therefore, it has coherence and meaning; or being a nihilist and meditating that existence is meaningless, therefore, this it is subjective.

Although the character of Marla Singer has sinister features, it also has facets macho. It is inferred that Narrator and Marla are depraved characters, because they pretend to be sick in order to attend support groups in order to feel the suffering of attendees. It is inferred that the character of Bob is the most abused by life, He is also mentioned as a personable character.

## Chapter 5: Conclusion and Recommendations

### 5.1 Conclusion

- Nihilism is a philosophical current that was born as a result of evil administration of hierarchies and the Christian religion, this doctrine seeks the progress of the ideology of the masses does not do so through faith but through reason. It is also inferred that this doctrine.
- Based on different texts it is inferred that the elements of nihilism are: will of power, God is dead, eternal return and superman.
- The difference between anarchism and nihilism is based on the fact that, on the one hand, nihilism it is conceptualized as the disapproval of any doctrine that incites the individual to be guided by religion, moral, social and political order. In contrast, anarchism is points it out as a doctrine that argues the suppression of the state or other organization that aspires to domination, this doctrine objects to the autonomy of the individual.
- The indicators in the book that argue the elements of nihilism are: 1) The club of the fight, Project Havoc, and the character Tyler Durden argue the will of power. 2) The Havoc Project sustains God is dead. 3) The character called Narrator justifies the superman.
- The elements of the life of Chuck Palahniuk that stand out in the novel are: 1) Lapse time the writer worked as a mechanic at the trucking company Freightliner. 2) His volunteering in an organization that supported the sick terminals.
- After Narrator meets Marla, Marla is both intrigued and disgusted. which is why he creates his alter ego named Tyler Durden.
- The work has Machiavellian influence on the work since by the actions of the Narrator show that "the end justifies the means", this supports that in an event Narrator in order to sleep and feel his existence, he visits support groups to terminally ill without suffering from any ill.
- Although there are nihilistic traits within the present novel, there are appreciations both anarchists and existentialists. The Havoc Project sometimes shows little glimpses of anarchy. Changing to another point the character Marla Singer shows existentialist traits. She continually asks herself what is the purpose of my existence?

- The misrepresentation of Nietzsche's postulates resulted in the doctrine known as Nazism. Although this philosopher was opposed to the postulates of the church, this was not found by his believers. On the contrary, what the Nazis did they called themselves supermen and at the same time they were so opposed to the Jews that they tried to remove them completely.
- In the study of the present novel in relation to nihilism the following are inferred takeaways: 1) Both the club and Marla Singer's character largely it has macho connotations. 2) Pessimism is a key factor in the novel. 3) The club has both totalitarian and Nazi overtones in which a restricted group he wants to impose a thought on the environment around him through terrorism. 4) The Nihilistic elements are illustrated in: Superman in Narrator, transformations of the superman in Narrator as the camel, Tyler as the lion, and at the end of the Narrator novel as the child. 5) The will to power is illustrated in the Club de la wrestling and Tyler Durden. 6) God is dead is illustrated in Project Havoc.
- The element of eternal return is not found in nihilism, since there is no samples, nor indications of said element in the present literary work.

## 5.2 Recommendation

- At the mention of this research project, the study of the influence of anarchism in this novel, at another point also the influence of Nazism in the Havoc Project.
- It is recommended to study the different characters from the psychological perspective, since that most show psychopath's, for example, Narrator showed glimpses of work stress, double personality, among others.
- It is suggested to do a sociological study of the film adaptation which is shows Narrator's psychopaths through semiotics, because by seeing several times said film the observer will be able to notice several indications of the madness of the storyteller.
- To broaden the study of nihilism, it is recommended to analyze the influence on works literary works

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**TENATAIVE SYNOPSIS SUBMITTED FOR THE  
DEGREE IN ENGLISH HONOURS**

**IMPACT OF BOLLYWOOD CINEMA ON YOUTH**



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## **INTRODUCTION**

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Movies nowadays leave a great impact on the minds of people. The effect of cinema on youth can be easily observed. Not only its effect can be seen on the elders of rural and urban areas but on the children as well. It cannot be said that all the films are corrupting youth. There are films like “**BAGHBAN**” which was a family film and made us learn a lot. The current films are more of action, thriller, romance, robbery etc. The youth tries to imitate each and everything which is in the films and this reflects in their dressing style, their driving, their way of talking etc. The people start imagining themselves in the story lines of those films. Girls and boys, especially in the age of 15-21, are the easiest preys. The dialogues, the dressing style of the actor becomes the latest trend for the youngsters. They try to imitate what all goes in films and without understanding that some part of it might leave a negative impression on them. Knowingly or unknowingly the films mold the youth of today in one way or the other and effect of cinema on youth can be seen widely. Even the youngsters in rural areas are so much affected by the movies, that they place the heroes of the film in a very integrated part of their minds. They try to change their lifestyle according to the films, starting from hairstyle, clothes, dialogues and so on.

Even the advertisements or ads what we call, are no less. Its human nature that we mostly follow the one whom we appreciate the most. There are ads that bring on actresses and actors for promoting a product in such a way that may lead the youth to some bad phase. In the films today when the daily crimes, murders, robberies are shown some people take it in a wrong way and they purposely learn how to commit such crimes. They learn the tricks and tactics used for crimes in the films.

In many films, stunts are being performed, the teenagers try to copy such stunts on their bikes and cars which many a times lead to severe accidents. Also, now abuses are so common in almost all the films that even a kid of 10 years is able to speak such abusive language knowingly or unknowingly. Harassment and rapes have increased because of the free and western culture shown in films today. On the other hand, there are films like “**Rang De Basanti**”, which is a wonderful film and films like “**NAYAK**”, are ideal lessons for the politicians of this country. But



this remains restricted only in the films whereas in the real life, corruption is increasing day by day. There are family films which give such good morals to the youth, but the people just watch them, gets influenced for some time and forget the moral as soon as the film gets over.

Hats off to the film makers like Ashutosh Govarikar, Sanjay Leela Bhansali as they never use vulgar scenes in their film to make it work on the box office and earn a lot of business. Certain restrictions should be made to the use of vulgarity or show off so that every film is rated as a “**FAMILY FILM**” or “**U/A**” and not rated as a “**B-GRADE**” film or an “**ADULT**” film .

Moreover the screening of foreign films and an increase in cinema halls will trigger the competition and encourage local producers to make better movies and hence it will lead to such exposure which will ultimately affect today’s teenagers and even the small kids.

But ultimately its “**WE**” or the individual, on whom everything depends on. Everything depends on a person what he/she gains from the films. We should see the films to enjoy and learn good things and not let the bad things affect us. “Effect of cinema on youth” is a notion to be thought upon and concerned. So, beware of what you see and what you gain.

## **DEPICTION OF INDIAN CULTURE BY BOLLYWOOD**

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India is home to a voluminous population, which stood at a staggering figure of 125.03 crores (as per 2011 census) and has reached approximately 138 crores approximately (based on latest United Nations estimates) in 2020. Owing to the vast population, India is extremely heterogeneous in terms of the cultural traits possessed by the people. Every element of the population may it be an individual or a community as a whole have different set of values and cultures imbibed in themselves.

The central question that needs to be addressed is that whether Bollywood affects culture or is it the other way round. There are also deliberations on a third possibility of both influencing each other to ascertain degree and extent. In the

subsequent section, the focus will be on the relationship between culture and Bollywood and to understand the changing pattern of Indian culture/cultural practices owing to Bollywood movies.

Bollywood movies are a great source of information of the diverse culture of India. In movies like *Dedh Ishqiya* (released in the year 2014) have shown the culture of Lucknow which happens to be the city of nawabs. In films like *Gunday* (released in the year 2014), *Kahaani* (released in the year 2012) and *Piku* (released in the year 2015), one can witness the classic depiction of beautiful depiction of Bengali culture. These movies have shown peculiar architecture of Kolkata. Actresses featuring in white sari with red border draped in a unique Bengali style tell us about the dressing style in Bengali culture which is specific to Bengalis and unique in its own sense. Durga Pooja, which is celebrated festival in Kolkata, as is shown in *Devdas* (released in the year 2002). In *Khoobsurat* (released in the year 2014), the filmmakers have shown the alluring forts and tourist places of Rajasthan. *Raees* (released in the year 2017) set up in Gujarat, represents the festival of Uttarayan.

Films are responsible for portrayal of architecture, music, dance, and traditions of different regions of India alongside the complex processes of globalization, modernization, nationalism and other important terms which in technical language people are not very much aware of. On considering Indian films, the filmmakers have promoted westernization, the emancipation of women, caste related problems, the rights of the minorities and most importantly the relationships between Hindus and Muslims. Even aspects like fashion and lifestyle have played a central role in Indian society, which generated awareness and have influenced public opinions on issues like drugs, violence, and sex.

## **RESEARCH OBJECTIVE**

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- 1) To offer an understanding of the impact of Bollywood movies on the youth.
- 2) To document the behavioral changes in the youth as a bi-product of films.
- 3) To study the impact of Bollywood movies on the youth.

- 4) To understand the positive and negative factors of Bollywood influencing lives of the youth.

## **LITERATURE REVIEW**

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Mittal, N. (2013) studied Indian movies specifically Bollywood as a important means in promoting various destinations like Europe, New Zealand, Scotland, Spain, London and USA. It also talked about the tourism across the Indian border, which is on rise. Movies have acted as a tremendous source because of which the outbound tourism to these countries have continued to be on rise. Bollywood movies influence viewers largely. The research also specially refer to the movie *Zindagi Na Milegi Dobara* where the European country, Spain has been beautifully featured and the huge success of this movie led to more number of Indians traveling to Spain to visit the destinations showcased in the movie. The findings of the research also indicate that more number of Indians prefer traveling to foreign destinations than domestic destinations and this trend has increased over the past few years. The research article depicts the importance of film tourism and the role played by Bollywood movies in attracting tourists to undertake travel abroad.

Hudson, Wang, and Moreno Gill (2010) studied about the formulation of views and opinions related to different countries through movies. For this experiment, the movie chosen was *Motorcycle Diaries* in which South America was featured. The respondents were made to watch the movie and a study was conducted on their perception after watching the movie. The respondents were from different countries and they showed a strong desire to travel to South America after watching the movie. An analysis was also done to find out the factors that attracted the viewers toward the place. A major drawback of this paper was that the study was restricted to one place and one movie.

Josiam, Spears, Dutta, Pookulangara, and Kinley (2014) focused on determining the popularity of European destinations among the audiences through the means of cinema. The findings of the study indicated that there has been a strong influence by Bollywood movies in choosing Europe as a preferred holiday

destination. A survey was carried out among 670 respondents as a part of data collection. The top movies representing European destinations were identified. After watching the Bollywood movies the most sought after destinations were identified through the survey. It was also acknowledged that the tourist arrivals to certain destinations increased after these destinations were showcased in the movies.

Rewtrakunphaiboon, W. (2011) conducted a study based on cultural tourism through cinemas. This paper revolved around the benefits of film tourism and how a new place could be promoted effectively through films. Some popular movies such as *The Lord of the Rings Trilogy*, *Captain Corelli's Mandolin* on the Island of Cephalonia in Greece and *Notting Hill* had great impact on the destinations where they were shot. The study projected the result that the strategy of film tourism has been adopted successfully by nations like US, UK, Korea. It also concludes that the popularity of the tourist destination is proportional to the success of movie in the global and domestic market. Thus, deriving that film play a vital role in the process of decision making in choosing tourist destination.

Film theory is an approach to think about the components of the movie and it documents how movies affects/is affected by the individual viewer as well as society as a whole. Cultural film theory focuses on how films reflect the culture in which they are made with a goal of understanding how meaning is constructed in a society's social, historical, political, economic, and religious context. On the agenda for understanding film or television as culture is addressing the question of how spectators and social audiences comprehend, respond to, and interpret cultural texts and events (Staiger, 1992).

Abstract film theory, derived from Marxist theory argues that films are based on ideas because they are created to represent reality. Impact of films of individuals is to such a greater extent that people start assuming that whatever pictured in movies are true and real, thus, forming stereotypical images about specific culture. Movies are important source for the formation of stereotypes and prejudices against people of different regions and religions. Thus, movies are not created in isolation but is an art form as it inhabits a common expressive culture,

which constitutes of tradition, cultural memory, and indigenous modes of symbolic representation (Singh, 2007).

Indian culture is as old as existence of civilization. Societal norms and regulations are formulated at different phase of history. India has a very idiosyncratic culture. Indian culture does not only constitute of various art, architecture, dance, music, language but also Indian beliefs, values, and traditions. Indian culture is exhibited through age-old epics like Mahabharata and Ramayana. They are mythical stories with gods, heroes, demons and devils, cruel people. The concept of women being “*Pativrata*” has originated from mythological epics like Ramayana and Mahabharata. Culture of India has always been dominated by patriarchal construct. This has been evident by observing that the status of women has always been secondary to men despite of concepts of equality, justice and liberty enshrined in Indian Constitution. Indian Cinema, since its origin has not only showcased the subordinate position of women in Indian society but also has objectified women and promoted in portrayal of Ideal image of women who nurtures, cares and serves her family selflessly. Social issues, historical events are reflected in Indian Cinema. Recent film like *Kedarnath, Kesari, Uri –The surgical attack*, dealt with historical event that have been of great importance and must be known to all the Indian citizens and a matter of pride for everyone. Various studies have outlined the effect of Bollywood on various aspects; portrayal of Kashmiri Muslims in Indian movies (Abbas & Zohra, 2013), vehicle for articulation of nationalist ideology, effect of Indian sports on sports movies of India (Ghosal, 2018). construction of a destination image (Ito & Nagar, 2017).

But some films are only for entertainment purposes. One's passion for films can shape the way he thinks, behaves, and feel within a society (Jain, Lata, Goyal, Khandelwal, & Jain, 2015; James, 2016). The movies shape people's thoughts and life as mentioned above, while the audiences are moving to perform like the characters or to be in the situations within the movies. Movie is a worldwide cultural influence; it is important in shaping visual perspectives (Maisuwong, 2012). Movie is a mass culture product; they are designed to please undifferentiated audience. (Garth Jowett, 1980)

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## **RESEARCH METHODOLOGY**

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In order to get the utmost from this research study, qualitative method of analysis will be utilized to conduct this study. This particular study is designed as theoretical research, where it aims to study the impact of Bollywood movies on the Indian youth.

## **STATEMENT OF PROBLEM**

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India - world's biggest democracy has always been known for its diversity, tradition, culture, religious sentiments, and values, across the globe. It is one such country, which celebrates people, their religion and culture. People have always taken the example of India, when it comes to how traditions and culture is being passed to the next generation.

Television & Films have always been a major source of entertainment for the people in India. And at the same time, they have also been one of the biggest sources with a capability to influence thoughts, attitudes, behaviour and belief of others. It is generally seen that the young generation, especially kids and teens tend to learn the dialogues, songs or instances from movies or daily soaps, and later it stays in their mind for a longer period. And as a result, parents and elders always preferred streaming those channels, daily soap or movies, which have positivity, and don't contain any unfavourable content.

The content served here is mostly unregulated with a lot of factors which boost the number of young, school and college going audience. These contents contain too much of hatred, vulgarity, abusive language, sense of rebellion against parents, country, law or religion, and other taboos of the society. It deals in originality and creativity, but at the same time, it has a strong potential to attract

the youth's attention. In the end, it introduces a lot of topics, subjects and ideas, which the Indian youth might be unaware of, or can be influenced from.

It is already understood that youths are more likely to imitate and adapt one's behaviour into their own because they can easily relate to what is shown in the Bollywood movies. As a result, it develops a lot of behavioral changes in youth today. It not only makes them aggressive in both their behaviour and in their thoughts, but it is also likely to influence them with what they have seen regularly like smoking, drinking, drugs, nudity and vulgarity, which are shown frequently in these Bollywood movies. This further develops several unhealthy habits at an early age. Here are some of the points, which we should think properly:

- The relationship between watching Bollywood movies and an increase in aggression and violent behaviour in the youth.
- Increase in number of insomnia, depression, obesity and eyes disorder cases amongst the youth.
- Deleterious effect on academic performance due to focus on the Bollywood movies.
- Nudity and Obscenity encourages irresponsible sexual behaviour, and the Bollywood movies rarely mention anything about sexually transmitted infections and unwanted pregnancy.
- Alcohol, Smoking, Tobacco, Drugs and Weed are advertised directly in the Bollywood movies, which rarely mention their adverse effects.

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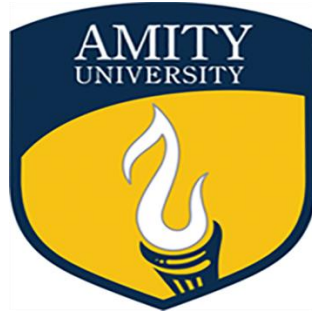
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**Women In Mahabharata**



**Dissertation**

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*For the partial fulfillment of the degree of*

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Supervisor

Dr. Kaushal Kishore Sharma

Submitted By

Rohan Gupta

B.A. (H) English 6<sup>th</sup> sem

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**AMITY SCHOOL OF LANGUAGES**

**2021**

**DECLARATION**

I do, hereby declare that this Dissertation titled "**Women In Mahabharata**" submitted to **Amity School of Languages, Amity University Rajasthan** is a record of original work done by me under the guidance of **Dr. Kaushal Kishore Sharma**. The information and data in the research paper are authentic to the best of my knowledge.

This project report is not submitted to any other institution for the award of any degree, diploma and fellowship or published any time before.

Rohan Gupta

B.A.(H) English

A21806118009



# **Women In Mahabharata**

## **Sites used for help:**

**[www.wordmother.com](http://www.wordmother.com)**

**[www.augustahts.com](http://www.augustahts.com)**

**[www.timesofindia.com](http://www.timesofindia.com)**

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# CHAPTER ONE

## INTRODUCTION

The Mahabharata is an ancient Indian epic where the main story revolves around two branches of a family - the Pandavas and Kauravas - who, in the Kurukshetra War, battle for the throne of Hastinapura. Interwoven into this narrative are several smaller stories about people dead or living, and philosophical discourses. Krishna-Dwaipayana Vyasa, himself a character in the epic, composed it; as, according to tradition, he dictated the verses and Ganesha wrote them down. At 100,000 verses, it is the longest epic poem ever written, generally thought to have been composed in the 4th century BCE or earlier. The events in the epic play out in the Indian subcontinent and surrounding areas. It was first narrated by a student of Vyasa at a snake-sacrifice of the great-grandson of one of the major characters of the story. Including within it the Bhagavad Gita, the Mahabharata is one of the most important texts of ancient Indian, indeed world, literature.

The Mahabharata is undoubtedly one of the greatest works of the world, unique in many ways – unique for the deepest philosophic truths, for the wide range of human life covered by the ethics and for the high spiritual stimulus provided in this epic.

Mahabharata is an “itihas” which exclusively means, “Thus occurred”. The Mahabharata is not merely a historic work but it reflects the dynamic culture of India. The historians , political thinkers, sociologists, philosophers, theologians, and even scientists find something of their taste in compendium of from Indian history at least a century or even more but this treasure is ever unfinished .

### **A. Meaning of Mahabharata:**

Scholars have different meaning and views for Mahabharata . They take it as a history , epic poem , social science , smriti and purana according to their own understanding and interpretation.

According to the epic itself, it is the story of great birth of the Bharatas, therefore it is called "Mahabharata".

In knowledge, depth and even in weight, it is heavier than the four Vedas. The epic itself declares it to be a history of Bharata race, told and written by Vyasa and many other poets. This view is endorsed by Macdonell<sup>5</sup> when he says that there can be

little doubt that the original kernel of the epic has as a historical background an ancient conflict between the two neighbouring tribes of the Kurus and the Pancnalas. But in the modern sense of the word, we can not take it as true history. It is primarily taken as a kavya because it has nearly all the qualities of a kavya.

Moreover, Vyasa himself described it as a Kavya and Bhararuna also appreciated this nomenclature. Bhattacharya states that the Mahabharata is not just a poem, but the inspired utterance of the kavi the vates, the seer and Vyasa becomes equal to the Vedic seer.

Sukthankar called it a dateless and deathless poem which forms the strongest link between old and new India.

Modern scholars take it as a social science because it practically covers all aspects of social life. The real picture of the society has been visualized in it with minute details. The social problems relating to morality, ethics, educational and vocational outlooks, sexual and psychological views have been discussed elaborately in it. Being a work of sacred tradition of vaisnuite cult, it is also known as a smrti . •

It expounds the whole duty of man and is intended for the religious instructions of all Hindus. Vaisnuite doctrines are found throughout the work which proves it to have been a smrti of the ancient vaisnuite sect of the Bhagavats.



The epic is also taken as Arthasastra because it has much to say about economic activities of the people. It is also treated as a Kamasastra because of its rich treatises on sex problems. Broadly speaking, the epic has much to say about the four human goals i.e. dharma, artha kama and moksha .

The key to the universal popularity of the epic seems to lie in the fact that it has invaluable treasures to offer on three planes the Mundane, the Ethical and the Metaphysical.

However, the epic throws light on many aspects but main emphasis of the epic is on peace, and heroism is a part thereof. The epic declares itself that he who wants peace i.e. salvation or moksha should study it. Moreover, what is not here about religion, wealth, pleasure and peace is nowhere. Next to the Vedas it is the most valuable product of the entire literature of ancient India, so rich in notable works, remarkable for its very antiquity, it is one of the most inspiring monuments of the world and an inexhaustible mine for the investigation of the religion, mythology, legend, philosophy, law, custom; politics and social institutions of ancient India.

## **B. Influence of the Mahabharata:**

The Mahabharata forms a basement on which the magnificent edifice of Indian religion and thought, culture and literature stands. The epic has become the real Vedas for the

masses and moulded their life and character for the last two thousand years. There is hardly any other work whose influence on all aspects of life in India has been so profound, lasting and continuous as that of the Mahabharata.

### **C. Enlargement Of The Epic:**

The present text of the Mahabharata, . passing through the stages of 'Jaya' and 'Bharata' came to be developed from a small beginning, first incorporating the · story . of the triumph of the Pandavas over the Kauravas, then the narrative in detail of the entire Bharata race and finally the present encyclopedic satasahari samithita. The main story of the Mahabharata relates to the victory of the Pandavas over the Kauravas, and as such it was called 'Jaya'. It must been the earliest recension of the epic and naturally, must have been in this form a small text. About the number of verses in the 'Jaya', the statement of Vyasa<sup>26</sup> that 8800 verses can be Uil;derstood by him and his son Suka, "" proves that the -original epic contained 8800 verses. This recension grew further into a ·'Bharata' with some 24000 verses.

## **Chapter 2**

# **SOCIAL STATUS**

Since long the women have showed with the men in making of civilization and preserving collective memory, and therefore, they can be said to have had history. They played a vital role in the development of the society in ancient times. The whole level of man's development is a result of relations between women and men. The Mahabharata provides numerous data relating to the status of women which can be studied by understanding their different stages of life in the form of daughter, wife, mother, widow, etc.

## **A. Daughter:**

The position of daughter in any society can be taken as the base of its attitude towards the woman because today's daughter is tomorrow's woman. The status of daughter in the epic society can be determined on the basis of different types of attitudes, rights, duties and general outlook of society towards her.

### **1. Attitude towards daughter:**

There were two types of attitudes were prevailing towards daughter in the Mahabharata times. These were positive and negative attitudes of the people.

### **(a) Positive Attitude**

The epic gives equal importance to the daughter as to the son. In support of this view, the epic states that by studying or listening the epic, one gets a brave son or administrator daughter. The words *samtati* and *apatya* are used for both, the son and the daughter. The king of Manipur says that his daughter is as good as a son. The epic says that under certain circumstances she could succeed even to the throne of her father. Bhisma calls the *putri* as *putravat*. Further, the epic furnished certain examples of educated and enlightened sections of the society where daughter was considered to be the most precious and was preferred to more than a son. The epic tells us that Savitri and Damayant were born after a long period of longing on the part of their parents. King Asvapati had performed all the *sanskaras* for his daughter Savitri. Similarly, the sage Bhardvaja also performed *jataka samskara* for his daughter. Considering the venerability and auspiciousness of the daughter, the epic suggests even the adoption of a girl, as daughter Kunti, Sakuntala and Pramadvarya were the adopted daughters. They were brought up with great care and affection. All these references show

that the daughter gained. much importance in the epic society. She was thought to be propitious, being a personification of chastity .. Her presence was considered auspicious at the time of coronation of the king. There was also a practice in the epic period that the heroes used to touch them before going to the battle field to ensure their victory.

### **(b) Negative attitude:**

In the Mahabharata, we find parents practicing ascetism, renunciation, fasts, vows and sacrifices to get sons endowed with strength and prosperity of every kind. Vyasa himself practised many austerities to obtain son. The son was termed as putra because he was supposed to protect his parents! from the hell named put.

These references prove frequent longing for male child in the society. But the birth of a daughter was felt inauspicious. She was considered to be a source of constant worry. Her birth is even deprecated and has been characterized a misery. The Mahabharata terms her as krichchham (misfortune) . She was considered to be a nyasa at her father's home. She was cause of worry for three families those of the mother, the father, and the husband. These references place her in an inferior position to that of her brother.

### **2. Rights Of Daughter:**

Generally, she had the right of good nourishment, Care and honour. -She was free to move anywhere in the society. She had the freedom to go and play with her mates and to attend social and cultural festivals. Subhadra was attending such a festival at Raivataka when she was abducted by Arjuna. The selection of husband of her own choice was her legal right. The epic gives many examples to this effect. It is said that in Mahismati, a maiden could choose her husband without the permission of her parents. The gifted maiden Savitri was sent to choose her husband by her father when the later could not find a suitable mate for her. Amba, the daughter of king of Kasi, opted Salva as her husband. The Mahabharata declares that after three years of puberty, a maiden was free to choose her husband at her own if her marriage was not arranged by her parents.

### **3. Duties Of daughter:**

She played an important role in the home management of her parents. Generally, her duties were milking the cows, preparing clarified butter . and curd, washing the clothes, needle work and watching the crops in fields. In the epic, the most important duty of maiden is referred to attend and look after the guests. This work solely devolved upon her, particularly when her parents were out of home. Sakuntala performed this duty at the time when Dusyanta arrived at home in the absence

of her father. The daughter of Rsyasrnga also did this job-by serving Narada and Parvata. Kunti was quite adept in this work. She could extort admiration even from such a notoriously irascible guest as Durvasa who being pleased with her attention and devotion gave her a valuable boon unasked.

The maidens were married. at a mature stage. They had the opportunity of informal education and as a result of that they became trained in all aspects of life. We find the real manifestation of a learned and devoted daughter of a brahmana in Eikachakranagari when she tried to sacrifice her life for the safety of her family from the Baka danava. The maiden had a learned discussion with her father as how and why she was right to sacrifice herself. Here the girl is shown as the most dutiful heroic, educated and talented. Moreover, the example becomes more weighted when we see that it was not a royal girl but from an ordinary village family. The evidences show that. daughters of the epic society were very dutiful-thoughtful and talented.

## **B. Wife:**

This stage of womanhood is most important to decide her status and position in the society. The social status of a wife is a direct measure of the status of a woman" Hence; her study is of great importance. In the following pages we would like to

evaluate the status of wife in terms of different attitudes, rights and duties as is discussed in the case of daughter.

**(a) Positive Attitude:**

Wife is described as half of the man, the best of friends, the root of the three ends of life and of all that will help him in the next world. The epic states that the wife is dearer than life and therefore, she is to be cherished like a mother and she is to be respected like an elder sister.

**(b) Negative Attitude:**

In the Mahabharata, the relationship between husband and wife is shown as an emotional warm relationship but simultaneously it reveals that the wife/woman was also figure of much derision and ,. desecration. The epic has generalized .the nature of woman, and therefore, all women are condemned on account of those generalizations. The epic states that women are the roots of all evils and of low mentality. Their nature is to injure man. They are stated the most sinful creatures . Their sinfulness is described equal to the instruments of death and destruction. At one place the Mahabharata says "a man with a hundred tongues even if he were to do nothing else but lecture upon the vilest defects of women would not finish them in a long life of hundred years. It seems that such derogatory statements about the nature of



women were given purposely. Perhaps it was the demand of the patriarchal society to control over women.

### **C. Importance Of Mother:**

#### **(a) Teacher and Guide:**

Mother is the first teacher and guide to her children. It is said that there is no teacher greater than mother. We learn first language from mother. She teaches us the first lesson of discipline by regulating the feeding time. She socialises the child and satisfies his ego. thus making him fit in social structure. In the Mahabharata the guidance of Kunti was the main driving force for Yudhisthira and it was she who made him ready to fight. It was Vidula, a great mother whose advice turned a defeated son to a winner hero. The fall of Kaurvas was also due to non-obedience of Gandhari's advice. Mother is mentioned at first place among the three atigurus and this. tradition is continuing since the Upanisadic period.

#### **(b) Rights Of Mother:**

Mother had a moral right of her protection, especially when she is a widow. Manu says that a women is protected by her father in childhood, by her husband in her youth, and by her son in her old age. He further says that reprehensible is the son

who does not protect his mother after the death of his father. Similarly; Narada in the Mahabharata says that mother is always protected, she is the highest form of womanhood. She can not be cast off as far as she is not an out caste. The offences of father as well as mother were treated as rabble and they here not to be stained for any offence.

## **Chapter 3**

# **The Unheard Voice Of Draupadi**

The character of Draupadi has been woven beautifully and fascinatingly. Has she been one of the most skilled experts, her real side of being the most sacrificing lady of India has been shown with great creativity. Draupadi is one of the characters of Mahabharata that has faced suffering, pains throughout her life. The starting words of "Yajnaseni: The Story of Draupadi" introduces Draupadi as writing her life story to no one other but Krishna.

She narrates the lifelong lessons and sufferings to him, also she questions him about leaving her all alone in every part of her life. Draupadi is no ordinary woman. She is born out of the sacrificial altar performed by her father, Drupad. The sacrificial fire happened because Drupad wanted his son or daughter to take revenge from Dronacharya (Guru) for the insult he had faced once. After her birth, by the elders (father and fatherly figures), she has been claimed as the only woman to preserving dharma. The grief follows her path throughout

while she was doing her part in any manner possible to preserve dharma. She has come out to be the most beautiful and charming lady. Her features have made anyone fall for her. She smells like a lotus. She is a confident woman who speaks her heart. She is an incomparable woman who was born without childhood for the only purpose of saving dharma.

The narrative of "Yajnaseni: The Story of Draupadi" shows the false bond between a husband and a wife (five husbands and a wife). She had faced exploitation even when she was set to marry one who stands out of everyone.

That was Arjun, one of the third Pandava out of five. Her father wanted her to marry Arjun or remain unwed. When Arjun won her in swayamvar, she was delighted and happy in her hearts of hearts, unknowing of her ill fortune to take place. She reached the place of her husband's mother, where Bheem says, "Mother, today we have brought a priceless thing. Open the door and see! Your sons

have not returned empty-handed." Hearing the ecstatic words from her son, their mother, like always, asks them to divide it among them, "My sons, whatever you have brought, divide it amongst five of you equally."

To obey their mother, they equally divide Draupadi as their wife. She was tormented because none of them said a word against their mother. It was Yudhishtira because of whom nobody took stand as he was the follower of dharma, according to him, following his mother's order was dharma at that moment. Earlier she was a happy princess who has enjoyed with her sakhis. The one who captivated every youth because of her beauty. The one who has taken birth to bestow her father's honor.

Despite being the woman who speaks her heart, she fails to speak in front of her mother-in-law for not accepting the rest of her four sons as her husband because her dharma does not allow her. She would have been mocked by society. Is it only dharma that does not allow or the male dominance

that was so prominent at that time that she could not utter a word for her sake? Is it only a woman's duty to face challenges and violence at every stage for the sake of men?

Asking for strength to bear the insult is what she demands instead of asking for no insult without her fault. This is merely the acceptance of stereotypical society that she lives in. Her father has used her as a bait to take the revenge.

During her swayamvar, princess of every area approached Drupad's estate to marry her, but the condition to shoot the arrow in the fish's eye, placed upward, without looking at it was not an easy task to follow. Karna was one of the good suitors of Draupadi who wanted to marry her. But Draupadi denied marrying the dharma putra by calling him a "soot putra". It hurts Karna, who could have been her only husband.

The incidents that took place in Draupadi's life were all pain-causing and totters the human heart and

soul. She accepts the five husbands, if not, might be mocked by the world for not preserving dharma. All five men would place

their feet towards the bed of Draupadi has happened in the initial stages of her married life. If she would have chosen Karna, life had been different. But this is how it was destined for Draupadi to bear negligence.

After the marriage rituals happened, the time came for them to reach Hastinapur. Every person was showering wishes on Draupadi for being the beautiful, lovingly wife of Pandavas. Still, few demons were disrespectful towards her by calling her a suitable wife of every man. They were Dushashan and Duryodhan.

The war of Mahabharata had already started inside the hearts of Kauravas and Pandavas. Pandavas have been thrown out of the kingdom earlier before their marriage to Draupadi. It was, in fact, Draupadi whose efforts in the first dice game have made

Kauravas return Pandavas' freedom and empire. Then also people of any generation blame her for being the sole reason behind the war.

"What mighty obstacle would that oh! have created to their attaining heaven? Who had wanted heaven? Who had wanted kingdom? And you had wanted war? Despite someone else being the root of all the causes, they emptied the entire cup of blame on my head and went away- leaving me thus at death's door." While their way to the Himalayas, after they left everything for the present heir to their kingdom, six of them (Pandavas and Draupadi) decided to make their way towards Himalaya. Yudhishtira, the Lord of Dharma, decided not to turn their backs ever no matter what happens to the other person, no matter what Tsunami brings along with it. It was Draupadi first whose feet slipped and she fell. Even after having five husbands, none of them bothered to have turned their backs and tried to save her. She died with remorse and lamentation of loving dearly



all five men but not receiving the same love, if not love then at least respect. In her marital life, it is said that she has to live one year with one husband, and then she has to go through the fire in order to regain the chastity and purity and then can only she be passed to another husband. Why one long year with one husband? Is it so to get pregnant and bear the child and deliver it before getting passed on to the other one? She has been disrespected by her husbands as they ask her to behave like their mother, sister, and nurse. Why not only as a wife? She is one of the five satis who are remembered for being chaste. Instances have been framed by Pratibha Ray, where Draupadi has been compared with Sita. Sita has tormented and lived her life for preserving her husband's pride. What all she gets in return is tears rolling out of the eyes through cheeks. But the unchanged fact was that Sita has one and only husband whereas Draupadi had five. When Arjun was alone going on an exile of twelve years for entering the chamber of Yudhishtira while he

was making love with Draupadi, he makes fun of her as she compared her with Sita, for Sita had one husband and she had five.

Arjun at his exile married Ulupi, Arya of Kalinga, Chitrangada of Manipur and also Subhadra who was the sister of Krishna. While this was all happening, Draupadi, already in love with Arjun live like a Brahamcharini. She consoles herself by thinking, 'even if Arjun married hundreds of ladies, she won't grieve, because he might do so for political reasons'.

Justifying polygamy of a man for political reasons is unacceptable when already he has a beloved in Draupadi, who

even has accepted his four more brothers for the sake of his family.

Once again, she was violated by Dushashan and Duryodhan in Kuru's Court. It was again the dice game. Yudhishtira was no expert but loves playing

this. It was Shakuni who made him lose his kingdom and his wife as well. Draupadi has been brought by dragging her by her hair in the court. Even Pandavas felt shameful but could

not help it. This is how a woman having five most prominent men in her life, lived at that very time where Lord

Krishna himself was present, was supposed to suppress her voice, for the sake of dharma. She was trembling, shouting for help. Her eyes were glancing at everyone thinking some hand would come to help her. She needed some hope when the court laughs at her helplessness. No doubt, lord Krishna has played his role of a brother and helped her by keep on extending the piece of her clothing that it would never end. But if He can do this then why not stopped this brutal act towards her?

She was the only lady facing lots of men in such an embarrassing condition where her fathers-in-law, Gurus were present. She was the strong lady

though, as she vows to never comb and tie her hair until she washes her hair with Dushashan's blood. But not even her strong-headed boldness has helped her decreasing her agonies. She even went to exile with her husband for twelve years and incognito for one year. She does not hold any fault but because Yudhishtira lost the kingdom, she has to follow her husband. It was the dominance of males that the only prominent lady of the epic poem suffers so much. The society of that era has used her as a toy and not as a human being. She was humiliated at every point in her life. Being a woman, she had been placed inferior at every stage so that the narrative could proceed. Why for the sake of Mahabharata, only Draupadi was made to suffer agonies and why not any men? Like her father, she had been used by Krishna for his sole purpose. She was divided amongst five men without knowing her wish because what has been decided by the elders and males is final.

The way women are being treated, the same way

she has been mocked, insulted and dragged into the court. This shows the plight of women, no matter which era it is. Males have been dominant throughout. No education can make them think positive and good about women. Panchali Pratha is still prominent in areas like Kinnaur of Himachal Pradesh. Woman is forced to marry siblings of one family and lead a marital life. Draupadi was the unheard voice like many of us in Kali Yuga. She has the strongly built characteristics of being bold headed lady of dignity but the society had not allowed her to be so. The society at every place has questioned her morals. It was merely for being a woman in stereotypical male dominant society.

# **Chapter 4**

## **Cultural Status**

The culture is that complex whole which includes knowledge, arts, morals, customs, and other capabilities and habits acquired by man as a member of society. It embraces all the manifestations of social habits of a community, the reactions of the individuals as affected by

the habits of the group in which he lives and the product of human activities as determined by these habits. Elaborating its scope and its relationship with history, The culture defines as higher achievements of group's multi-facet aspects such as art, music, literature, philosophy, religion and science.

The Mahabharata represents a mixed culture of quite ,a long period of different races in this context. It is needless to explain that material culture consisting of all the material items available as well as used by the members of the society in the given situation while the non-material aspect includes scientific truths, religious beliefs, myths, legends, literature and folklore. Woman being the most significant component of the Indian society always plays a major role in different aspects of culture in all times path materially and nonmaterially. A moderate attempt has been made to highlight

'multifacet roles of the women in the epic society.

### **Non Material Aspect Of Culture:**

Women have contributed a lot in the field of philosophy and theology since the Vedic period. The educational opportunities were available to the girls like the boys in the then society. However, in the later period, the position began to change and deteriorate which is evident from the fact that Upanayana for the girls is not mentioned in the epic. The girls only of well to do families continued to enjoy such opportunity of higher education in the epic age. The parent of such fortunate girls performed educational rites for their daughters. Pramadvara, Shakuntala, Lopamudra, Savitri and Draupadi were some such girl who enjoyed this greatest blessing of education which was chiefly instrumental in overall development of their mental and intellectual faculties.

The sage Bharadwaja performed even all the



samskaras for his daughter. Surprisingly, Ramayna refers to Sabari, a lower varna woman, who attained perfection in religion and was termed as siddha. During the Upanisadic period there were brahmavadinis who led the life of celibacy in the study of theology and religion. In the Mahabharata such ladies have been referred to such as Subhru and Sulabha known as brahmavadinis which continued to exist as a class of such women in the epic period. Moreover, the epic makes us curious to know about the puzzling references related to married women who are termed as brahmavadinis - like Kripa, Draupadi and wife of Atri. In this context Mukerji intends to clarify that some of the brahmavadinis used to get married after completion of their studies. Several women quoted above belonged to this category. Woman in the epic was expected to study Vedas until the philosophical truths and mysteries became familiar to her. In order to testify the above statements, some examples can be cited in this regard sulabha, an intellectual

nun ,made king Janak (a philosopher), answerless on the aspect of yoga, Samadhi, moksa and elocution. Savitri defeated, in argument, the god of death and got back the lite of her husband. Another lady Gautami having proficiency in the subject of brahma gave a learned discourse on the subject - after death', when her only son died of snake bite. Moreover, Arundhati instructed even the rsis who came to her in order to learn the secrets of religion and duty. The daughter of Sandilya was also a learned one. In the Mahabharata, we find a number of woman like Sakuntala, Sarmistha, Amba, Ambika , Ambalika I Gandhari I Kunti I Madhavi and many others who had proficiency in various branches of knowledge.

### **Material aspects of culture:**

This aspect of culture includes material items which are used by the members of a society. The epic provides some data about these items, used and prepared by women. Her means of entertainment,

dress, ornaments and general standard of living is taken into account in this respect.

### **1.Means of entertainment:**

Entertainment is a very important part of daily life which retards the monotonous moments. It not only imparts freshness but also contributes to the aesthetic development of ones personality. Music, dance, drama, paintings, games, etc . were the means of entertainment for both the sexes .

However, women showed immense interest and contributed substantially to this significant aspect of culture.

#### **(a) Music**

Music, vocal as well as instrumental was taught to women since Vedic times. Recitation of sama hymns was originally considered a special function of ladies, which

was not possible to perform in lack of proper training. It is said that goddess Saraswati was once pleased by devas with their performance of music and dance. Women folk had enough interest in the music. The participation of ladies continued in this sphere during the epic period also. The heroines of the plays written in early centuries of Christian era shown to be well versed in this art. We find that Dhrtachi and Menaka were among the seventeen ladies expert in music. Gandharva ladies used to sing in the presence of king Yayati. The sages also had interest in music as we find that the great sage Visrva the father of Ravana, was . pleased with the musical skill of raksasa ladies sent by his son Kubera. This classical evidence shows that even the non-Aryan ladies were also expert in music.

In aristocratic families, female music teachers were appointed to train their daughters in this art. For example, Brhannala (Arjuna in disguise) was appointed to teach music to the daughter of king

Virat. Similarly, in an early Sanskrit drama ,Uttara was appointed as a lady music teacher.

### **(b) Dance:**

Dance perhaps . has been the most ' popular art among ladies since Harappan period. It continuously remained popular among girls due to its two basic advantages - as a good physical exercise and its aesthetic value . Keepingthese advantages in mind girls paid much attention towards the learning of this significant art Dance was performed in public and private functions like marriage, birth and coronation. For example, the birth of Arjuna was celebrated by apsaras performing dance.

Dancing girls were employed by the kings in order to please the sages and other eminent personalities. In this regard the cases of Rsyasrriga and Visrava can be cited.

Similarly,· the dance performances of Madhavi and daughter of Manduka are referred in the epic. To play this important art, some theatres were also

constructed. King Virata had one such theatre. It is said that maidens used to return back to their homes in the late nights after performing dance in the theatres. The dance aptitude was perhaps quite popular among ladies as revealed by Vatsyayana, a later thinker, who assigned highest place to dance and music among the arts. Judges were also appointed to judge the performance in dance competitions. We may cite the case of Sumati who was a judge during such a dance competition.

## **Conclusion**

The Mahabharata is the most valuable product of the entire literature of ancient India. It incorporates rich data

regarding religion, mythology, legends, philosophy, customs and practices and social institutions. The importance of this epic is proved by the fact that it is regarded as Kavya, Itihasa, Smrti, Dharmasastra, Arthasastra and Kamasastra as well. As an important source of ancient history the epic not only records a battle story but also helps to understand how Pandavas aryanised the forests the mountains, and the plains by various methods. Besides; the epic has influenced our literature, art, social institutions and our behaviour as well, by providing moral and social codes. The heterogeneous and widely dispersed character of the text of the epic raised doubts about its authorship and time of composition. After analysing and interpreting of the data, we can say that the epic was composed primarily by Vyasa and then redacted by his disciples and followers at least in two phases. In this process, the nucleus of 8800 verses became an orbit of one lakh verses. There were various reasons for its enlargement like preservation of the oral knowledge, repetitions, explanation of the odd events, poetic embellishment and additions, of new experiences" and doctrines of various religious sects. This enlargement was done by brahmas

especially by Bhargvas. The data of the epic reveals that it covers a long period of our history since the beginning of Vedic and even pre-Vedic period to the well established monarchies. But the gist of the epic belongs to the period from c. 400 B.C. to c.200 A.D. However, some alterations in the epic were done in the later period also .

Regarding social status of women, there was a difference between the status of a maiden, wife, mother and widow. The birth of a daughter, no doubt, was less welcomed than that of a son, but it did not arouse cries of dismay as is generally believed. The, cultured families provided them with all facilities and even the freedom to choose their husbands. The girls of the well to do families freely did participate in various socio-cultural activities. Religiously, she was treated as incarnate form of Laxmi. But absence of upanayana in the period degraded her position in comparison to the Vedic period. The wife had a respectable position in the domestic environment because the four purusharthas of religion, profit pleasure and peace depended on the domesticity which was not possible without wife. She was provided with some rights



in terms of duties of her husband. The rights of protection and maintenance in all circumstances were given to her. But gradually her position began to deteriorate. She became overburdened with various duties under the doctrine of pativrata. In this regard, husband was declared her highest deity. She had to obey his orders without questioning him. In this way, her personality sunk in her husband. Although it seems that majority of the wives remained strict to the vows of this one sided pativrata but there are a few references of her revolt against it.

As a mother, she attained more respectable position in the family. The customary law especially prescribed a conduct of veneration and respect towards her. She acted as creator, nourisher, educator and the greatest preceptor for her children. However, in actual practice her position was next to the eldest male member of the house. No social stigma was attached to widowhood. She had the right to participate in all the activities of the family. But in later parts, her status declined.

Regarding marital status, we found that the marriage for girls was considered obligatory but the epic records a

few examples of unmarried women. Though the epic has some references of promiscuity in some parts of the country yet in general it represents a society in which this institution was well established. All the eight forms of marriage were known to the society but the epic records no examples of piisacha, prajapatya and arsa marriages. The raksasa and gandharva forms were approved for the warriors while in pre epic literature they were condemned. However, the Brahma form of marriage was regarded as a proper, praiseworthy and fit for every class because it was devoid of physical force, carnal appetite, imposition of conditions and greed for money. But the consent of the maiden was not taken and she was mentally prepared to follow her husband in the name of pativratadharma.

**TENATATIVE DISSERTATION SUBMITTED FOR THE DEGREE IN ENGLISH  
HONOURS**

**GLORIFICATION OF ALCOHOL IN BOLLYWOOD CINEMA AND ITS  
IMPACT**



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# **DECLARATION**

I, thus pronounce that the paper entitled "**GLORIFICATION OF ALCOHOL IN BOLLYWOOD CINEMA AND ITS IMPACT**" depends on unique research attempted by me and it has not been submitted in any college for any degree or certificate.

Place:

Signature of Student

Date:

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# **CERTIFICATE**

This is to affirm that the paper entitled "**GLORIFICATION OF ALCOHOL IN BOLLYWOOD CINEMA AND ITS IMPACT**" has been completed by **AKANSHA JAIN**), a student of **AMITY LANGUAGE SCHOOL AMITY UNIVERSITY RAJASTHAN JAIPUR**, under my direction and supervision. I prescribe it for assessment.

Place:

(**MANOJ KUMAR**)

Date:

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**(AKANSHA JAIN)**

**(Roll Number)**

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# CHAPTER 1

## INTRODUCTION

Movies are today's film industry's lifeblood. They generate billions of dollars in global sales per year (McIntock, 2012). Movies have evolved into a common tool for mass communication in recent years. In the last three or four decades, they've progressed from just just entertaining instruments to something more real. Movies have a stronger emotional effect on viewers, who identify with the protagonists and their acts, and are influenced by the actors' portrayals of these characters. Movies can have a minor impact on our everyday lives. They have an effect on our fashion, the food we consume, and the way we communicate (Ferla, 2010). Movies have become increasingly believable over time, depicting life in a stark realism that shows people taking cocaine and consuming cigarettes in very realistic settings. The impact of this form of entertainment on our personality also manifests as implicit affectations of our personalities as a consequence of the genre or characters we watch (Wong, 2012). From small-scale political dramas with script-heavy character studies to larger blockbuster fares with blasts and alien robot races, and all in between, movies are accessible. And both of these films had a significant impact on their target markets (Norman Lear Center, 2012). For example, George Lucas' Star Wars saga has had a significant and long-lasting impact on a large number of moviegoers (Corliss, 2002). Star Wars has been ingrained in the culture of today's teens. Star Wars merchandise and products were purchased by children. Superhero movies' recent craze has had a similar effect. These films are cash cows for studios, who continue to pump them out at a breakneck rate, with an increased focus on aggression and high-octane action, and they are becoming more daring in their search of higher profits (Coats, 2002). Some well-known actors convincingly portray heroin addicts and alcoholics who go through a lot of emotional trouble before overcoming it by the end of the film. The protagonist of the film Max Payne is a pill-popping, bourbon-sipping, cigarette-smoking underdog who overcomes great obstacles to defeat the bad guys (Vehvoda, 2008). For portrayals like this, actors are celebrated, admired, and often awarded awards.

The James Bond film franchise funded the Heineken marketing campaign. Heineken is encouraging beer use by including a seasoned star in a memorable part enjoying the liquor. Related advertising placement was used by Marlboro in the film *The Departed* (Sargent et. al., 2001). This product promotion takes away from the film's key objective.



Bollywood films are watched by a diverse audience in India, varying from the young to the elderly, the vulnerable to the wealthy, and the illiterate to the literate cosmopolitan minority. Indian films, like their Hollywood contemporaries, have a significant impact on consumer perception and are constantly being utilized by businesses to market their wares. Since alcohol advertisement is prohibited in India (Mary, 2007), alcohol manufacturers must be inventive in their ads. They will do that by developing and selling dummy items such as music CDs or mineral water, for example. Another way for them to promote their commodity is to incorporate it into a film. According to a report performed in Delhi for the World Congress of Cardiology, 10% of the students aged 12 to 16 had already tried alcohol (World Health Federation, 2012). However, students who had been subjected to the most alcohol use in Bollywood films were found to be 2.78 times more likely to have tried alcohol than those who had been exposed the least (World Health Federation, 2012). Although alcohol advertisement is prohibited in all Indian media, and scenes that validate or glorify intoxication are not permitted in Bollywood films, there is no dedicated health law prohibiting the portrayal of alcohol in these films, according to Dr. G.P. Nazar of the youth health organization 'HRIDAY' (World Health Federation, 2012).

Influence is another significant element in Indian cinema. As a developing sector, Indian cinema looks to other film markets for inspiration. They draw inspiration from Bollywood and Hollywood films and integrate these themes into their own work. As a result, Indian films are getting more truthful in their depictions of topics and situations, as well as more daring in their artistic licenses. While this aids the industry's growth and quality improvement, it can even have unintended consequences. Indian films such as 'Gangs of Wasseypur' and 'Dev D' show tobacco use and characters who smoke and drink realistically. These films are inspired by iconic Hollywood films by directors such as Quentin Tarantino and Guy Ritchie (AFP, 2012). With certain forces pervading Indian cinema, the issue of whether or not such material should be depicted in Bollywood films emerges. Are Indian filmmakers voicing artistic freedoms and utilizing these depictions to produce organic films that portray a realism that constitutes art and literature in India, comparable to novels, plays, and paintings, or are they just emulating Hollywood depictions to fill more seats in theaters without challenging the content's significance to the cinema? As Indian cinema develops, the solution may lie somewhere in the centre. Some filmmakers, such as Anurag Kashyap, use Hollywood's power to refine their own directing abilities and pursue more innovative and practical paths within Indian cinema, while others, who create more commercial films, use these gadgets as gimmicks to introduce a cheap laugh or overcome an underlying plot issue by simply offering the character a drinking addiction. There is a strong difference between the manner these activities are

portrayed in these movie industries, which is an issue in American cinema as well. The issue of whether movies are art and a means of speech that can have all of the artistic freedom and liberty to investigate the intricacies of human existence and portray it through the medium of film is one that is often questioned.

Movies are meant to be mostly for the audience's amusement and fun. They are a medium of art and language that are meant to elicit emotional responses from the audience. However, there are occasions that movie makers go too fast, and the films can need to be censored. The aim of this thesis is to examine the impact that depictions of cigarette smoking, alcohol use, and substance use have on audiences in both Hollywood and Bollywood films. It contrasts the two movie audiences to see the parallels and disparities of how these myths are depicted in both. It examines how the entertainment industry sensationalizes a subject by rendering the protagonist a heroin abuser in order to sell his emotional turmoil. It also looks at the problem as a whole, attempting to determine whether and how the sensationalization of addiction and drug dependence is influencing today's teens. The thesis investigates the feasibility of censorship by looking at the subject from the eyes of a young audience. These movie representations are used to see how the depictions of film have had an effect on their personal lives. It also considers the involvement and responsibilities of parents of young children, the community, and the entertainment industry in regulating this material and its accessibility to today's youth.

## LITERATURE REVIEW

### Review of literature

Studied the available primary literature, as a unique field of research in the mass communication and journalism, under the title portrayal of drugs and alcohol in Indian cinema: a reflection of cultural practices in the 21Century.

A research on Tobacco and alcohol in films and on television was conducted by Ailsa Lyons, University of Nottingham for degree of doctor of philosophy. Ailsa investigated occurrence of tobacco and alcohol in films popular in U.K. and prime time television broadcast. She observed the portrayal of alcohol and tobacco in movies successful on box office of U.K. from 1989 to 2008. She coded films and episodes positive or negative for each five minutes. The codes were then analysed using excel sheet. Research has proved that tobacco and alcohol are commonly shown on television as well as in films.

As part of a wellness and population advancement fellowship granted to Akila Wasan in 2005, she conducted research on film and television consumption habits and their effect on college student behaviors. India's population council is in charge of the program. The research is based on a quantitative and qualitative survey of youth in Kanakapura, Karnataka, in which both quantitative and qualitative data were collected. The data was gathered using a combination of methods. The first video clip was presented to a number of participants, and then a study questionnaire was filled out, which contained questions about students' interest in class-related events, bullying, abuse, love, sexual activities, smoking, and drinking alcohol. Men are more inclined to partake in activities such as attraction to opposite sex, smoking, and alcohol, according to the findings.

The effect of media violence on youth (A thesis by Dr. Shailendra Kumar from Lucknow University in 2009) examines how violence depicted in Bollywood films such as *Vaastav* has influenced how often youths partake in acts of violence and unlawful practices.

Cape (2003) concludes that films are a Cognitive Reservoir, influencing what we take for granted in culture and our cultural norms both consciously and implicitly. The thesis centered on the idea of stereotyping and type casting of alcoholics and opioid consumers in film, and found that movies, as a tool for mass media, had a significant impact on how the society views substance and alcohol usage. The author further points out that there aren't many novels in which these protagonists are attempting to overcome their vices. Harm reduction is a significant area of the management of opioid use disorders that is conspicuously absent (Cape, 2003). With a few exceptions, movies seldom depict the detrimental consequences of these vices, which will serve to prevent viewers from being affected by them.

Many analysis papers in India have discovered a new growing pattern in Indian movies, the feminine drunk who Chronicles movies in the last decade have shown this trend of female actors playing an intoxicated character in a scene or scenes in movies, similar to the Cape review. The issue is that this portrayal is being used to represent women's rights and equality. The myth is used in a misleading way to portray the contemporary Indian woman, portraying her as intoxicated and out of reach of her senses. According to a report conducted by rediff.com (2010), the movies and

female actors who have portrayed this stereotype in films over the last decade are listed below. The article shows films such as 'Break ke Baad,' 'Kaminey,' '3 Idiots,' and others, which are all predominantly youth centric Indian films in which youth idol female actors such as Deepika Padukone and Kareena Kapoor are portrayed as docile Indian characters who must get drunk to break free from the shackles of Indian domesticity and become modern women.'

Datta (2012) investigated the impact of exposure to drinking and intoxication representations on Indian teens. The influence of such representations of Indian cinema on Indian youth were investigated, and it was discovered that people who viewed such material at a young age were three times more likely to start drinking in real life. Other causes, such as social pressure and tension, were examined in the article and found to be contributing factors in the prevalence of teenage drinking, which could not be attributed to a specific source. Datta (2012) has discovered that in India, underage drinking and access to liquor from shops and bars is popular and contributes to youth drinking.

Another research looked at how young people are exposed to alcohol and how labels feature in famous contemporary films (Cin Et.al, 2008). The research included a content comparison of the top ten box office films from 1998 to 2002, as well as 34 films released starting in 2003. This research included 6544 children aged 10 to 14 years old. "The study found that most movies, (83%) showed alcohol consumption and more than (56%) of those movies were rated PG/G. 52% of the movies had at least one alcoholic brand appearance." The study concluded that the use of alcohol and specific alcoholic brands are frequent in American movies most of which have been rated as appropriate for children under the age of 13. This study indicates that there is a frequent depiction of alcohol in American movies and most of this content is easily assessable to children who are extremely impressionable.

A study by Ross Et.al (2013) found that early exposure to sex and alcohol content from movies had both specific and general effects on later risk-taking by adolescent participant. However, gender differences were evident: for men, sexual exposure was a stronger predictor than alcohol exposure, but for women, only alcohol exposure predicted later risk behavior. This study again validates the fact that young kids are easily influenced and can be affected by depictions from an early age. Though sexually explicit content is generally censored to protect children, exposure to alcohol, drugs and cigarettes as it may also have long-term effects on the kids.

In a content analysis, Shapiro (2002) looked at the portrayal of drug use particularly cocaine throughout the history of cinema between World War I and 2002. Once again the depictions ranged

from a serious scenario to a more comical one like a Charlie Chaplin movie. The period prior to World War II saw cocaine use portrayed both in comic situations and in so-called exploitation films which more closely mirrored sensational press coverage where cocaine was viewed as the 'gateway' drug to opiates. (Shapiro, 2002, p. 14) Cocaine largely disappeared from the recreational drugs scene after World War II until the late 1960s. Since then, films as diverse as *Easy Rider* (1969), *Annie Hall* (1977), *Scarface* (1983) and *Clean and Sober* (1988) have framed cocaine use and dealing variously as comic, heroic, glamorous, as well as damaging. (Shapiro, 2002). This study is relevant because it provides a picture of how portrayals and the depiction of drug usage have changed with the generations and the genre of the film. It also reveals that, while in the 1950s drugs weren't mentioned in movies, they were brought back in the late sixties. This reveals that there are cultural influences in the depiction of drug usage, which might parallel actual usage today. Depictions of drug usage were vastly comedic before World War II, but became the central subject for a lot of movies that dealt with drug problems and addictions or recovering from them during and after the 1960s (Shapiro, 2002). The focus changed again as drug use was attributed as leading to violence and related to sex in the, eighties and nineties. This study is a quintessential chronicle of factors that influenced the depiction of drug usage and their portrayal based on what audiences wanted at that time. Shapiro's (2002) thesis is, however, that movies aren't intentionally pushing drug usage but merely reflecting real life, and relevant to the genre of the film.

An inquiry by the Federal Trade Commission (FTC) found that film, music and video industries actively market adult-themed material to children (Shiver, 2000). Between 1995 and 1999, the FTC found that 80% of R-rated films and 70% of electronic games with mature ratings were targeted to children under 17. The report, which took one year to be compiled, focused on how the studios marketed violence to young kids. The 105-page report unearthed documents from film studios, record companies and video game manufacturers in which entertainment executives acknowledged they targeted violent material at kids, according to Capitol Hill aides who were provided copies of the report over the weekend (P.1). According to Shiver (2000) Movies rated R for violence are marketed in publications primarily geared to teens, such as DC Comics and Teen magazine as well as Planet Report and Fast Times, which are distributed to 8,000 high schools nationwide. This inquiry showed that the violent content is deliberately aimed at and marketed to children by the studios.

Relating to the FTC inquiry, a study was conducted to define the Effectiveness of the Motion Picture Association of America's Rating System in Screening Explicit Violence and Sex in Top-ranked Movies (Nalkur, Jamieson, Romer, 2010). The purpose of the study was to examine how effective the MPAA's rating system's had been in screening explicit violence and sex since the

system began in 1968 and the introduction of the PG-13 category. It also examines evidence of less restrictive ratings over time or ratings creep. The study found that, The explicitness of violent and sexual content significantly increased following the rating system's initiation..... Explicit violence in R-rated films increased, while films that would previously have been rated R were increasingly assigned to PG-13. This pattern was not evident for sex; only R-rated films exhibited higher levels of explicit sex compared to pre-ratings period. (Nalkur et. al., 2010, 440.) The researchers found that, although the MPAA's rating system was effective in screening explicit sex, it has allowed for more violent content in PG-13 movies, thereby allowing the youth to access harmful content. They suggest the rating should be more sensitive in accounting for the depiction of violence in films and should use similar standards to those used for censoring explicit sex (Nalkur et. al., 2010).

## **RESEARCH QUESTION**

From the analysis of the literature on prior research done on this topic, it is clear that the question of whether exposure to movies depicting use of alcohol have an effect on children's tendency to consume alcohol later in life holds merit. The same is true for an examination of depictions of cigarette smoking in films. The effect of this exposure should be examined not only on youth in the Jaipur., but also on a global perspective. This research, which compares effects of exposure to smoking and alcohol in movies from Jaipur. and Indian cultures on youth smoking and alcohol consumption decision. On the basis of the literature review and from an understanding of the theories involved in analyzing this topic, this study can be broken down into three research questions.

RQ1 – How does character depictions and stereotyping of drug, smoking and alcohol use in films affect the youth audiences perspective?

RQ2 – Does censoring or restricting access to this content with smoking, alcohol and drug usage have a negative correlation with perception of substance usage in children when they grow up? RQ3

– Are there any similarities or differences in the perception of the Indian youth about the effects of and views about depicting images of people smoking, using drugs and alcohol consumption in regard to their respective film industries?

## **METHODOLOGY**

This study used secondary methods to collect and analyze data. An analysis of the data from other studies on this topic suggests that there is a clear influence of movies on the youth (Hanewinkel, ET

Al., 2008). Persuasion and social cognition theories also attest to the fact that the audience is likely to be affected by films (Shapiro, 2002). This means that it is possible that the depiction in movies of characters drinking a lot and doing drugs may incite the youngsters to try these vices. It is very hard once these children start at a young age, to stop these vices (Hunt, et al., 2011).

This study focuses on how social cognition and persuasion, along with stereotyping and cultivation, affect youth opinion about smoking and the likelihood that youngsters exposed to movies depicting lead characters who smoke are likely to smoke themselves. It is aimed at exploring the effects of movies that don't show the negative consequences of these bad habits and motivates children to try them. It also addresses the fact that children today are allowed access to a lot of violent content in films because of a relaxed MPAA rating system and how it might affect their personalities (Nalkur et. al., 2010). The study analyzes the topic and answers the research queries of the study with the focus on whether censorship by parents and perhaps the government could reduce the risk of exposure to substance abuse and violence among kids. This research is particularly important because of the marketing efforts by studios toward the younger audience. This includes the promotion by advertisers of tie in products like beer and cigarettes in their movies when they get money from these conglomerates (Barrie, 2012). This study will look at whether the youth audience is aware of this fact or has been in any way influenced by such product placements in films. This will help better understand how and why studios market mature themed movies to youngsters from the perspective of the youth audience. Past researchers on the topic have been done mainly from a study of youth behavior but not on their own perception of the depiction of drug usage, alcohol consumption and cigarette smoking.

For example, the James Bond movie's multi million-dollar deal with Heineken could have an effect on children exposed to this content. Studios, however, are less interested in the effect their movies have on the kids than in their profit margins and violence and drugs sell. The major question is what is the effect of such content on the youth and their perception toward smoking or doing hard drugs? The null hypothesis is that there is no correlation between such content in movies and its effect on the youth or the audience and that movies are purely entertainment and is seen as such by the public.

## OBJECTIVES

The main questions arising from these theories are

- 1) How does viewing stereotypical images in the movies affect audience perception and behaviors?

- 2) Are young audiences being persuaded by movies depicting cigarette smoking, drug usage and alcohol consumption?
- 3) And if so, is the persuasion long term or short term, subliminal or more direct?
- 4) What are the psychological implications for a young audience of depicting cigarette smoking, drug usage and alcohol consumption in?

## **CHAPTERIZATION**

### **CHAPTER 1 INTRODUCTION**

will be dealing with the brief introduction of to the topic of the thesis. It will further be discussing about problem statement, limitations, significance and literature review of the study of research. It also deals with the methodology adopted to carry out the research.

### **CHAPTER 2 RISE OF OTT AND SOCIAL MEDIA**

Chapter 4 will discuss rise of Ott and social media where they can watch movies easily and how it is impacting their lives

### **CHAPTER 3The Glorification of Alcohol in Hindi Cinema**

Will be dealing with The Glorification of Alcohol in Hindi Cinema and its evolution through past and will discuss actors who Played Drunk, Bevda, Sharabi, Talli, Alcoholic On Screen

### **CHAPTER 4**

#### **HOW IT IMPACTED YOUTH**

Chapter will discuss how it is impacting youth and how it is increasing year by year

### **CHAPTER 5 STRATEGIES AND INITIATIVES**



Chapter will discuss government strategies and initiatives for controlling alcohol consumption among youths

## **CONCLUSION**

will be concluding with different assessments and recommendations about related laws, rules and policies in context of the such unforeseen crisis and recommends numbers of measures and strategies.

## **CHAPTER 2 RISE OF OTT AND SOCIAL MEDIA**

Over-The-Top (OTT) platforms are emerging as the New Television in India. A report published by The Federation of Indian Commerce and Industry (FICCI) and Ernst & Young (E&Y) in 2020, The Era of A.R.T – Acquisition retention and Transaction, states that the media and entertainment (M&E) sector in India is expected to exceed INR[Indian Rupees]2.4 trillion (US\$34 billion) by 2022, at a Compound Annual Growth Rate (CAGR) of 10 per cent, with OTT taking 10 per cent of the total TV subscription market. The content broadcast over these OTT platforms depicts a bold, rough, and rugged youth culture crossing the boundaries of sophistication and taste that have traditionally characterized Indian television. The emergence of transnational OTT platforms like Netflix, Amazon Prime Video, Hulu, Voot, and Hotstar offer multiple options to the audience for content viewing. This article aims to address how content streaming on these transnational platforms are framing the emerging identities of Indian youth. The protagonists of the stories over these platforms are rejecting stereotypical images of young people in India and in this way challenging identities defined by socio-cultural or class distinctions. This article explores the roots of Indian youth culture by examining contemporary mediated culture and how it impacts the young people who are regularly exposed to it. This essay treats cultural artifacts as complex bundles of mediated images that yield a wide range of responses from those people who consume them.

Overview

With transnational Over-the-Top (OTT) players like Netflix and Amazon Prime, Indian audiences are now provided with expanded options to consume content. Parrot Analytics, a data science company that measures cross-platform, country-specific audience demand for television content globally, states in its report that these OTT platforms have a huge market in Europe and the Americas. The report shows that Netflix is the largest streaming platform, commanding 71 per cent of the global streaming video on demand (SVOD) market, with nearly 140 million international subscribers. These transnational OTT players are popular in India as well.

### Sacred Games

According to a 2019 report, Netflix, Amazon Prime, and others are estimated to have generated income of US \$823 million in 2018. <sup>2</sup> A range of titles with Indian-based stories streaming on these platforms, such as *Sacred Games* (2018- ), *Mirzapur* (2018- ), *Lust Stories* (2018), and *Ghoul* (2018), managed to click with Indian audiences. The popularity of these web series encouraged Indian marketers and content producers, inspiring Indian production houses to come up with their own OTT channels. Alt Balaji of Balaji Telefilms, Voot of ViaCom18, Zee5 of Zee entertainment enterprises, and many others, joined the race with their Indian-based content, and now offer Indian audiences multiple channels of local content. KPMG reports that in order to retain and expand market share, these OTT platforms are now collaborating with popular cinema directors and producers. <sup>3</sup> The OTT platforms offer a commercial-free viewing experience with a post-play feature giving audiences the freedom to watch what they are interested in, not what they are subjected to. In the absence of strict regulatory mechanisms, the content creators enjoy a certain freedom to come up with more explicit content in terms of dialogue, visuals, and story treatment, which is otherwise restricted due to censorship. The content streaming on these OTT platforms depicts a bold, rugged, and rough youth culture that erases previously accepted boundaries of sophistication and decency, rejecting the existing stereotypical images that have been presented by Indian television since its inception. The content on these OTT platforms, often dramatizing life in India's small towns, urban, and suburban settings, provides images of Indian youth missing from mainstream television, which typically conforms to conventional family patterns and societal expectations. With soap operas like *Yeh Rishta Kya Kehlata Hai* (2009-), *Naagin* (2015-), *Kundali Bhaagya* (2017-), mainstream television has failed to evolve.

Though mainstream television soap operas have experimented by including modern characters and themes, they still retain an obsession with idealistic societal patterns associated with traditional Indian culture. It is a subject of debate whether the youth depicted on OTT channels really reflect a

liberal and open contemporary youth culture, or these images are merely a media giant strategy to lure Indian audiences. Caron et.al state that the common use of smart TVs, mobile devices, and streaming videos on demand services like Netflix among teenagers has already redefined television in many parts of the world, making its role pivotal in the socialization process. <sup>4</sup> Media, through its symbolic representations, tends to generate a sense of class, ethnicity, and nationality among viewers and, in this way, creates social discourses. It is a question whether media representations of youth on these streaming platforms evolve against the conventional patterns of youth identity and subculture, or are just a lifestyle change among young people embedded in a corporate culture that is reflected through these media programs.

### Lust Stories

This article is a commentary in which the researchers review certain programs streaming on OTT platforms in India. Five shows were selected: *Sacred Games* and *Lust Stories* on Netflix; *Mirzapur* on Amazon Prime; and *Bekaboo* (2019- ), *Dev DD* (2017), and *XXX Uncensored* (2018) on Alt Balaji. Observations are made on the basis of several criteria: language, costumes, issues covered, and the way protagonists and other characters are presented. This commentary analyses current trends in mediated youth culture and their effects. Having outlined the evolution and development of youth media in India, the essay further discusses the future of streaming media in this country.

### Youth, Culture and Media: A Symbolic Representation

Talcott Parsons (1942) defines youth culture as a cohort that experiences a different process of socialization, setting it apart from others. This can be broken down into categories such as institutional youth culture (supported by public institutions in a non-profit way); commercial youth culture (culture created by industries for mass consumption); and alternative youth culture (culture created by civil society to encourage social participation). With the onset of psychological and sociological enquiries into youth behaviour and adolescent culture, scholars conducted studies to better understand identity formation in youth and the factors responsible for it. Shmuel N. Eisenstadt (1956) argues that adolescent peer groups are catalysts to adulthood, helping their members to understand their adult roles, <sup>7</sup> while James Coleman observes that teenage culture is shaped by different social cultures, values and behaviour, thus making it different from the adult world. Steven Miles (2006) contends that the idea of youth subcultures emerging as a resistance to dominant cultures is no longer relevant and needs to be replaced by the concept of youth lifestyle, in which young people become consumers of mass media to derive meanings of self. Carlos Feixa and Jordi Nofre write that youth culture needs to be seen in two contexts. The first is in terms of

social conditions, which are based on gender, territory, and similar criteria. The second is in terms of cultural images, which are based on ideology and symbols related to cultural practice, music, and the language assigned or absorbed by them. They further argue that youth culture has extended its boundaries to preadolescents, rural youngsters, and non-leisure spaces like bedrooms.

Some scholars define youth culture as the diverse patterns of lives in which socially identifiable youth groups process their lived experiences and give expressive forms or maps of meaning to their social and material existence. Youth culture in the pre-digital era was defined as a collective affinity bound by geographical proximity with collective visual displays of taste such as style or clothing. However, in the digital age, youth culture is no longer limited to something defined by geographical proximity or stylistic unity. Andy Bennett and Brady Robards write that youth culture should be seen as a culture of shared ideas, which take place not only in physical spaces like streets or clubs, but in virtual spaces facilitated by the internet.

## Dil Mil Gaye

The popularity in the 1950s of magazines like *Seventeen*, TV programs such as *The Adventures of Ozzie and Harriet* (1952-66) and *Father Knows Best* (1954-60), and rhythm and blues music in the United States, along with the commercial success in the 1960s of British music bands like The Beatles and The Rolling Stones in the United Kingdom as well as the U.S., showcased a promising new youth market. Representations of youth culture have also been a part of Indian television and cinema for decades. Films like *Bobby* (1973, Raj Kapoor), and *Mohabbatien* (2000, Aditya Chopra), and TV series such as *Dil Mil Gaye* (2007-10), *Miley Jab Hum Tum* (2008-10), and *Left Right Left* (2006-08) in India, as well as films like *The Breakfast Club* (1985, John Hughes), *Juno* (2007, Jason Reitman), *Gimme the Loot* (2012, Adam Leon), and TV programs such as *Friends* (1994-2004), *Freaks and Geeks* (1999-2000), *Gossip Girl* (2007-2012), and *Beverly Hills 90210* (1990-2000) in the West, depicted the experiences of young people in their personal and professional lives. Youth remains entangled with media representation and in this way youth culture, like dance, music, and fashion, is mediated by the effect of 20th century mass production. A study by Elizabeth Williams Oerberg in 2006 examines the dilemmas of the urban youth in India who wishes to be progressive, but is bound to keep traditional values intact. Oerberg examines the role of cinema and the negotiations young audiences make relating to sexuality, marriage, and relationships, and concludes that films like *Salaam Namaste* (2005, Siddharth Anand) and *Kabhi Alvida Na Kehna* (2006, Karan Johar) not only provide the audience with entertainment and escape from the daily chaos of their lives, but also allows them to imagine new lifestyles and possibilities,

enabling them to reconcile these new possibilities with older traditions. As a result, the morality of media technology and its content has become a concern in India. The moral panic continues to hover, as the contemporary debate surrounding the effects of the content delivered on OTT platforms in India remains controversial.

### Television in India

India attained independence from British rule in 1947. At the time, print media was already flourishing. Television arrived in India in the late 1950s on an experimental basis. Early broadcasts were educational programs for farmers and school children. In 1976, television and radio broadcasting were separated, as recommended by the government-appointed Chanda Committee in 1966, by the creation by the government of two independent corporations, with the TV broadcaster named Doordarshan. The Satellite Instructional Television Experiment (SITE) in development communication was launched in 1975 and was active for one year, which revealed the potential power of television as a communication tool in India. Doordarshan began broadcasting in colour in 1982 with that year's Asian Games, another landmark for Indian television. It was also in 1982 that Doordarshan started its first national programming, broadcasting from Delhi to all other stations with the domestic communication satellite INSAT-1A.

### Hum Log

In the mid-1980s, Doordarshan began broadcasting programs like *Humlog* (1984-85), *Buniyad* (1986-87), and *Fauji* (1989), along with shows such as *Ramayan* (1987-88) and *Mahabharat* (1988-90), the last two based on the epics. The 1980s shows (not inspired by religious epics) dealt mainly with the struggles of middle class joint-families, or were intense family dramas. *Buniyad* (1986-87) dramatized the partition of the country and how families dealt with the aftermath. *Fauji*, based on army life, its recruitment and training process, was intended to inspire audience members to join the army and serve their country. The soap opera *Hum Log* was an attempt by Doordarshan to provide its audience with a fusion of entertainment and education, promoting social goals such as equal status for women, family harmony, and smaller family size. These shows were used to foster patriotism and nationalism among viewers. They were tools for engendering and preserving India's cultural roots. This period was considered the golden era of Indian television in part because the content promoted the idea of one television, one family, one channel, and one culture. The soap operas of this era mostly catered to Hindi-speaking audiences and reflected the culture and lifestyle of middle and working class North Indians. At the same time, government-owned Doordarshan

continued to exercise its monopoly as the only national channel. This led to many referring to Doordarshan as the government channel and dull and boring.

The 1990s witnessed a turn toward a liberalized economy, which was reflected in television programming policy changes, including the introduction of a number of privately-owned channels and programs with a westernized tinge. There were foreign channels such as CNN, followed by Star TV and, a little later, domestic channels like Zee TV and Sun TV flooded into Indian households. 2Doordarshan was left with only regional language audiences and those without cable access.

In the late 1990s, shows like *Tara* (1993-97), *Swabhimaan* (1995-97) and *Hasratein* (1996-99) presented a different picture to Indian viewers, paving the way for future urban dramas. While *Hasratein* was a show which dealt with a successful extramarital affair and was considered too bold and ahead of its time, *Tara* dramatized the life of an urban woman and focused on her struggles. *Hasratein* was controversial for a longer period because of its portrayal of an adulterous relationship between its lead characters. The shows of this era addressed social issues by depicting women friends, forbidden love, women in the work force, problems created by male dominance, sexual harassment, and gender discrimination. This shade of westernization in Indian soap operas introduced issues which were once considered inappropriate and taboo, but were now discussed openly on television. There was also a shift away from the portrayal of middle class families and their struggles and toward the portrayal of elites, their luxurious lifestyles, cars, modern families, and their modern problems. The audience gradually accepted this change in content which challenged pre-existing notions of Indian cultural values, sanskaras, and also the idea of 'sati-savitri bhartiya nari' (the ideal Indian woman). 1990s television also saw the emergence of the reality show trend with the arrival of popular shows like *Bournvita Quiz Contest* (1972- ), *Antakshari* (1993-2007), and *Sa Re Ga Ma Pa* (1995- ).

Tulsi from *Kyunki Saas Bhi Kabhi Bahu Thi*

With the 2000s came the K formula in Indian television. Sagas like *Kyunki Saas Bhi Kabhi Bahu Thi* (2000-08), *Kahani Ghar Ghar ki* (2000-08), and *Kasautii Zindagii Kay* (2001-08) were prominent, with female protagonists like Tulsi (from *Kyunki Saas Bhi Kabhi Bahu Thi*) and Parvati (from \_ *Kahani Ghar Ghar Ki*\_ ) taking the audience toward stories that moved away from the concepts of Indian culture and values, ideal housewives, joint families, and their problems. These prime time soap operas presented wicked mothers-in-law; conspiracies; dominated daughters-in-law; crying and struggling; and shouting, jeweled, fair-skinned women (the main antagonists were

presented with loud makeup, heavy jewelry, fair skin tone, and devious facial expressions); female villains; female heroes; and stories mainly revolving around the lives of women.

Digitization of broadcasting in India during this period shifted the way information or content was delivered and exchanged by television. The DTH broadcasting revolution in 2006 changed the face of Indian broadcasting, expanding the number of television channels available to people and addressing the needs of rural and Hill States audiences.

### Amitabh Bachchan hosting *Kaun Banega Crorepati*

The years since 2000 have witnessed the introduction of youth-oriented dramas to Indian television. Soap operas like *Kaisa Ye Pyar hai* (2005-06), *Dill Mill Gaye* (2007-10), *Miley Jub Hum Tum* (2008-10), and *Sanjeevni* (2019-20) were based on the imaginary lives of young people, their love affairs, daily lives, friends, and relationships. These shows attained a huge youth fan following. Reality shows had already arrived in the 1990s, but it was in the 2000s that the reality show craze went into overdrive. The biggest hits of the era were *Boogie Woogie* (1996-2014), India's first dance competition show, *Indian idol* (2004- ), and *Kaun Banega Crorepati* (2000- ), the still extremely popular Indian version of *Who Wants to Be a Millionaire*, hosted by one of the country's most legendary film stars, Amitabh Bachchan (a fictionalized version of the show is featured prominently in Danny Boyle's 2008 Oscar-winning international hit *Slumdog Millionaire*). Popular present day reality shows include *Splitsvilla* (2008- ), where young men and women compete and play games to find a perfect partner; *Big Boss* (2006- ), where, similar to *Big Brother*, contestants are locked in a house for a number of weeks; *Dare to Date* (2010-13), where complete opposites are sent on dates together; *MTV Roadies* (2003- ), where participants from different parts of the country compete against each other in physical tasks and games for a grand prize; *Fear Factor: Khatron Ke Khiladi* (2008- ), the Indian version of the popular U.S. reality show in which participants, mostly celebrities, travel all over the world and face their worst fears by performing deadly stunts; *Sawayamvar* (2009-11), where contestants try to impress each other to find a perfect life partner; *Emotional Attyachar* (2010-15), where contestants plan traps for their partners whom they suspect of cheating; and *India's Next Top Model* (2015-18). These and other programs have made television less original, but more inclusive and interactive, more than ever before opening doors for young audiences to derive meanings and sense from them. Most of these shows revolve around young people, and impact on the lives of their young adult audiences. Soap operas, reality shows, and movies with western cultural assumptions have made youth aware of international fashions and

trends, and acted as catalysts to change in the way young Indians perceive content, and in this way shaping youth culture.

The internet was also expanding in the early 2000s, but television was more global and gained more attention in countries like India, which was a late-comer to multi-channel broadcasting. <sup>30</sup> But with further advances in technology and easier access to electronic devices, the internet and digital platforms began to compete with television. Both television and digital services are growing in India, but digital is growing at a much faster pace.

In India, the advent of many private channels, HD channels, and digital services gave an impetus to modernized content production and consumption. The first HD channel started was National Geography in 2010. There are now 95 HD channels in India. The television industry grew from INR 594 billion to INR 660 billion in 2017 while, in the case of online video streaming platforms, India will become the 10th largest market for OTT players in terms of revenue. At the same time, consumption through mobiles will almost double, as mobile subscribers increase from 406 million in 2017 to 805 million in 2022. This market of online streaming platforms is evolving at hyperspeed because of personalization and privatization of both the content and the medium, the availability of niche content, rising consumer demand, affordable data prices, and increased OTT-only content. The transformation in audience consumption patterns and viewing behaviour has led to this revolution in OTT-platforms and their video content.

The OTT video-on-demand and film content distribution services available through digital platforms like Netflix, Hotstar, Sonlyliv, Amazon Prime, Voot, and Zee5 are now in a race to rule the Indian content production and viewing market. The easy availability of content, more technology-driven streaming and projection of content over mobile, and the pervasive availability of laptops, palmtops, and television devices have made these services more acceptable among young audiences. Unlike other channels which are regulated by government agencies, these platforms are less regulated, allowing freer broadcasting content than conventional content carriers. The exclusive programming trend characterized by Voot Originals, Netflix Originals, and Amazon Prime Originals, where content is customized for a specific OTT platform like *Sacred Games* and *Ghoul* on Netflix, *Mirzapur* on Amazon Prime, *Fuh Se Fantasy* (2019) on Voot, is growing and increasingly popular, especially among young audiences. The content displayed on these platforms is more vulgar, with a reliance on nudity, violence, and crime, and is a strong contrast to conventional Indian television.

### Mediated Youth Culture

The period following the Second World War saw the association of the notion of modern youth culture with the emergence and expansion of both new forms of media and a consumer market for their products. Mass media helped to form and define the concept of youth as a distinctive



generational group, while holding a central and increasingly important place in young people's social and cultural lives across the world. <sup>34</sup> This coincided with the baby boom, which ran from the mid-1940s through to the early 1960s, and resulted in a remarkable expansion of the number of young people. The simultaneous increase in youth employment, which created an enhanced spending capacity among this demographic, benefited the new, youth-oriented leisure industries. However, in some parts of the world, notably the United States, the youth market predated the baby boom.

For example, the success of teen magazine *Seventeen*, first published in 1944, in the United States reflected the flourishing of young people as the country's most lucrative consumer market. Teen magazines like *Seventeen* and *Young Miss* were beauty, appearance, and boy-centered. These magazines played a crucial role in shaping female youth culture. In India, the popular teen magazines were *The Teenager Today* (founded in 1963) and *The Junior Statesman* (a weekly founded in 1967). They focused on teen issues, career possibilities, education, and fashion. *The Junior Statesman* had a huge impact on Indian youth because of its focus on Indian and Western youth culture.

The youth market flowered in the West with the increased popularity among White audiences of a genre of popular music, rock 'n' roll, with roots in rhythm and blues, a musical style which emerged in African-American communities during the 1940s. Rock 'n' roll was controversial because of its lyrics, sound, taste, style, and origins. In the U.S., it was blamed for making teenagers addicted to bodily pleasures and sexualized cultural life. *Time* magazine informed its readers that youth embraced rock 'n' roll music because of both abnormal sexual desire and a need to belong. This music helped construct social identities of young Americans. Rock 'n' roll brought Black and White youth together by undermining racial stereotypes and promoting a new definition of national culture.

Movies like *Rock Around the Clock* (1956, Fred F. Sears), *Don't Knock the Rock* (1956, Fred F. Sears), *Shake, Rattle and Rock!* (1956, Edward L. Cahn), *Jailhouse Rock* (1957, Richard Thorpe), and *Mister Rock and Roll* (1957, Charles S. Dubin), among many others, were formulaic stories built around the performances of songs by rock 'n' roll idols, and were successes with teen audiences. Thomas Doherty argues that the teenpic industry branched out beyond rock musicals to include different genres, including romance, *Gidget* (1959, Paul Wendkos), horror, *Halloween* (1978, John Carpenter), science fiction, *Star Wars* (1977, George Lucas), crime, *Class of 1984* (1982, Mark L. Lester), and musical drama, *Saturday Night Fever* (1977, John Badham). These films represented youth as rebellious, politically progressive, sometimes criminal, and always alienated. Also, with television's rise in popularity, there was a shift in strategy. Juvenilization of

film content was streamlined to a more narrow focus on the youth audience to lure more teen consumers.

In pre-1960s India, films had a significant element of classical-folk, dance, and music. At that time, young people only had cinema as a medium to consume and derive meanings from. Rahul Dev (R.D.) Burman revolutionized Hindi film music in the 1970s by incorporating Western influences. He was famously known as the pied piper of Hindi film music who made Indian youth dance to his rhythms and beats. In the 1980s and 1990s, Bappi Lahari, Anu Malik, and Nadeem Sharavan were among those who earned a reputation by composing Western-influenced pop music. The golden era of dance and music in Indian Cinema in the 1980s produced actors like Mithun Chakraborty, who created a sensation in the musical drama *Disco Dancer* (1982, Babbar Subhash), particularly among young moviegoers. However, older actors like Dev Anand and Shammi Kapoor also emerged as fashionable youth icons, thanks to their dance moves and popular performances.

Between the post-classical phase and its current modern phase, both Indian cinema and its audience underwent drastic transformations. The period when globalization coupled with economic liberalization is when film producers decided that the youth audience had the most potential, and started working to satisfy its tastes. Films like *Hare Ram Hare Krishna* (1971, Dev Anand), *Bobby* (1973, Raj Kapoor), *Yadon ki Barat* (1973, Nasir Hussain), and *College Girl* (1978, S.D. Narang) engaged with youth culture and catered to young audiences with a shade of glamour, sensuality, music, and dance. From the 1990s to the modern era, as in Hollywood, Indian youth-oriented films came to include a variety of genres, including romance, *Dilwale Dulhania Le Jaenge* (1995, Aditya Chopra); action, *Dhoom* (2004, Sanjay Gandhvi) and its sequels; romantic comedy, *Bluffmaster!* (2005, Rohan Sippy) and *Lage Raho Munnabhai* (2006, rajkumar Hirani); crime-thrillers, the two-part *Gangs of Wasseypur* (2012, Anurag Kashyap); and horror *Stree* (2018, Amar Kaushik). These and similar films changed the face of Indian cinema. This Westernization was compounded by the popularity of MTV, with its distinctive dance, music, and choreography. It represented youth as confident, smart, and modern, celebrating in five-star hotels with young crowds and partying with friends in luxurious mansions. Bollywood was rarely particularly realistic, but it was now primarily in the business of showcasing fantasies, hopes, and romantic desires for a youthful audience.

The content makers of contemporary commercial cinema like Anurag Kashyap, with such exemplary works as *Manmarzian* (2018), *Gulaal* (2009), *Gangs of Wasseypur*, and *That Girl in Yellow Boots* (2010), created space for young females to explore their desires vicariously. Female protagonists are now shown not only as angry, bold, smokers, drinkers, rough, and rugged, but also prioritizing their own happiness, desires, and sexual needs. These young females are bold enough to commit mistakes and deal with the consequences; they are ambitious and outrageous, but also

sensitive and sensible, undermining stereotypical images of females as shy victims. Modern films such as the original *Dabangg* (2010, Abhinav Kashyap); *Ishaqzadde* (2012, Habib Faisal); and the *Gangs of Wasseypur* series are contemporary, small-town focused stories. This kind of cinema represents non-metropolitan and non-urban India with rustically blended stories which were never before a part of popular Hindi cinema.

Television also tapped into the youth market's large potential. Western television shows of the 1950s like *The Adventures of Ozzie and Harriet*, *Leave it to Beaver* (1957-63), *The Many Loves of Dobie Gillis* (1959-63), and *Father Knows Best* blurred the lines between reality and fiction while dramatizing the lives of teenage characters. The teenage market was also catered to in Great Britain with shows such as *Juke Box Jury* (1959-90), *Six Five Special* (1957-58), *Oh Boy!* (1958-59), and *Top of the Pops* (1964-2006). More recent examples from the United States include *Clarissa Explains It All* (1991-94), *Popular* (1999-2001), *The Vampire Diaries* (2009-17), and *The Carrie Diaries* (2013-14). These shows glamorize teenagers' lives and adolescence in general. They also featured a blend of life lessons and glamour. They focused on the wacky, but fashionable, styles of their protagonists and their budding romances, and settings ranged from the fictional world of vampires to generic high schools.

### Sasural Simar Ka

Indian television has always featured dramas with traditional storylines. Examples include *Hum Log* (1984-85), *Buniyaad* (1986-87), and *Aur Bhi Gham Hain Zamane Mein* (1980). In the late 1990s and 2000s, the increased availability of television and satellite broadcasts in Indian households saw the appearance of soap operas belonging to an entirely new and odd genre. These included *Sasural Simar Ka* (2011-18), where the female protagonist, Simar, transforms into a fly to take revenge on her enemy, while still doing household chores in the manner of Adarsh Bahu (the ideal daughter-in-law) in *Naagin*. It also featured shape-shifting snakes, buffaloes, flying witches, and vultures among many other animals that took human form and engaged in intense love affairs with mortals. There was also *Divya Drishti* (2019-20), the story of two sisters capable of seeing into the future who are separated by an evil witch, but reunite to get their revenge. This series featured a girl, among other supernatural adventures, transforming into a lizard. Many contemporary soap operas offer a blend of entertainment and political themes. *Balika Vadhu [Child Bride]* (2008-16), telecast on Colors channel, dealt with social issues like child marriage and widow re-marriage; *Na Ana Is Des Laado* (2009-12) focused on female infanticide; and *Udaan* (2014-19) dramatized the system of bonded labour.

## Dil Dosti Dance

Shows like *Dil Dosti Dance* (2011-15), *Confessions of an Indian Teenager* (2013-14), *Fanaah* (2014-15), *Kaise Ye Yaarian* (2014-18), *D4 – Get Up and Dance* (2016), and *Girls on Top* (2016) created a new atmosphere for youth to fantasize about having lives similar to those shown on these programs. These teen dramas featured photogenic actors going to college in cars and on bikes; females wearing heavy makeup and party dresses to attend lectures; seemingly relatable characters living in luxurious mansions, dancing, and making love; students attracted to their professors; and plots involving multiple love affairs, cheating, racing cars, partying, and, in the end, being successful in their lives and achieving their dreams without even bothering to study.

This new era of television has produced a plethora of HD channels, video on demand services, and subscription-based models, resulting in increased competition between service providers. This competition for audiences has led to increased experimentation with the content of contemporary programs. With the increased popularity of the internet and mobile devices, soap operas and reality shows that attempted to reflect global taste redefined modern mediated youth culture in India. The result is that contemporary programs are bolder, rougher, and more open, using sexual situations and profanity to catch the attention of its young viewers.

Indian youth is now awash in a sea of new media technologies. Millennials have become major consumers, producers, and trend-setters in India's economy. Thirty-nine per cent of the 830 million young internet users worldwide are from India and China. Since advanced media devices are increasingly popular in India, its younger generation is continuously exposed to this technology. Social media and e-sports have become the key players in engaging youth online, with multiple platforms such as Facebook, Twitter, LinkedIn, Instagram, Tik-Tok (although currently banned in India), Snapchat, and WhatsApp. These social networking sites help young users in identity formation, cultural development, and relationships. The gaming sector is also growing fast, with casual and real money gaming segments. Online games like *PUBG* (PlayerUnknown's Battlegrounds) have a huge number of young users and is not only available on PCs and gaming consoles, but also on mobile phones and via *PUBG Mobile*. The number of Indian gamers has jumped from 20 million in 2010 to 250 million in 2018. Other popular games are *Counter-Strike*, *Dota2*, *League of Legends* and *Call of Duty*.

Analysis and Discussion

## XXX Uncensored

The content on demand through OTT platforms offers diverse shows, some of them having bold content impossible to broadcast on mainstream Indian television. *It's Not That Simple* (2016-18) on Voot deals with the desire of a woman for an extramarital affair, while Sony's *Married Women Diaries* (2016) touches on the unwillingness of a working women to have a baby. Shows like *XXX Uncensored* and *Bekaboo* (2019) on Alt Balaji explore the sexual fantasies of young people. The content on these streaming platforms not only smashes the stereotypes of mainstream Indian television, but also caters to the fast evolving sensibilities of its young viewers who are fed up with the stereotypical television programs which ruled the Indian small screen for decades.

The shows on OTT platforms target a new, younger India which is mature, sensible, mostly online, and don't blink even when watching *Game of Thrones* (2011-19) or *Sacred Games*, either privately or publicly. The plots of these shows are courageous and their execution is bold and very different from conventional visual media. Some critics claim that they are considered bold only when compared with conventional television programs, because web-based platforms shows often feature a similar approach. These shows have a very high viewership, as they reach out to a more precisely targeted audience who are well-connected through premium or featured smart phones, laptops, or other digital communication devices.

## Married Woman Diaries

The viewership of streaming shows like *Married Woman Diaries* has reached five million, which means that the analog Indian audience is shifting toward digital media and is ready to consume bold narratives. In comparison to conventional Indian television, where the producer is more interested in creating content that can suit the entire family, making television watching a collective family activity, streaming content creators are more inclined to cater to individual and personal viewing choices, which in the past couple of years has shown a desire among Indian young people for edgier content.

Since the taste and choice of young people residing in metropolitan areas or in the semi-urban Tier II (state capitals or industrialized centers smaller than metropolitan areas) and Tier III cities (cities in the formation stage and looking for development, marked by rapid urbanization, migration and income growth) is changing, traditional television content is no longer exciting or relevant for them. Young people residing in these areas are moving quickly to shows where the language seems real and uncontrived. They prefer to watch characters speaking in a language which is spoken on the

street, not in sophisticated drawing rooms or the bedrooms of an upper class whose homes never seem close to reality. The protagonists of Indian streaming shows like *Sacred Games*, *Mirzapur* and *Apaharan* (2018) use a kind of language which is unusual and abusive, and never tolerated by mainstream Indian television channels. These shows focus on suburban issues, and mostly feature crime-based storylines, so rougher language is quite common.

Freedom from regulatory control is another factor which attracts experienced television and film producers to explore digital platforms. The streaming media deals with its audience in a more mature way than Indian television, which often treats the audience as passive and attached to familiar stereotypes. OTT platforms are emerging and targeting a new cadre of young viewers who are broad minded and have their own perspectives on the world and its contemporary problems. Rather than avoiding issues, they are now willing to talk courageously about LGBTQ+ community rights, homosexuality, and sexual promiscuity because they know that these are real issues of life as experienced by their target audience who consider it an appropriate time to discuss them. *Dev DD*, *Love Lust and Confusion* (2018-19), and *Romil & Jugal* (2017) are popular shows which revolve around the sexual preferences of young characters. People in the visual production industry claim that the popularity of OTT platforms and their streaming content is not only because of the sensual nature of the shows, but also because what they are showing something that reflects everyday life, where subjects such as gay relationships are now acknowledged.

## Haq Se

Since the expansion of mobile data has reached most Tier-2 and Tier-3 cities, a market for content featuring regional languages and dialects is growing. Although regional dialects present certain issues because of their contrast with the sophistication of the language mostly used in cities, they are popular because they are rugged and considered as a language of the street. Reports issued by the Indian television and streaming industries state that 75 per cent of new Smartphone users are coming from Tier-2 and Tier-3 cities. This indicates that small screen viewing is shifting from cities to semi-urban and rural outlets. As a result, producers are more interested in incorporating the culture of these communities in the storylines of new shows in order to reach out to this new, growing audience. The creative teams of these OTT platforms are working on strategies to reach these new audiences from small towns with stories showing the issues and complexities of the lives of young people living in places with a regional language and local fervour. *Haq Se* (2018) revolves around four sisters who aspire to pursue careers in professions like acting, journalism, blog writing, and singing, and is set in Kashmir, a conflict zone which has seen a great deal of violence in recent

years. Similarly, *Mirzapur* concerns the rivalry between Mafia bosses and the crime prevailing in the eastern part of Uttar Pradesh, India's most populous state. Its focus on local dialects provides a regional touch which has made it very popular. The consumption of regional and local content on these streaming platforms is currently 25 per cent and is gradually increasing, an additional incentive for content creators to use regional languages and focus on local issues. Realist entertainment is emerging as the new preferred choice across the world, and has the potential to become the central content on OTT platforms. The Indian television audience is becoming increasingly cosmopolitan and is searching for content which caters to their entertainment needs and aspirations. OTT platforms with their specialized content contrasts sharply with the old-fashioned, stereotyped content shown on India's mainstream television channels and therefore are in sync with young viewers' preferences. Diversified content in the streaming market is a winner in the contemporary media marketplace.

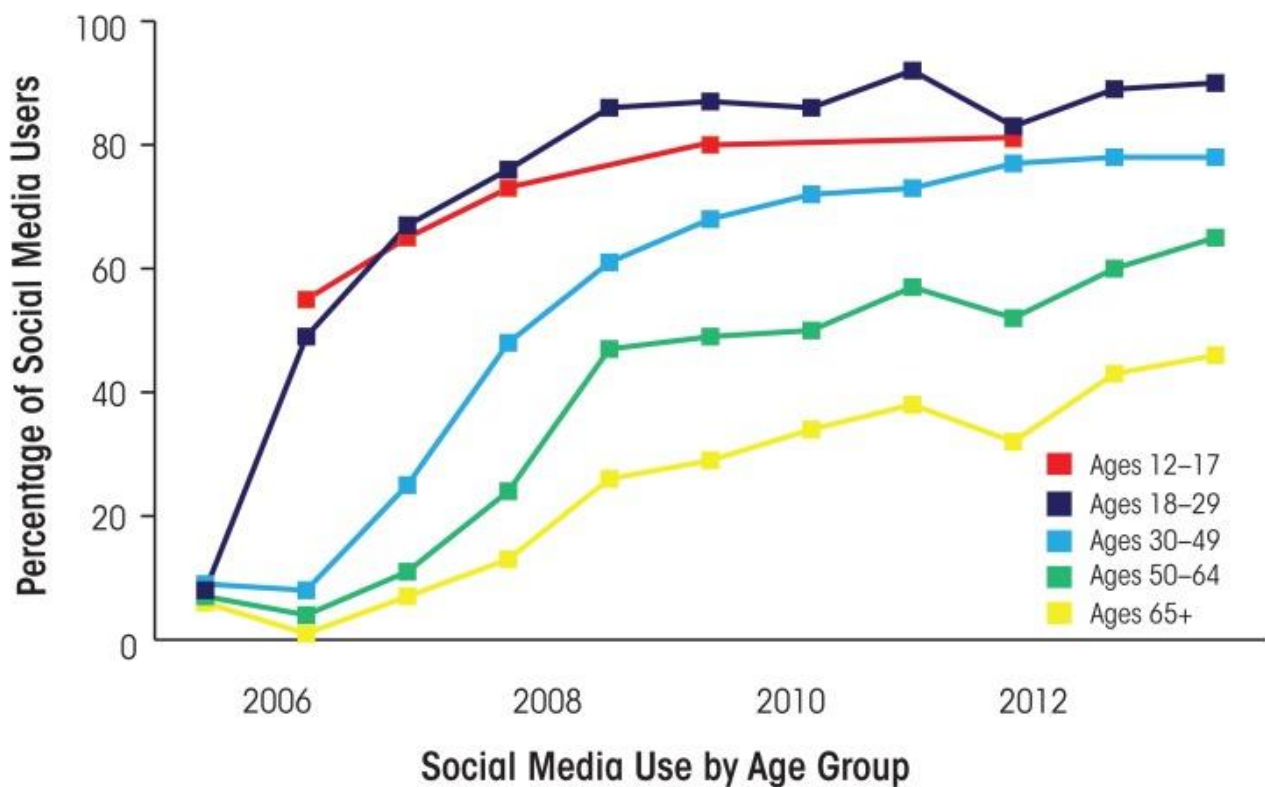
## SOCIAL MEDIA

Today's generation of adolescents and young adults are growing up immersed in social media, such as Facebook and Twitter, that promote user-generated content and interactions between users ([Lenhart et al. 2005](#)). The use of such media is especially high among these age groups ([Madden et al. 2013b](#)). Social media sites are an environment in which alcohol-related content is frequently created and consumed by adolescents and young adults ([Moreno et al. 2009a,b, 2010](#)). Displayed alcohol references on social media may include information and images pertaining to alcohol ([Hinduja and Patchin 2008; Moreno et al. 2009b, 2010a](#)) that may influence viewers ([Litt and Stock 2011; Moreno et al. 2009a](#)) and be indicative of offline alcohol use ([Moreno et al. 2011](#)). This article discusses social media, their popularity, and their social nature that promotes information sharing and peer connections. It also reviews health behavior theories that support the influential nature of social media, including a newer conceptual approach called the Facebook Influence Model. Finally, the article describes first efforts to use social media for alcohol prevention and intervention and explores how future work could enhance such efforts through observational studies and intervention development. The discussion focuses largely on Facebook and Twitter, two of the most popular social-networking sites at present, because the greatest volume of research has been published about these sites. Throughout the discussion, the review emphasizes the characteristics

that make social media social: their interactive nature, the presence of user-generated content, and the formation of networks.

### Social Media Sites

Social media use has grown exponentially over the past decade, and this growth is expected to continue (see [figure 1](#)) ([Duggan and Smith 2013](#)). This section provides an overview of social media use and trends, with a focus on Facebook and Twitter.



### Social Media Are Interactive

Social media sites are diverse and yet share many similar features. Site users generally create an account; link to a network of other individuals or groups; and use the site to share thoughts, photographs, videos, news stories, and other content ([Kietzmann et al. 2011](#)). Social media can be used by individuals to share information about their personal lives as well as by businesses and organizations to promote their products and services. Most of the sites have built-in mechanisms to express approval or disapproval of content; consequently, users can not only form their own impression of a post or video but also can see how many others, and sometimes exactly who, also expressed approval. This multidirectional and user-generated communication about content differentiates social media from traditional mass media and from the earlier days of Internet



advertising, when Web sites generally just provided content from one entity or posted information about a product ([Kaplan and Haenlein 2010](#)).

### The Changing Landscape of Social Media

To understand how alcohol-related messages and images displayed on social media may influence young people, it is important to consider the changing landscape of social media. Different social media sites have gained and lost popularity over time, and new ones are continually being launched to cater to specific market niches and demands, leading to a constantly changing landscape of sites and mobile applications. MySpace is one of the older social media sites, with an emphasis on music sharing; it was among the most popular sites globally in the early 2000s ([Lenhart and Madden 2007](#)). Facebook was launched in 2004; it initially was available only to students at Harvard University but quickly spread to other colleges and by 2006 was available to the general public. As Facebook expanded beyond its roots as a network only for college students, MySpace's dominance began to decline. Then, in 2006, Twitter emerged with an emphasis on short text messages ([Lenhart et al. 2010](#)). In addition to these popular social-networking sites, sites focused on professional networks (e.g., LinkedIn), photo sharing (e.g., Instagram, Snapchat, Pinterest), video sharing (e.g., YouTube, Vimeo), and other niches have arisen.

### Facebook and Twitter: Popularity, Access, and Privacy

Facebook and Twitter are among the most-visited Web sites in the United States, particularly among adolescents and young adults. As of 2013, 77 percent of adolescents used Facebook and 24 percent used Twitter ([Madden et al. 2013b](#)); among young adults, the corresponding percentages were 86 percent and 27 percent ([Duggan and Brenner 2013](#)). As a result, any alcohol-related content posted on these sites has the potential to reach a large proportion of adolescents and young adults. Several characteristics of social media sites can influence this risk of exposure to alcohol content, including the formats available for user posts and the options for and culture of anonymity and privacy. These issues are especially salient given that references to personal drinking could be incriminating for individuals under age 21. This section compares Facebook and Twitter with respect to these domains.

Over 1 billion people worldwide use Facebook ([The Nielsen Company 2013](#)). The site specifies a minimum age of 13 to participate in the network and requires the user to enter his or her age when creating an account, but there is evidence that children under age 13 participate in Facebook by providing a false age ([Jernigan and Rushman 2014](#); [Richtel and Helft 2011](#)). When establishing an account, the Facebook user can create a profile listing numerous aspects of his or her identity, including birthday, hometown, schools attended, jobs held, and relationship status, which indicates whether someone is in a romantic relationship. Facebook requests that each user register with his or her real name and then use that full name as the identifier for the profile. An overwhelming

majority (94.9 percent) of college students use their real names on Facebook ([Tufekci 2008](#)). Use of real names helps users identify and connect with individuals whom they know offline.

The Facebook experience in 2014 centers on the user's wall or timeline, where he or she displays status updates, photos, and other items. Users can control who is able to see the content on their timeline through a robust set of privacy settings. A majority of teens on Facebook report using these privacy settings ([Madden et al. 2013a](#)), but some studies suggest that adolescents may overestimate their understanding of how to establish and maintain private settings ([Moreno et al. 2012b](#)).

Twitter is less commonly used than Facebook, with 215 million active users in 2013 ([Kim 2013](#)). Twitter posts, or tweets, are text messages of no more than 140 characters. Although adolescent participation in Twitter currently is less than participation in Facebook, the number of young users of this site is rapidly growing ([Madden et al. 2013b](#)). Twitter content often includes a hashtag, connoted by the pound sign followed by a keyword (e.g., #party, #beer). Keywords serve a unique function because they can be searched within Twitter by users to find content related to a particular topic. In contrast to Facebook, Twitter does not ask for the user's age when creating an account, although their policies state that accounts of users discovered to be under age 13 will be deactivated. [Madden and colleagues \(2013a\)](#) found that 36 percent of 12-year-old Internet users reported falsifying their age to access a Web site or account. Twitter's privacy settings are limited to either making content fully public or sharing it only with followers of the account. Twitter executives have said that 90 percent of the content on the site is fully public ([Rao 2010](#)). In 2013, only 24 percent of teen Twitter users reported keeping their tweets private, whereas 60 percent kept their Facebook profiles private ([Madden et al. 2013b](#)). Part of teens' willingness to disclose information publicly on Twitter may stem from the fact that the company does not make any requests to use a person's real name as the online username.

Both Facebook and Twitter are being used for research purposes, but with somewhat different modes of analysis. Thus, Facebook often is considered as a platform in which the unit of analysis is an individual identity expressed via a profile. In contrast, Twitter frequently is considered to be a platform in which the unit of analysis is a specific topic around which individual users may interact, congregate, or follow.

Go to:

#### Alcohol Content on Social Media

For young people, social media are a source of exposure to two important factors that offline are associated with alcohol use: peer alcohol behavior ([Ali and Dwyer 2010](#); [Mundt et al. 2012](#)) and alcohol advertising ([Jernigan 2006, 2011](#)). Alcohol researchers have begun to measure exposure to and impact of alcohol-related content and are moving toward developing intervention mechanisms

using social media. However, the ways in which social media exposure may be similar to, different from, or reinforcing of offline counterparts are not yet fully understood.

#### User-Generated Alcohol Content

Content posted by adolescents and young adults likely is seen by peers as well as younger users of these sites. Early studies on the effects of this exposure focused on MySpace; however, research efforts have kept pace with changes in the popular social media platforms to include Facebook and Twitter. Several studies have illustrated that adolescents' displays on social media (i.e., MySpace and Facebook) frequently include portrayal of health-risk behaviors related to alcohol, other substances, and sexual behaviors ([Hinduja and Patchin 2008](#); [McGee and Begg 2008](#); [Moreno et al. 2007](#), [2009b](#)). Alcohol-related displays may include texts (e.g., Matt got drunk last night), photographs depicting alcohol consumption, or links to alcohol-related groups or companies ([Egan and Moreno 2011](#); [Moreno et al. 2010a](#)).

The patterns of displaying such health-risk behaviors online commonly are consistent with offline reporting. For example, adolescents who display one health-risk behavior (e.g., sexual activity) on social media are more likely to also display other behaviors (e.g., alcohol use) ([Moreno et al. 2009a](#)). Also, risk behaviors may be displayed online within peer groups, just as offline peer groups commonly report engagement in similar behaviors. Thus, adolescents are more likely to display references to sexual behavior if a peer displayed similar references ([Moreno et al. 2010b](#)). Finally, displayed alcohol references have been linked to alcohol behaviors offline, because older adolescents whose Facebook posts suggested problem drinking behaviors are more likely to score as at risk on a problem-drinking screen ([Moreno et al. 2011](#)).

Whereas health-risk behaviors commonly are displayed on social media sites, negative consequences of these behaviors are not frequently noted. In a study of older adolescents, displays of negative consequences of alcohol use, such as hangovers or embarrassment, on social media sites were rare ([Moreno et al. 2010a](#)).

More recently, researchers have begun to examine alcohol-related content on Twitter, which provides a more immediate reflection of behaviors as they occur. The extent to which social networks are used in real time to discuss alcohol has implications for surveillance and intervention. Previous studies in other health-related areas have illustrated that Twitter can be used to identify behaviors or intentions across populations ([Chew and Eysenbach 2010](#); [Signorini et al. 2011](#)). One study ([West et al. 2012](#)) examined keywords that are synonyms for the word drunk among a sample of over 5 million tweets from users selected to be geographically representative of the U.S. population. The investigators found that tweets related to intoxication peaked between the hours of 10 p.m. and 2 a.m. in the user's local time zone and were more prevalent on Friday and Saturday nights. Moreover, the proportion of tweets related to intoxication was 0.53 percent over the New

Year's holiday weekend, compared with 0.34 percent during non-holiday weekends. These findings are consistent with studies emphasizing the increased risk for alcohol problems during holidays and other specific events ([Neighbors et al. 2011](#)). Thus, at the population level, the timing of tweets about alcohol behaviors correlates with the times when the heaviest drinking and highest proportion of alcohol-related motor vehicle crashes are known to occur. Additional research is needed to examine these findings with other alcohol-related keywords and behaviors and to test, at the individual level, whether tweets about intoxication and impaired driving are correlated with risky drinking behaviors.

#### Unregulated Marketing on Social Media

In addition to user-generated alcohol-related content, there is growing concern about the extent to which adolescents and young adults are exposed to alcohol marketing on social media sites. Research from both the United States and the United Kingdom indicates that the major alcohol brands maintain a presence on Facebook, Twitter, and YouTube ([Jernigan and Rushman 2014](#); [Winpenney et al. 2014](#)).

Analysis of social media marketing for leading alcohol brands in the United Kingdom has identified the most common marketing strategies, including promotion of offline branded events (e.g., at a club or sporting event), interactive games, sponsored online events, and invitations to drink ([Nicholls 2012](#)). On Facebook, alcohol companies ask users to like their brands and to post pictures of themselves drinking the specific alcohol beverage or participating in real-life events sponsored by the company. On Twitter, brands are encouraging followers who attended an event to post pictures of themselves using a dedicated hashtag, thereby enforcing the brand's identity among Twitter users. This practice is of particular concern given the popularity of Twitter among younger teens. Other examples of advertising on Twitter included tweets noting that it is a specific day of the week on which is a good time to drink a specific brand of alcohol, such as the Bacardi brand using the hashtag #mojitomonday. In contrast, only two of the five brands analyzed included a small number of tweets encouraging followers to drink responsibly and get home safely ([Nicholls 2012](#)).

Although restrictions exist to protect young people from exposure to alcohol advertisements on traditional media channels (e.g., recommendations to limit alcohol commercials during youth-oriented television programming) ([Ross et al. 2014](#)), adolescents still have access to alcohol advertising in many traditional venues ([King et al. 2009](#); [Rhoades and Jernigan 2013](#)). Social media present a new venue for alcohol advertisers, particularly because they can target messages and foster connections with consumers ([Jernigan and Rushman 2014](#)). This approach is of particular concern because it can easily reach adolescents and young adults under the legal drinking age. Software is available that would allow alcohol brands to ask for age verification before a user can

become a follower of the brand's account and interact with the brand. Such software typically requires the user to enter a birth date indicating that the user is over the legal age to purchase alcohol. However, a recent inquiry into alcohol brands found that none used any external age verification ([Jernigan and Rushman 2014](#)).

### Influence of Social Media on Young People

The influence of social media alcohol displays on young people can best be determined using theories that illuminate mechanisms of behavior change. Two classic theories in this respect are Social Learning Theory, which supports the importance of peer influence on behavior, and the Media Practice Model, which supports the role of media choices as influences on intentions and behaviors. A newer conceptual approach, the Facebook Influence Model, ties together many previous constructs from health behavior theory to understand how sites such as Facebook may be associated with these underlying constructs.

### Social Media Influence: Health Behavior and Media Theory Considerations

Social Learning Theory posits that adolescents learn both by direct experience and by observation ([Bandura 1977, 1986](#)). Previous work has indicated that observation of peers is a major source of influence on adolescent health attitudes, intentions, and behaviors ([Keefe 1994](#); [Wood et al. 2004](#)).

In particular, early alcohol initiation is determined at least in part by alcohol use by adolescents' friends as well as by social network characteristics ([Ellickson and Hays 1991](#); [Mundt 2011](#)). Thus, according to Social Learning Theory, observation of peers influences alcohol use intentions and behaviors. In today's world, this observation may occur both online and offline.

The Media Practice Model states that adolescents choose and interact with media based on who they are, or who they want to be, in that moment ([Brown 2000](#)). This model suggests that media users explore information or display content based on experiences or behaviors they are considering, which may lead to reinforcement or advancement of these ideas. Thus, an adolescent who is considering initiating alcohol consumption may choose to watch a movie depicting drinking at a party, which in turn may influence him or her to attend such a party in the future.

Exposure to alcohol or tobacco in traditional media (e.g., movies, television) has been associated with adolescent substance use ([Dalton et al. 2003, 2009](#); [Gidwani et al. 2002](#); [Titus-Ernstoff et al. 2008](#)). Social media can combine traditional media exposure to alcohol-related content with peer interactivity (e.g., peer endorsement of specific behaviors), resulting in a potentially even more powerful influence on drinking behavior. For example, adolescents' social media ties within and across networks provide many potential paths of influence. These paths may allow the spread of alcohol-related content or promote alcohol behaviors within a network as well as across networks ([Mundt 2011](#)). The potential impact of such messages has been demonstrated repeatedly. Thus,

adolescents who view alcohol references on their peers' Facebook profiles find these to be believable and influential sources of information ([Moreno et al. 2009a](#)). Furthermore, adolescents who perceive alcohol use as normative based on Facebook profiles are more likely to report interest in initiating alcohol use ([Litt and Stock 2011](#)). Consequently, social media represent a widespread, readily available, and consistently accessed source of information for today's adolescents and young adults and combine the power of interpersonal persuasion with the reach of mass media. [Fogg \(2008, p. 23\)](#) described mass interpersonal persuasion as the most significant advance in persuasion since radio was invented in the 1890s.

### Social Media and Alcohol-Related Interventions

Despite the broad reach of social media, the literature to date is scant on interventions using social media to reduce harmful alcohol consumption. Consideration of previous work may help suggest future directions for social media-based interventions.

#### Facebook

Based on previous work that identified links between displayed alcohol references on Facebook and self-reported alcohol behaviors ([Moreno et al. 2011](#)), one possible avenue for intervention could involve identifying individuals who may be at risk for alcohol-related problems based on the social media content they post. Screening these displays may represent innovative means to identify at-risk individuals and prompt them to undergo further screening and intervention. Studies have investigated young people's willingness to engage in such interventions ([Moreno et al. 2012a](#)) as well as communication strategies for those who approach young people who display online content that is worrisome ([Whitehill et al. 2013](#)). Important issues to consider for interventions targeting specific individuals include how to identify those individuals given variation in privacy settings and the fact that the identity of social media users is not always known.

Facebook also provides opportunities to link user-generated content to triggered Facebook advertisements. As described in the Facebook Influence Model, this medium had a significant influence on identity development, and interventions could build upon this source of influence ([Moreno 2013b](#)). For example, researchers could consider linking Facebook advertisements to a user's displayed alcohol content. These advertisements could provide messages for a user to consider when deciding whether to display alcohol content as part of an online or offline identity. Such advertisements could be triggered by certain keywords (e.g., terms related to intoxication) in Facebook posts and could include such messages as Do you really want being drunk to be part of your identity?

#### Twitter



The relatively large volume of public content on Twitter suggests that it may be possible to implement an automated search system that would identify tweets indicating risk of alcohol-related problems and respond with a link to resources or services. However, an ongoing study to determine the feasibility of responding to tweets mentioning the words such as drink, drunk, or drunk drive found that unless the sender of the response tweet is already a follower of (or followed by) the targeted user, any tweets with a link are blocked by Twitter's spam filter ([Whitehill et al. 2014](#)). Thus, the possibility of public health agencies conducting such efforts may be limited. Additional efforts to understand and test the ability to use various social media sites for automated two-way communication to reduce alcohol risk are needed.

#### Social Media Advertisements

Another possible approach is to use social media for social marketing. In this way, social media could be used similarly to how traditional media outlets have promoted responsible alcohol use and increased awareness of alcohol-related harm. Advertisements could be pegged to the same keywords used by alcohol beverage advertising, with the goal of reaching the same target audiences and providing educational messages or links to online interventions.

#### Mobile Devices

Other potential approaches to interventions may be based on the widespread use of social media sites from mobile devices, raising the potential that social media could be used to reach individuals in real time in the settings where drinking occurs. One pilot study of alcohol-using college students indicated that 42 percent used Facebook or Twitter during a drinking festival ([Whitehill et al. 2012](#)). Both Facebook and Twitter allow users to use the GPS feature of their phone to check in at their current location, and some specialized social-networking sites such as FourSquare allow users to locate friends nearby. It may be possible to use social media-based advertising and the location-based features of mobile phones to promote alternatives to drinking, safe transportation, free condoms, and other services to reduce the harms associated with alcohol consumption. Before such interventions could be developed, however, formative work is needed in this area to better understand the behavior of young people as it relates to their mobile social network use during the course of a drinking episode.

## CHAPTER 3

### The Glorification of Alcohol in Hindi Cinema

A [study](#) released in April of this year claimed that Indian adolescents aged 12-16 exposed to alcohol consumption in films were nearly three times more likely to drink than their peers who did not watch Bollywood movies. While this study most likely pertains to the movies released in the industry today, I would venture to say that the origins of this trend can be traced back to films from the Golden Era of Bollywood cinema. Indeed, the consumption of alcohol has been glorified on India's silver screen for decades, especially through portrayal of *sharaab* (alcohol) songs in films. Here, I've compiled a list of my five favorite male and female *sharaab* numbers from the Golden Era—let's take a closer look at these examples to examine how the consumption of alcohol has been portrayed cinematically and its implications on Indian culture.

#### GIRLS JUST WANT TO HAVE FUN

In Bollywood's earliest days, drinking alcohol in films was portrayed as a strictly masculine activity, à la Devdas and other Bollywood heroes who have famously drowned their sorrows in liquor. In contrast, the idealized image of the traditional Indian woman did not permit the depiction of female alcohol consumption in the media. This trend began to change in the 60s when films depicted heroines and female actresses playing roles in which they partook in the consumption of the Devil's nectar, just like their male counterparts. As you can see below, the contexts in which female characters drink vary from film to film: alcohol has been used by the women of Bollywood as a coping mechanism, a means of revenge, or just a way to have a good time.

[na jaao saiyaa.n](#) (*Sahib Bibi aur Ghulam*, 1962): In this film based on a Bengali novel by Bimal Mitra, Meena Kumari gives one of her career's best performances as Chhoti Bahu. Chhoti Bahu is married to young *zami.ndar* (played by Rehman), who neglects his wife at home in order to take part in debauchery at local brothels on a nightly basis. In desperate need of her unfaithful husband's companionship, she decides to take up drinking in order to keep him away from those pesky courtesans at night. In this heartbreaking song sung by Geeta Dutt, Chhoti Bahu drunkenly entreats her husband to stay at home and spend the night with her. In a truly unfortunate example of art



mimicing real life, both Geeta and Meena would succumb to alcoholism as a way to cope with their unhappy marriages in the coming years. For those of you who enjoy this song, be sure to check out Hemant Kumar's Bengali version of the same tune: *olir katha shune*.

*püike hum tum jo chale aaye hai.n* (*Gumnaam*, 1965): This film (reviewed by us [here](#)) is a suspense thriller loosely based on the Agatha Christie novel *And Then There Were None*. The story revolves around seven vacationers who find themselves on a remote island in the middle of nowhere after a plane crash. One by one, they are murdered off and the big question is, of course: *whodunnit?* In the midst of all this tension, two of the vacationers, Miss Kitty (played by Helen) and Asha (played by Nanda), decide to loosen up and have some fun with a few drinks. In this comical duet sung by Asha Bhonsle and Usha Mangeshkar, the two actresses appear to be having the time of their lives in a drunken stupor on screen. I mean, who *wouldn't* be having a good time if they were getting drunk with Helen?

*aa huzuur tum ko* (*Kismet*, 1968): This Asha-OP Nayyar collaboration is an all-time classic from the soundtrack of *Kismet* (along with *kajraa muhabbatvaalaa*). The film's narrative is so outrageous that it's not even worth summarizing here, but this song is picturized on the actress Babita, who is the mother of Karisma and Kareena Kapoor. Babita never managed to gain much success as a heroine, and that's not surprising given that it's unclear whether she is drunk or undergoing epileptic fits in this particular scene. She certainly does make a statement though and manages to embarrass the hero Biswajeet with her public intoxication at this party. Regardless of the picturization, Asha Bhonsle adds all the right expressions here to make this an unforgettable *sharaab* number on the basis of the song alone. Her vocal control in the extended introduction (*ham se raushan hai chaa.nd aur taare...*) before the song's first stanza is especially commendable.

*kaise rahuu.n chup* (*Inteqaam*, 1969): *Inteqaam* is an entertaining (but occasionally illogical) thriller that stars Sadhana as a woman who seeks revenge against her former boss because he framed her for a theft that she did not commit. As part of her elaborate plan for revenge, she intends to marry her boss's son (played by Sanjay Khan) and bring shame to his entire family by revealing that the new *bahu* is, in fact, a convicted criminal! In this song, Sadhana further embarrasses her boss's family by acting extremely intoxicated under the influence of alcohol at a public gathering. (Technically, this might not be considered a genuine *sharaab* song because Sadhana is putting on a

facade of being drunk without actually consuming, but I liked this song too much to pass up putting it on the list.) This soundtrack composed by Laxmikant-Pyarelal is particularly memorable today because it casts a different light on Lata Mangeshkar, who was considered to be staunchly conservative and traditional in her playback output. Lata surprises us all by agreeing to sing two sizzling [cabaret](#) numbers in addition to this drinking song for the film—listen to her nail those hiccups during the interludes!

[piyaa tuu ab to aajaa](#) (*Caravan*, 1971): Asha Bhonsle and R.D. Burman come together to produce one of their biggest musical hits together with this classic item number from *Caravan*. Asha's performance here solidified her status as the queen of cabaret singing in Hindi cinema. Furthermore, Helen's portrayal of a nightclub dancer on screen during this song is considered the quintessential Bollywood cabaret performance. Helen's dance moves are completely outrageous here but she makes it work somehow (see Mrs. 55's step-by-step breakdown [here](#)). Given the ridiculousness of the situation here, you can't really blame Helen for the heavy drinking...it certainly doesn't stop her from completely owning the stage during her performance!

#### ALCOHOL MAY BE MAN'S WORST ENEMY...

Unlike their female counterparts, the men of Bollywood cinema have been imbibing alcohol since the industry's earliest days. The most popular context for male drinking in Hindi films occurs when the hero resigns himself to heavy drinking in order to drown his sorrows, usually caused by woman-related heartbreak. While female characters are often stigmatized for their drinking and public intoxication, it is more acceptable for men of the silver screen to use alcohol consumption to deal with their grief. Other contexts where actors are depicted consuming alcohol include scenes of male-male bonding ([bromances](#), anyone?) and seduction of heroines and courtesans. Though Bollywood has glamorized the consumption of alcohol for both genders, the effect is far more pronounced for males, as evident in the examples I've selected below.

[mujhe duniyaavaalo sharaabii na samjho](#) (*Leader*, 1964): Even though its soundtrack is full of gems like *tere husn kii kyaa tariif karuu.n* and *ek shahanshah ne banvaa ke ek hasii.n taaj mahal*, *Leader* is one mess of a film starring Dilip Kumar and Vijayantimala. Dilip Kumar stars as a law graduate and aspiring political revolutionary who falls in love with a princess (played by Vijayantimala). The script has so many holes that it's difficult to discern the overall message of this film, but there are some scenes of comic relief between Vijayantimala and Dilip Kumar that are

worth remembering. By far, however, the main attraction here is the soundtrack composed by Naushad. In this particular number, an intoxicated Dilip Kumar claims that he has been forced to take up drinking to grapple with society's evils.

*din Dhal jaaye* (*Guide*, 1965): Where do I even begin with the praise for Vijay Anand's *Guide*? Mrs. 55 and I both love everything about this film: the unique story written by R.K. Narayan, the stellar performances by Dev Anand and Waheeda Rehman, and of course, the unforgettable soundtrack composed by S.D. Burman. Each and every song from this film is an absolute gem. In this particular Rafi solo picturized on Dev Anand, the hero drowns his sorrows about lost love in alcohol. The melancholic expression that pervades throughout this scene is enhanced by the beautifully crafted lyrics and tune.

*chuu lene do naazuk ho.nTho.n ko* (*Kaajal*, 1965): With this Rafi number penned by Sahir Ludhianvi and composed by Ravi, Raaj Kumar tries to get Meena Kumari, his on-screen *shaadi-shudhaa* (virtuous) wife, to come to the dark side by having a drink. Alcohol glorification occurs at its finest in these lyrics: it is referred to as *mubarak cheez*, or a blessed thing. Meena Kumari excels, as usual, at looking incredibly uncomfortable and disturbed by Raaj Kumar's advances in this scene.

*jo unki tamanna hai barbad ho jaa* (*Inteqaam*, 1969): This film certainly features a lot of alcohol consumption on screen. In addition to the drunk Lata number discussed above, this Rafi solo from *Inteqaam* is picturized on Sanjay Khan as he laments being a mere object in Sadhana's plans for revenge. Rajinder Krishan's lyrics are exquisite in their ability to capture the essence of being deceived in love.

*yeh jo muhabbat hai* (*Kati Patang*, 1970): Directed by Shakti Samanta, this film features an evergreen soundtrack composed by R.D. Burman. This particular number sung by Kishore Kumar is one of Bollywood's most treasured drinking songs, and it features a handsome and bitter Rajesh Khanna drinking the night away because he was stood up at the altar by his wife-to-be. Asha Parekh watches from a distance, not yet aware of the fact that she is the woman responsible for his heartache.

There are things that always look good when paired up. From Tom and Jerry, Fries and ketchup, Left and Right, to Bread and Butter, Cup and Saucer, pairings are inevitable. You'll find these things inseparable, no matter how hard you try!!

Fevicol ka jod hai; tootega kaise? Ab agar fevicol ka jod ho aur Bollywood ki Jodi na ho toh kaise chalega re baba?

Though Bollywood has many other things to pair up, but there's one such thing common to most of the Bollywood movies – drinking scenes and alcohol. in Not the hypothetical situations!

Gone are the times when we watched sanskari movies like Ghar ek mandir, Ghar Ghar ki Kahani, etc. where the hero and heroines were expected to be orthodox, obedient and traditional.

But now, the pattern of movies made in Hindi cinema has changed. Now films are being produced showing alcoholism to a great extent. There are plenty of movies in which alcoholic characters are main leads or intoxicated characters have a strong message to convey.

Shahid Kapoor, Katrina Kaif, Shah Rukh Khan, Aditya Roy Kapoor, and various other stars have essayed the role of alcoholics in sharabi on the big screen. So let's just dive into the treasure chest of Hindi movies and find out all the best alcoholic, intoxicated characters, who have earned name and fame for their drunken roles.

Here is the list of all the sharabi talli style roles that have been a part of Hindi movies:

-30%

14. Anthony acted by Amitabh Bachchan in Amar Akbar Anthony

Main kitni baar bola tereko daaru nahi peeneka, daaru bahut kharab cheez hai, is a famous sharabi dialogue from Amar Akbar Anthony. Played on screen by [Amitabh Bachchan](#), the role shows the silly activities done by an alcoholic and regretted on the following day. The kind of drunken role is fun and brings nostalgia in our minds.

13. Devdas acted by Shah Rukh Khan in Devdas

When Shahrukh aka Dev said Kaun kambhakt bardaasht karne ko peeta hai ... hum toh peete hai ki yahan par baith sake, tumhe dekh sake, tumhe bardaasht kar sake, we can feel his pain.

He loved Paro, but could never be with her, starting to drink alcohol until it proved to be fatal. It was one of the very first drunk sharabi roles that appeared in Hindi movies and received a lot of appreciation.

12. Dev acted by Abhay Deol in Dev-D

Abhay Deol played the character of Dev, a mere classic alcoholic who got heartbroken by his childhood love, Paro. He can be termed of like a modern version of Devdas.

11. Mahi Arora acted by Kareena Kapoor Khan in Heroine

Kareena Kapoor played the role of an actress who finds escape into drugs and alcohol as a result of ruining her career. She also faced dejection by her married boyfriend and starts losing a grip on her control.

Turning an alcoholic, she rushes into a downfall. This drunk role or character showed that alcohol consumption cannot help in forgetting things – it is a weapon for massive destruction.

10. Silk played by Vidya Balan in Dirty Picture

Not many Bollywood heroines play alcoholic roles on screen and Vidya Balan was certainly not expected to do a sharabi role. However, to ease her heartbreak and the rejection from her family, Silk in played by Vidya Balan turns to alcohol and chain smoking; thus strongly portraying alcoholism and its effects.

9. Shonali Gujral played by Kangana Ranaut in Fashion

Kangana Ranaut plays the role of an alcoholic and drug abuser, Shonali Gujral, who is a successful model. Her increased drug addiction forces her to seek shelter in a rehabilitation clinic, where she later dies due to a drug overdose.

#### 8. Rahul Jaykar played by Aditya Roy Kapoor in Aashiqui 2

Well, Aditya Roy Kapoor has a strong connection with alcoholic roles. He has played an alcoholic in nearly all his movies. Is that inscribed in his hand?

In Aashiqui 2, his debut movie, he plays the role of Rahul Jaykar, a successful musician and singer, who starts having a waning career because of his alcohol addiction. His love interest helps him in rehabilitation, but he commits suicide by jumping off the bridge, unable to overcome his addiction.

#### 7. Veronica played by Deepika Padukone in Cocktail

Just like Uncle Scrooge, this Bollywood movie talli role had the rich-kid swimming in a pool of liquor. Veronica, played by **Deepika Padukone**, is obsessed with drinking and doesn't really need an excuse to get drunk.

She is always looking forward to getting laid, which is okay. she is also the kind you'll find peacefully sleeping on a street after a mad night of ultra-drunkenness. Veronica is another sharabi character worth mentioning in the list.

#### 6. Tommy Singh played by Shahid Kapoor in Udta Punjab

Tommy Singh is a popular celebrity figure in Punjab, who is not just a tip to toe alcoholic but also a promoter of the same. He is addicted to a cool lifestyle and many of his fans follow him blindly.

The followers are so blind that they don't discriminate between good or bad habits and begin consuming alcohol and drugs like him. Thus the alcoholic character gives birth to a huge crisis in Punjab, with even children being addicted to alcohol.

Udta Punjab is one of the many alcoholic movies that leave a lesson.

#### 5. Inder Parihaar played by Harsh Vardhan Rane in Sanam Teri Kasam

In *Sanam Teri Kasam*, Inder is a tattooed, silent criminal with a murky past. He spends a chunk of his time working out, feeding a stray cat (the only good thing he does in the film) and consuming copious amounts of alcohol. Right from the first scene to the last scene.

He drinks alcohol like water but when his love, Saru dies before his eyes, he swears not to drink again.

4. Avi played by Aditya Roy Kapoor in *Yeh Jawani Hai Deewani*

Usually a friend's role in Hindi movies is to help out the hero, but in *YJHD*, the tables turned as the friend had to play a drunkard role. Aditya Roy Kapoor, robed in all all-time talli Avi, pulled off the character really well.

The walk and the talk of a sharabi bevda have not been delivered as good as him by any other actor. And he knows this too!

3. Babita Kumari played by Katrina Kaif in *Zero*

Essaying the role of the National heartthrob Babita, Katrina Kaif was a bold and beautiful actress in *Zero*. She was addicted to alcohol and never did a shoot without being drunk. Although her role was not much highlighted, but she was a drink and sleep heroine character in the movie.

2. Sanjay Dutt played by Ranbir Kapoor in *Sanju*

*Sanju* is the most loved biopic that covers the whole gamut of *Sanjay Dutt's life* including all tragedies and sufferings. A major part of the movie describes Sanju's alcohol and drug-addicted life, which *Ranbir Kapoor* played on screen.

Being drunk, Sanju sang songs, wandered on roads and even had many affairs. Later, he went to rehab to recover and be back to normal. The cute alcoholic character thus became everyone's favorite.

1. Kabir Singh played by Shahid Kapoor in *Kabir Singh*

The latest addition to the list of sharabi roles in Bollywood movies is of *Kabir Singh*. Played by Shahid Kapoor, *Kabir Singh* is a university topper and a house surgeon, who goes on a self-destructive path after being partitioned from his love.

He dives into every type of drug, be it cocaine, weed, alcohol or anything – hoping to forget the memories of her love. Interestingly, for being an alcoholic on screen, of a relatively younger age, Shahid also had to shed over 14 kilos.

These were a few drunken Hindi movie characters that are worth watching on the screen. However, depicting high characters on screen doesn't mean that Bollywood movies promote alcoholism. We are all mature adults for such 'A 'certified films and we are smart enough not to imbibe such negativity from the movies.

## **CHAPTER 4**

### **HOW IT IMPACTED YOUTH**

Bollywood has now been blamed for fuelling India's love for alcohol. Alcohol use in Bollywood movies is directly influencing the drinking habits of India's adolescents, according to a new study presented on Friday at the World Congress of Cardiology in Dubai.

Overall 10% of the students (aged between 12-16 years) surveyed in the study had already tried alcohol. But students that had been most exposed to alcohol use in Bollywood movies were found to be 2.78 times more likely to have tried alcohol as compared with those who were least exposed.



Even when adjustments were made for demographic variables, social influences and characteristics of child and parenting, students were found to be 1.49 times more likely to have tried alcohol if they had been highly exposed to alcohol use in Bollywood films as compared to those who were least exposed.

These results show that exposure to alcohol use depictions in Bollywood films is directly associated with alcohol use among young people in India, said Dr GP Nazar from Health Related Information Dissemination Against Youth (HIRDAY).

While alcohol advertising is banned in all Indian media and scenes that justify or glorify drinking are not allowed in Bollywood films, there is no dedicated health legislation that prohibits the depiction of alcohol in these films and there is a clear need for an immediate alcohol control policy, he added.

The study set out to determine two things – firstly if India's adolescents were exposed to alcohol use in Bollywood films and secondly if this exposure was associated with their own alcohol use.

Fifty-nine popular Bollywood movies were coded to record the number of alcohol use occurrences and 3,956 adolescents were then asked if they had seen these movies. Students were grouped according to their exposure to alcohol use occurrences in these movies. They were then asked about their alcohol consumption status. Students in the fourth quartile – i.e. the quarter than had seen the greatest number of alcohol use occurrences in these movies – were found to be 2.78 times more likely to have tried alcohol compared with those students in the first quartile of exposure.

Doctors say drinking too much alcohol increases the risk of cardiovascular disease (CVD).

It can raise blood pressure, increase the presence of some fats in the blood stream, and increase calorie intake, which in turn leads to overweight and obesity. One of the key characteristics of the hazardous pattern of drinking is the presence of heavy drinking occasions, defined as consumption of 60 or more grams of pure alcohol per day.

Hazardous and harmful drinking results in 2.5 million deaths, each year, globally, of these 14 per cent are due to CVD and diabetes. High levels of alcohol consumption and binge drinking are associated with increased risk of CVD and harmful use of alcohol damages the heart muscle, increases the risk of stroke and promotes cardiac arrhythmia.

A WHO study recently said families with frequent drinking husbands in New Delhi spend 24% of family income on alcohol, compared to 2% in other families.

The WHO's first global report on the burden and impact of non-communicable diseases (NCDs) said alcohol is often a significant part of family expenditure.

Excessive drinking caused 2.5 million deaths worldwide in 2004 -- 3.8% of all deaths in the world. More than half of these deaths occurred as a result of NCDs, including cancers, cardiovascular disease and liver cirrhosis.

National averages conceal the impact on families of drinkers. The harmful use of alcohol is a major risk factor for premature deaths and disabilities in the world, the report said.

India was among the first countries in the world to raise an alarm against alcohol. However, since then, it has not been able to put in place an effective anti-alcohol policy.

In 2007, the ministry had called for strict control over alcohol sale in India, including banning of scenes in movies which show consumption of alcohol. It had also prepared a draft national alcohol policy, but it never saw the light of day. On being asked what happened to India's much touted policy against alcohol, a health ministry official said, It's not a priority for us anymore. The ministry of social justice is working on developing a national alcohol policy.

Meanwhile, the average age of alcohol consumption in India has been constantly falling by nearly nine years over the past decade. At present, at an average, Indians take their first sip of alcohol at the age of 19 compared to 28 in the 1990s. Soon, experts say it will reduce to 15 years.

Nearly 62.5 million people in India drink alcohol with the per capita consumption being around four litres per adult per year. For every six men, one woman drinks alcohol in India.

The WHO report says There is a direct relationship between higher levels of alcohol consumption and rising risk of some cancers, liver diseases and cardiovascular diseases. There is a high level of variation in alcohol consumption around the world. On average, global adult per capita consumption was estimated at six litres of pure alcohol in 2008.

Globally, 6.2% of all male deaths are related to alcohol, compared to 1.1% of female deaths. Globally, 3.2 lakh young people aged 15-29 years die annually from alcohol-related causes, resulting in 9% of all deaths in that age group. Alcohol raises the risk of as many as 60 different diseases, according to a recent study in the Lancet. India has one of the largest alcoholic beverage industries in the world, producing 65% of the alcohol in south-east Asia. It also contributes to about 7% of the total alcohol beverage imports into the region.

The largest-ever study to investigate the link between alcohol consumption and heart disease among Indians has made an interesting revelation—even small amounts of alcohol consumption harms Indians.

The study covering 4,400 drinkers and an almost equal number of non-drinkers in 10 cities by doctors from AIIMS, Centre for Chronic Diseases, Public Health Foundation of India and Madras Diabetes Research Foundation has challenged the much touted cardiac benefits of alcohol and has actually warned of potential harm to Indians due to drinking.

Contradicting suggestions, mostly from western nations, that a peg or two was beneficial, doctors have now reported that those who consumed alcohol were at 40% greater risk of developing coronary heart disease (CHD) than those who didn't drink at all.

The study categorised drinkers in three brackets—heavy drinkers (who consumed more than 28 grams per day), moderate drinkers (14-28 grams per day) and light drinkers (less than 14 grams a day). While light drinkers had a 40% greater risk of CHD compared to non-drinkers, the chances were as high as 60% among moderate drinkers and nearly 100% in heavy drinkers. One drink was equivalent to 14 grams of alcohol (equivalent to 120 ml of wine, 285 ml of beer and 30 ml of spirits). heavy drinkers. One drink was equivalent to 14 grams of alcohol (equivalent to 120 ml of wine, 285 ml of beer and 30 ml of spirits).

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These results show that exposure to alcohol use depictions in Bollywood films is directly associated with alcohol use among young people in India, said Dr. G.P. Nazar, Health Related Information Dissemination Against Youth (HIRDAY). While alcohol advertising is banned in all Indian media and scenes that justify or glorify drinking are not allowed in Bollywood films, there is no dedicated health legislation that prohibits the depiction of alcohol in these films and there is a clear need for an immediate alcohol control policy.

#### Study design

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## Alcohol and cardiovascular disease

Drinking too much alcohol increases the risk of cardiovascular disease (CVD). It can raise blood pressure, increase the presence of some fats in the blood stream, and increase calorie intake, which in turn leads to overweight and obesity. One of the key characteristics of the hazardous pattern of drinking is the presence of heavy drinking occasions, defined as consumption of 60 or more grams of pure alcohol per day. Hazardous and harmful drinking results in 2.5 million deaths, each year, globally, of these 14 per cent are due to CVD and diabetes. High levels of alcohol consumption and binge drinking are associated with increased risk of CVD and harmful use of alcohol damages the heart muscle, increases the risk of stroke and promotes cardiac arrhythmia.

The effects of alcohol advertising on the drinking behavior of young people have been studied more extensively over the past few years, worldwide. Messages imparted through TV shows, movies, mainstream music, and even everyday commercials are among the strongest influences on youth besides peers and families, environment and heredity, and other factors which contribute to one's inclination towards drinking.

There is increasing evidence that exposure to large volumes of media portrayal of alcohol has an undesirable impact on drinking behavior, especially on youth. Portrayal of alcohol and tobacco in movies predisposes youth and adolescents to early onset of drinking and smoking habits.

It is observed that youth who are exposed to more boozy scenes in movies are more prone to alcohol experimentation in the real life. A Surgeon General's report published in the 2013 JAMA Pediatrics, demonstrated a causal relationship between depiction of alcohol use in movies and early onset of alcohol consumption among youth.

Reportedly, alcohol portrayal in Bollywood movies (Indian cinema) is playing an instrumental role in influencing drinking habits of Indian youth. Alcohol depictions are common in these films, even in those intended for children and adolescents. These movies deliver the message that once one gets engaged in drinking behavior, one will be accepted as a part of rich, sophisticated high society culture where society idolizes and admires the people who are addicted to alcohol.

Alcohol is depicted in a positive light where people are seen drinking at social gatherings (parties, marriages, festivals, functions etc.), loosening up with a glass of beer after exhaustive working hours, and indulging in romance among others. It gives an impression that boozing is the doorway through which popularity, desirability and ultimately happiness are easily achieved.

Movie stars portray a glass of wine, whisky or beer in such an enticing manner which attracts youngsters to experiment with alcohol. These celebrities are also adored for their drinking practices in movies, pardoned when their actions result in troubles, thus may strengthen the idea that there are no consequences for drinking alcohol.

Such portrayals are invisible but potentially effective in attracting youngsters towards drinking habits and also shape how youth perceive alcohol. Consequently, youngsters may start imitating their heroes and perceive drinking as socially acceptable. Youth is just not old enough, or mentally capable, to view the other side of the coin.

Over the past 15 years, alcohol consumption has increased by 12 -15% among youth (15-24 years age group) in India. A study conducted on students aged between 12-16 years found that the students most exposed to alcohol use in Bollywood movies were 2.78 times more likely to experiment with alcohol in real life than those who were least exposed (World Heart Federation, 2012). These results show that exposure to alcohol use portrayals in Bollywood films is directly associated with alcohol use among youth in India.

Studies from developed countries have also shown that alcohol portrayal in Hollywood movies has a direct impact on alcohol consumption behavior of youth in real life. Bahk in his study conducted on college students aged 18-24 years explored a positive correlation ( $p < 0.05$ ) between drinking in Hollywood films and alcohol consumption among youth in real life. The factors associated with drinking among these students as an outcome of watching such films included stress reduction and amusement in real life situations (Bahk, 2001).

Although alcohol advertizing is banned in all media by the law in India; still such scenes are depicted in Bollywood movies without concerns. In part, it is attributed to the absence of a dedicated health legislation which keeps check on such portrayals and takes necessary actions. Measures should be sought beyond alcohol regulation on paper and product packages. Public health experts should routinely advocate stringent law enforcement pertaining to media depiction of alcohol.

Since there is a proven negative influence of alcohol consumption on youth, the rating system of movies glorifying or justifying alcohol use should be A-rated. Paid alcohol brand placement practice in movies targeting youth should be restricted or completely banned. Highlighting brand names of alcoholic beverages in movies should be banned; direct or indirect alcohol marketing, promotion and sponsorship activities targeting youth should be regulated in the movies as well.

Bollywood's tobacco and alcohol imagery may negatively influence kids

Bollywood movies have always claimed that they only fictionalise our present, they shouldn't be taken for reality. How much power a film holds in influencing its audience has been debated for a very long time with mixed views. The reason why we can't be sure of how penetrative Bollywood can be is that there is not enough to provide us with insight.

A new study published in PLOS One by researchers from Vital Strategies and Imperial College, London has found that Bollywood is maybe more influential than we've been led to believe. The peer-reviewed study shows how Bollywood's on-screen use of alcohol, tobacco and branded fast-food may be indirectly promoting their consumption in our reality.

A new study shows how Bollywood can be a bad influence on kids

Recently a study was published in the scientific peer-reviewed journal PLOS One, titled, 'Trends in tobacco, alcohol and branded fast-food imagery in Bollywood films, 1994-2013'. The study looked at 300 films i.e. the 15 top-grossing films of each year between 1994 and 2013 to study the recurrence of scenes depicting the use of substances like tobacco and alcohol as well as the consumption of branded fast food.

The study conducted has created a stir. Although the paper only looks at the trend between 1994 and 2013, it makes some important revelations especially about the recurring alcohol imagery in U-rated films. The study says at least 70% of the films reported portrayals of tobacco use and 93% reported alcohol imagery. The study says, We found alcohol imagery to be highly prevalent (present in 93% of films, including 89% of U-rated films), with occurrences/film increasing at 2% per annum, to consistently >7 occurrences per film since 2007. Although they did say the portrayal of tobacco use seemed to be falling at 4% p.a.

If we are to look at statistics from the country outside of the above study then we can see why the study becomes pertinent. According to a multi-city survey in 2019, 75% of the youth in India consumed alcohol before they reached the legal drinking age of 21. A report from Interactive TV reported by WARC in 2017 said that the audience demographic in for cinema-goers in the 8 metro cities of [India](#) was the youth between 15 and 24 years of age, constituting 71% of the cinema-goers.

This may show a trend of caution

Bollywood films' portrayal of alcohol and tobacco use

For many of us, films showing the use of tobacco and alcohol despite the disclaimer and the little warning at the corner of the screen makes very little difference. Almost all [Bollywood](#) films even if they don't necessarily show drinking and smoking as a recommended health practice, they show it as a social activity.

Friends drinking together has been a classic trope. The study also included films like Yeh Jawaani Hai Deewani and Zindagi Na Milegi Dobara, where drinking becomes a way to connect with friends and spill one's secrets.

If we are to make films like Dev.D and Devdas which also made it to the list, they show self-destruction which doesn't promote the use of the substance itself, but it does create a sense of there being so much out there.

It would be wrong to say Bollywood glorifies the use of alcohol and tobacco, but every once in a while, it wouldn't be wrong to concede that they do glamourise it.

Bollywood's stand on censorship

Let's clear this up, we're not the moral police. Movies shouldn't be held to high moral standards if society doesn't reflect them. Artists also should have the freedom to create art that reflects a certain reality. There's no question that as long as society endorses the consumption of alcohol and tobacco as a practice, films will not stop showing it. In a way, it becomes an aspect of society that's undeniable.

The censor board has been known to clamp down on films on a number of factors, strong language, smoking on-screen, intimacy, the list is long. Filmmakers from time to time have criticised this as a clampdown on free speech.

Recently, Ekta Kapoor was forced to edit a scene regarding an Army wife in XXX which caused moral outrage online. Mahesh Bhatt in the past said, As a filmmaker, it is my job to make people feel uncomfortable. My intention is to feel something, using my craft and make you (audiences) feel the same through it (cinema). Rest is up to the forces of the society.

In Anurag Kashyap's Manmarziyan a scene showing Sikhs smoking offended the community, the scene had to be edited and Anurag Kashyap even issued an apology. In the past, he did say about censorship, It's not that if I wanted to make political cinema, I wouldn't do it because of the fear for censorship, but it's the process of fighting it which scares me.

## **CHAPTER 5 STRATEGIES AND**



## INITIATIVES

The Alcohol Policy and Challenges in India can only be understood in the context of the diversities and culture of this big sub-continent.

India occupies a strategic position in Asia with a land area of 32,87,263 sq.kms. (2.4% of the world) and a population of over 1.24 Billion (17.6% of the world).

The population is multi-ethnic, multi-religious and multi-lingual. 35% are illiterate and more than 35% live below poverty line.

Alcohol has been in use for centuries in the Indian region. Colonization has boosted alcohol culture in India. The law relating to the collection and control of excise revenue and regulating the manufacture, possession, sale and transit of liquor was embodied in a regulation in 1878. A uniform Excise (Abkari) Act for the entire country was enacted in 1902.

Prohibition became an important agenda of the Civil Disobedience Movement – a major event of the Freedom Struggle. During the same period popular Temperance Movements emerged in different areas of the country against alcohol promotion policies. The strong movement against alcohol across the country prompted the makers of our Constitution to include Prohibition Policy in the Directive Principles of the Constitution of India under Article 47, which states that:

Post-Independence, India witnessed different Alcohol Policy initiatives ranging from Total Prohibition and Partial Prohibition to Control Policies and Free Market. Alcohol emerged as a major source of State revenue in several States. The Economic Liberalization Policy during the early 90's opened wide the avenues of the global alcohol industry. Wide-spread corruption and illicit brewing became an integral part of the alcohol trade. Strong nexus between politicians, bureaucrats and liquor barons developed.

At the same time, campaigns for the closure of liquor shops took place in various parts of the country under the initiative of the All India Prohibition Council and other Religious & Social Organizations. Strong Women's Movements for Prohibition were witnessed in several States. Total/Partial Prohibition was declared and later revoked in several States. At present, 4 States in India – Gujarat, Nagaland, Mizoram and Manipur have total prohibition.

### Alcohol Situation in India

India is one of the largest producers of alcohol in the world and contributes to 65% of production and nearly 7% of imports into the region. The precise estimate of unrecorded alcohol production and consumption is not clearly known. Alcohol being a State Subject, the policies formulated by all the States have been primarily with a view to increasing taxes and not from a public health point of

view. Variations in taxation policies have also led to a grey market as spurious and smuggled liquor is easily available to the population.

No precise estimates can be made on the prevalence of alcohol use in India due to variations in methodological issues in the published literature. However, a collective review reveals that 30% of adult men and 3% of adult women consume alcohol. From a policy perspective, it has been identified that India has nearly 62 million alcohol users, 17% of whom are alcohol dependents.

The documentation on the overall effects of alcohol has been poor in India. Its increasing availability and use has also brought myriad problems affecting both the individual and society. Efforts to tackle the problem have been piecemeal and fragmented resulting in lack of direction and focus.

The emerging trend includes – initiation of alcohol use at an early age, greater consumption among women and youth, greater permeation in rural and semi-urban areas, increasing preference for beverages with high alcohol content, hazardous and harmful alcohol use.

#### Challenges to Effective Alcohol Control Policies

Apart from the influences of rapid globalizations, industrialization, urbanization and media influences at macro and micro levels, several other barriers that have contributed to failure of policy and programme initiatives thus far include:

- Absence of a single National Nodal Ministry at the Centre to deal with all aspects of alcohol policy and prevention
- Conflicts between the Centre and the State level on issues with regard to production, distribution, taxation and sales as alcohol being a State Subject
- Greater emphasis on the revenue component and promotional aspects of alcohol use
- Increasing emphasis on other addictive drugs and low priority on alcohol
- Absence of a rational and scientific alcohol control policy based on public health approaches
- Absence of inter-sectoral approaches
- Non-availability of good quality population-based data through well-designed studies at national and local levels
- Emergence of the so called social alcohol use in a major way

#### Major Initiatives on Alcohol Policy

##### Joint Working Group on Rationalization of Excise Policy and Taxation

The Ministry of Food Processing Industries which is the Central Government Nodal Agency on Alcohol Policy had set up a Joint Working Group on Rationalization of Excise Policy and Taxation in December 2001 and came out with a Model Excise Policy and Excise Act to be adopted and implemented in all the States and Union Territories in the Country. The Ministry has called for

public opinion on the new Model Policy through press advertisements in June 2005. However, the Government is yet to take a final decision with regard to the Draft Model Policy and Excise Act.

#### Draft National Policy on Substance Use (Alcohol & Drugs)

The Ministry of Social Justice and Empowerment which is the Central Government Nodal Agency on Demand Reduction had set up a Sub Committee under the National Consultative Committee on De-addiction and Rehabilitation (NCCDR) in February 2009 to prepare a National Policy on Substance Use. A Draft Policy was developed and after being reviewed by expert groups, it was submitted to the Parliament Subject Committee in 2012 and awaits final approval of the Government.

Developments after the adoption of the 'WHO Global Alcohol Strategy to Reduce the Harmful Use of Alcohol'

a) National Workshop on 'Developing a National Strategy to Reduce the Harmful Use of Alcohol in tune with the WHO Global Strategy.

A one day Workshop on 'Developing a National Strategy to Reduce the Harmful Use of Alcohol in Tune with the [WHO Global Strategy](#) 'was held at New Delhi on 27th September 2010, organized jointly by the Ministry of Social Justice & Empowerment, Govt. of India and [Indian Alcohol Policy Alliance \(IAPA\)](#) with technical support from the World Health Organization (WHO) – India Office. Recommendations with regard to the 10 Policy Options and Interventions were discussed and approved. As Alcohol being a State Subject, it was decided to take it further to State levels.

b) Regional Workshops on Evolving Effective Strategies for Alcohol Advocacy & Prevention

As a follow up of the National Workshop, Six Two Day Regional Workshops on 'Evolving Effective Strategies for Alcohol Advocacy & Prevention 'were organized by [IAPA](#) jointly with the Ministry of Social Justice & Empowerment, Govt. of India at New Delhi, Mumbai, Patna, Bangalore, Chandigarh and Mizoram involving stakeholders from all the 28 States in the country. This has helped in disseminating the [WHO Global Strategy](#) Recommendations to the State Levels and the positive outcome is that all the States has included several of the recommendations in the respective State Excise Policy.

c) Establishing of a National Resource Centre ' –Indian Centre for Alcohol Studies (INCAS)'

The formation of the 'Indian Centre for Alcohol Studies ([INCAS](#))' has been a welcome initiative in 2012. Thanks to the support of IOGT International, the [IAS](#) and [GAPA](#). We have taken a big challenge in strengthening the Resource Centre.

Developments after the 'UN Summit on NCDs 'and '66th WHA Endorsements on NCDs'

In spite of alcohol being a key risk factor in NCDs, the National Summit on NCDs prior to the UN Summit organized by WHO-India jointly with the Ministry of Health & Family Welfare, Govt. of India at New Delhi on 23 -24 August 2011, was reluctant in giving due priority to alcohol in the national agenda.

But the recent Advisory Group Meeting organized by WHO-India jointly with the Ministry of Health & Family Welfare, Govt. of India at Shimla on 17 -18 June 2013, has recognized 'alcohol 'as major agenda item in the 'National Framework for Monitoring the Prevention and Control of NCDs' and also have approved a specific target of 10% relative reduction in 'alcohol use 'rather than 'harmful use', which is a welcome indicator.

## **CHAPTER 6**

### **CONCLUSION**

After analysing several aspects, it can be clearly stated that web series and online streaming content have a huge impact on the Indian youth. The content being produced and showcased on the online

platforms have been successful in grabbing youth's attention, and moving them away from the traditional television soap operas.

The content showcased on OTT platforms filled with sexual, abusive and violent content together with alcohol and drugs have caused psychological effects on the Indian youth, where they have agreed to suffer from insomnia, depression and insecurities in their life. The youth is also witnessing academic loss and are also getting prone to health issues. On the other side, the preference to binge watching is also affecting their relations with friends and family.

Social media have a broad reach into the lives of many young people and therefore have the potential to strongly influence their decisions. The growing body of literature on social media and alcohol suggests that researchers can consider the role of social media in alcohol consumption in two ways. First, social media can serve as a source of information about the behavior of the individual user, as illustrated by studies that link online content to offline behavior ([Moreno et al. 2011](#)) or demonstrate links between online and offline alcohol consumption patterns ([West et al. 2012](#)). Second, social media can be a source of influence on behavior according to such behavioral models as Social Learning Theory ([Bandura 1986](#)), the Media Practice Model ([Brown 2000](#)), and new theoretical frameworks such as the Facebook Influence Model ([Moreno et al. 2013b](#)). The influence of alcohol advertising in social media is not yet fully understood. Future work is needed to broaden our understanding of alcohol content across social media sites and over time in an adolescent's development. "Preliminary studies have begun to investigate possibilities for interventions using social media ([Moreno et al. 2012a](#); [Park and Calamaro 2013](#); [Whitehill et al. 2013](#))." Additional studies should integrate observational data, health behavior theory, and intervention possibilities to fully harness the tools social media may offer in the public health arena.

The burden and impact of alcohol-related problems is beginning to be recognized in the Indian society. Previous attempts to control the problem have been unsatisfactory due to unscientific interventions, with focus primarily being on revenue generation. In this context and in the emerging scenario of increasing harm from alcohol, it is crucial to evolve policies and programmes which would improve the health and well-being of the people.

This requires greater political commitment, professional involvement, cooperation of the media and an empowered society. The [WHO Global Alcohol Strategy](#) and the recent [WHO Global Framework for Monitoring the Prevention and Control of NCDs](#) are important milestones in taking the agenda forward.

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**Spiritual Texts and its Growth among Indian Women**



**Dissertation**

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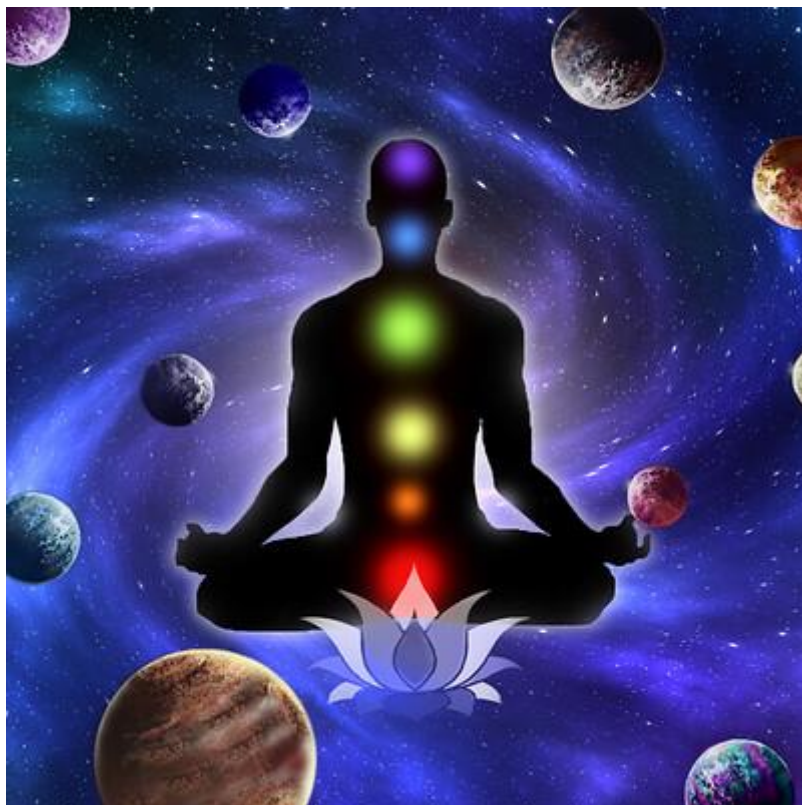
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## **Chapter 1: Introduction**

### **Background of the research**

Language is called conceptual, figurative, with micro meanings or importance in spiritual texts, including Mystical, Sufi, or indeed, topic to cross interpretations with deep allusion, creativity, descriptions, and philosophical loads and images (Awej.org, 2021). Spiritual language, by virtue of its framework, layout, and life, denotes a specialised background with its own vocabulary and framework, in which each target language will have its own meaning and meaning, and each composition or phrase reflects a piece of proof or claim. As a result, understanding a spiritual text is impossible without even a thorough religious study of the document. Spirituality is a philosophical space that implies the pursuit of healthy ethical ideals, but only by propagating ethical short-sightedness that diverts our focus away from social inequality. It accomplishes this by transforming religion's social morality into a personal truth for ego and soul. It is forced into alienating patterns that change minds from one another.



*Figure 1: Spirituality*

*Source: (Spirituality, 2021)*

## **Research Rationale**

Spiritual dialogue has a long history, dating back to the early Hinduism and Christian religious revolutions. The word "spiritual argument" is frequently used to apply to texts written by adherents or adherents of various mystic practices, whether they fall under the categories of Christianity's Spiritualism, Hinduism's Spiritualism (VAN DEUSEN, 2021). These texts represent a condition of unity with God/Allah/Almighty or the Complete, in which all senses, mind, and core are directed solely to the Lord. These texts present significant difficulties for interpreters not just on a cognitive level, as well as in terms of "ideological obstacles that must be negotiated between both the specific language author and the user."

## **Justification of research**

While philosophers claimed that females have been more closely identified with the smaller, gentle person instead of the higher, evaluative soul, most now assumed the female body comprised the fatal, reactive, or intellectual spirits. Weakened reasoning and intellectual abilities, a proclivity for fiction, a vivid vision, and a higher propensity to temptation. Even at their worst, women were thought to be more than worthy of controlling divine visions. Their natural flaws, especially their impressionability and uncertainty, maybe their advantages from the viewpoint of spiritualism.

## **Literature Review**

According to Ali Akbar Ahmadi (2021), Spiritual intelligence is characterized as the ability to behave with empathy and knowledge, consequences are damned or events, through upper and lower peace. Whatever event is intended here, it is that one can be calm, spiritual wisdom, even under the most extreme pressure to stay, as religious figures have shown. Spiritual wisdom assists individuals in determining what is really suitable at any given time. Religious wisdom, it can be stated, extends outside cognitive and behavioral interactions with their environment and into the realm of human sublime insight and existence. This perspective encompasses all of the occurrences and perspectives of those that have been influenced by something like this.

As per SrinivasArka (2021), The Bhagavad Gita's basic takeaway is how to pursue perhaps the most satisfying yogic existence in absolute clarity even with reverence for all that continues to exist; how and when to live also a material and social life in tandem, eventually dropping the physical inclination and accepting the spiritual element. Our perceptions and emotions are responsible for creating karmas. The act of acting is the product of those feelings. There is no karma for someone who is in a coma. There is no karma conducted while you are engaged in deep genuine mindfulness or Samadhi. There is no luck while sleeping. In Indian spiritual awareness, there are two distinct trends: Shruti and Smriti. Rishis name everything they hear Shrutis. They are flawless because they were not written, edited, or commented on by humans. In other terms, the Rig Veda is used as a starting point in structured classical reasoned reasoning, also known as shabdapramana.



### **Aim and Objectives of the research**

The aim of this report is to critically understand the basic knowledge of spirituality and its growing target among the women. The aim is to provide an insight into the various cultural variations in society.

The objectives of this research are as follows:

- To identify the major purpose or the objective of this paper is to present the aspects of spirituality or the spiritual text towards the growth of women.
- To identify the growth and equality of women in the society of different cultures due to the different traditions.
- To develop the various insights in bringing the change in the society for making the people understand about spirituality.

### **Research Questions**

RQ 1. What are the various aspects of spirituality in the different societies?

RQ 2. Discuss the growth and equality of women in the society of different cultures due to the different traditions?

RQ 3. Explain the major aspects of growing the phases of equality in the spirituality of women?

## **Research Methodology**

### **Research philosophy**

Research philosophy is all about the manner by which the data about should be gathering, analysis and use, the sources. The sources what is known to be known as opposed to what is believed to be true which encompasses the different philosophies of the research approach? The research philosophy used in this research is Positivism, it is based on all the natural scientific approach which is observing in the work based on the observable social entity. It is also based on the basis of data collection which is used in further research. These hypotheses is confirmed and tested which helps in conducting the further research, another of philosophy follows the high structured methodology in facilitating the hypothesis. Positivism helps in working in quantifiable observations which is according to the analysis obtained. This research is based on the literature based on the past factors in giving the importance of the flexible working and develop the socio-economic life of the tested results.

### **Research approach**

The research approach helps the researcher for making quick changes in the data collection so that biases can be reduced. The two major types of research approach is inductive and deductive approach (Ctyu, 2021). The research approach used in this study is the inductive approach, it helps for a better understanding of the spirituality texts among the Indian women. This research approach has been selected as the secondary method of data collection. The inductive approach helps in analyzing the religious faith in spirituality among Indian women.

### **Research method**

The research method used in this research is the secondary method which helps in involving the already existing data and sources. It also helps in gathering, collecting, and summarizing to develop the overall effectiveness of the research. The secondary research includes the all the resources and published in the research reports and similar documents. It also involves secondary methods like textbooks, news articles, Meta-analysis, and encyclopaedia. The secondary research helps in reusing the data collected from the first party like the telephonic interviews or surveys, it includes two major sources of categories; internal or external. The internal sources include the data and information from the company or agency, whereas the eternal parties involve the data

and information from the past, reusing the existing data which is already collected and which is more economical. The secondary research helps in conducting the most common practices of research before the primary research for determining the data and information which is not available. The secondary research is also starting the new research project. It can be varying in defining the credibility which depends on where the data is coming from and sharing research.

### **Research strategy**

The research strategy is defined as the overall plan for executing and conducting the research study. The research helps in guiding in researching in planning, executing, and also monitoring the study. The research methods help in collecting and analyzing the data and information with statistical methods (Walia, 2021). The research strategy used in this research is a case study or the small number of cases which provide the sought from various sources. It includes using different types of data like observations, surveys, interviews, and document analysis. The research data included is qualitative, quantitative, and mixed of all.

### **Research design**

The research design is concerned with the overall strategy utilizing to carry out the research which helps in defining the logical and succinct to tackle in establishing the research questions through interpretation, analysis, collection and data discussions. The design of the overall study types, research problem, hypotheses, independent and dependent variables and experimental designs. The research design is considered as a framework that is created to analyse and find answers to the various research questions (Libguides, 2021). The research designs used in this research is exploratory research, as it helps in creating the posterior hypotheses by examining the set of data and looking of all the potential relations between the variables. It also helps in making new discoveries due to the less stringent methodological restrictions. This research helps in aiming to minimize the probability of rejecting the real effect or relations. The probability of research helps in referring to the type error. Exploratory research is defined as research that is used to investigate the problem which is not clearly defined in the research. It is considered to conduct a better understanding of the already existing problems but failed to provide conclusive results. This kind of research is generally carried out when the problem is at the primary stages. Exploratory research is

considered for the problem which was not well researched before, demanding the priorities, creating the operational definitions and also providing the better-researched model. This research helps in designing the research which focuses on the explanation of the study in a detailed version.

### **Data analysis tools**

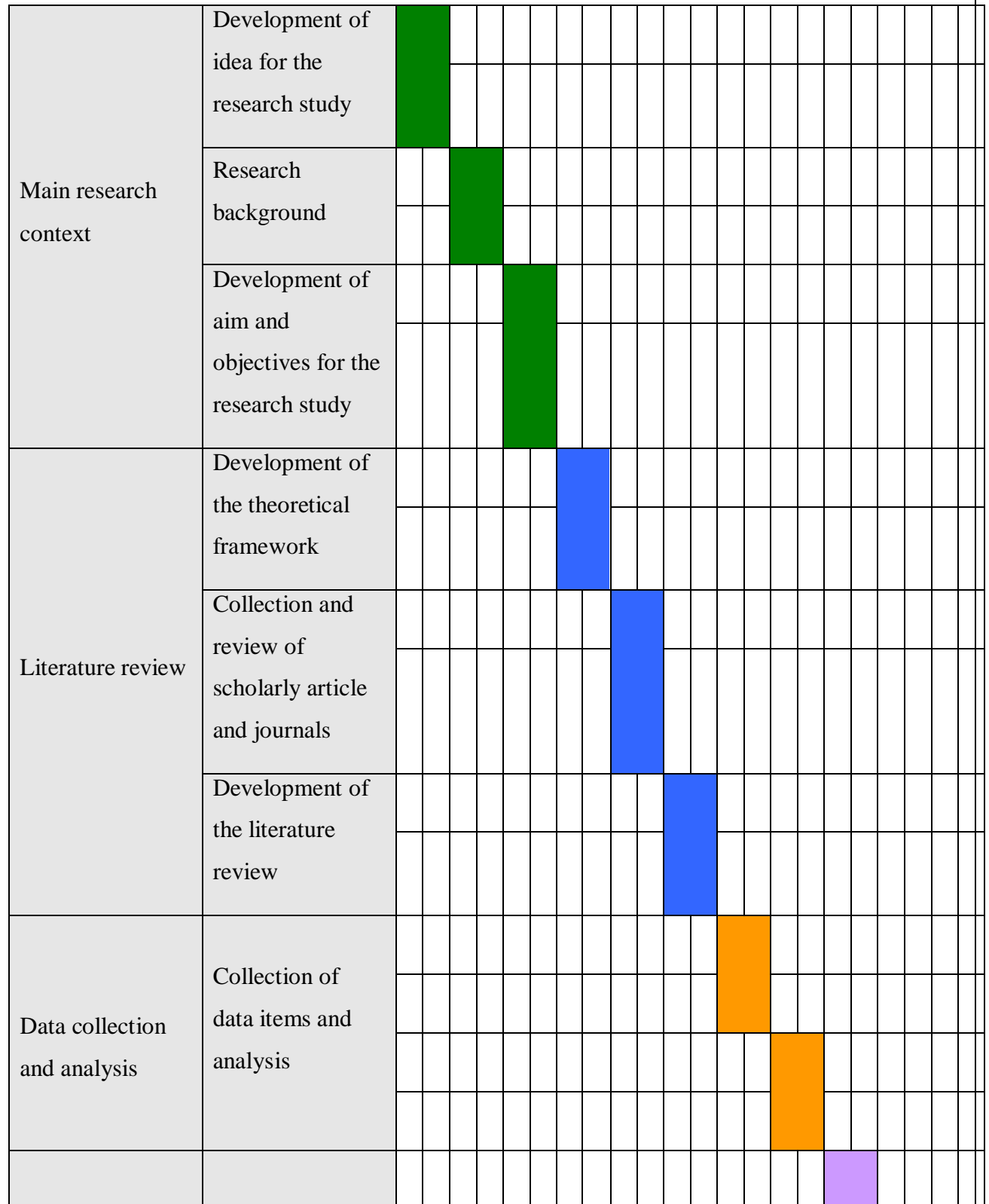
The data can be collected from different sources in this research but mainly all the data and information is collected and analyzed with the help of case studies. The case studies is not basically a data collection tool, it is considered as the descriptive piece of work that helps in providing in-depth information on the topic. The information is often based on the data acquired from one or more other tools defined in this paper like observations or interviews. The case studies are usually written but also presented in pictures or in videos. The case studies focus on the people and also helps in focusing on the locations, policies, organizations, and environment. The case study provides a special insight on change and is usually developed post-research.

### **Limitations of Spiritual Text**

- On a cognitive level, spirituality could be identified as worship processes and mystical practices that seek to link the person to the real inner feelings. While faith and religion are somewhat similar, philosophy is a much wider concept that encompasses mysterious fields that go well beyond cultural connotations.
- One of the major limitations is that the major part of society does not accept the spiritual text or spirituality. Due to which there may arise some major problems in the understanding of various individuals.

## Chapter Planning or Paper Division

- Gantt Chart





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## **Chapter 2: Conceptual Framework**

“I do not authorize a female to educate or to assert power over men; she should be silent,” says St. Paul in the Bible. Experts think this was composed by somebody else St. Paul, but patriarchal passages like this are often used by religious Conservatives to defend female enslavement and by secularists to depict the Scripture as obsolete and misogynous (Cummins et al., 2015). “Too many adherents and disbelievers alike today interpret these holy scriptures in a tenaciously literal way that is very distinct from modern secular spirituality's somewhat imaginative and mysterious approach,” Williams writes (Huber and MacDonald, 2011). “Militant atheists have denounced the Bible as a bunch of lies because its origin theories contradict modern scientific findings.

Among the most crucial matters, one can be ready, and that one of the primary goals of this guide is to assist everyone in being ready and knowing where one wants to go somewhere (Hunt, 2002). However, this implies not only being aware of what might occur and what to anticipate but also having a clear understanding of what one wants to accomplish and where he or she wants to go (Francesconi, 2014). In addition, spirituality is also an enigmatic word and definition, but maybe this is since it is all-encompassing and cannot be separated from other aspects of living, such as one's unique life, future growth, or racial justice exist in the area (Bush and Shih, 2012). It is hard to resolve something that is both enigmatic and private at the very same moment.

Dimension	Content code, short indication	Content code, description, specification in terms used by the respondents
Ritual	Spiritual/religious	Spiritual or religious practices, without Christian context: meditation, yoga, prayer, asceticism, alternative therapies
	Christian	Christian practices: e.g., Bible reading, church attendance, or other practices mentioned in a Christian context, e.g., praying, meditation (specification of spiritual/religious rituals)
	Paranormal	Evoking paranormal experiences or insights (specification of spiritual/religious rituals)
Consequential	Life attitude	(Mental) life attitude, the way you face life (general conceptions)
	Ethics	Norms, values, living up to your convictions, responsibility, conscience (general conceptions)
	Christian	Living according to the Christian faith; the Bible as source of inspiration for one's conduct (specification of ethics)
	Golden Rule	Being good to others; solidarity with the weak; sharing; giving love; respect towards others (specification of ethics, aimed at people)
	Nature/environment	Dealing responsibly with all that is; leave behind an inhabitable world, etc. (specification of ethics, aimed at nature/environment)
Miscellaneous	Non-content codes	Description
	Takes distance	Distance from spirituality in a neutral or negative sense, e.g.: vague, vogue word, nonsense, nothing to me, no worth for me; something I am not involved in; something I don't think about; no meaning to me
	Don't know	Don't know; can't explain; ?; x
	Uncodable	No code applicable; incomprehensible

**Figure 2: Concept for Spiritual Texts**

**(Source: Kemmelmeier et al., 2006)**

Spirituality has received a great deal of prominence in genuine Islamic society (McGuire, 2002). Spiritual intellect, or the capacity to think and reason, is a divine gift and light from God which is referred to as an inner priest and is prone to compassion by design (Timmins et al. 2015). Excellence is indicated higher and compassion. The mission, incentive, and penalty are all based on this skill and talent.

Dimension	Content code, short indication	Content code, description, specification in terms used by the respondents
Cognitive: knowledge and ideology	Transcendent reality	The existence of higher powers, a transcendent reality: more between heaven and earth, the supernatural, the afterlife (general conceptions)
	Religion	Reference to faith/belief, religion (general conceptions)
	Christian religion	Specific Christian terms: trinity, church etc.
	God	Use of the word 'God', 'Allah', 'the Almighty,' etc. in a cognitive sense
	Paranormal reality	(Belief in) the paranormal, spirits, the spirit world, mediums, ghosts, the occult (specification of transcendent reality or religion)
	Immanent transcendence	(Belief in) the divine in yourself, your soul, reincarnation; we are part of the divine source etc.
	Non-material	Reference to the non-material, non-perceptible, intangible, inexplicable (emphasis on negative wording: non-; in-)
	Human mind	Reflection, (way of) thinking, mental, concerning the human mind, consciousness; insight
	Philosophy of life	Philosophy of life, world view, purpose of life, meaning giving
Experiential	Transcendent reality	Experience of a transcendent reality
	Faith	Experiencing your faith (general conceptions)
	God	(Experiencing your) relation with God, Jesus, the Divine; experiencing God's guidance in life (specification of experiencing transcendent reality or belief)
	Paranormal reality	Paranormal experience or sensitivity (specification of experiencing transcendent reality or belief)
	Centripetal connectedness	Contact with yourself, your innermost, your source, the Divine in yourself, your feelings, soul; loving yourself, self-confidence
	Non-material	Experiencing the non-material, non-perceptible, intangible, inexplicable
	Centrifugal connectedness	Experience of connectedness to others / nature / feeling part of a larger whole
	Well-being	(Striving for) (mental) well-being / relaxation; enjoyment, contentment, balance
	Vitality	Experiencing vitality, energy, inspiration

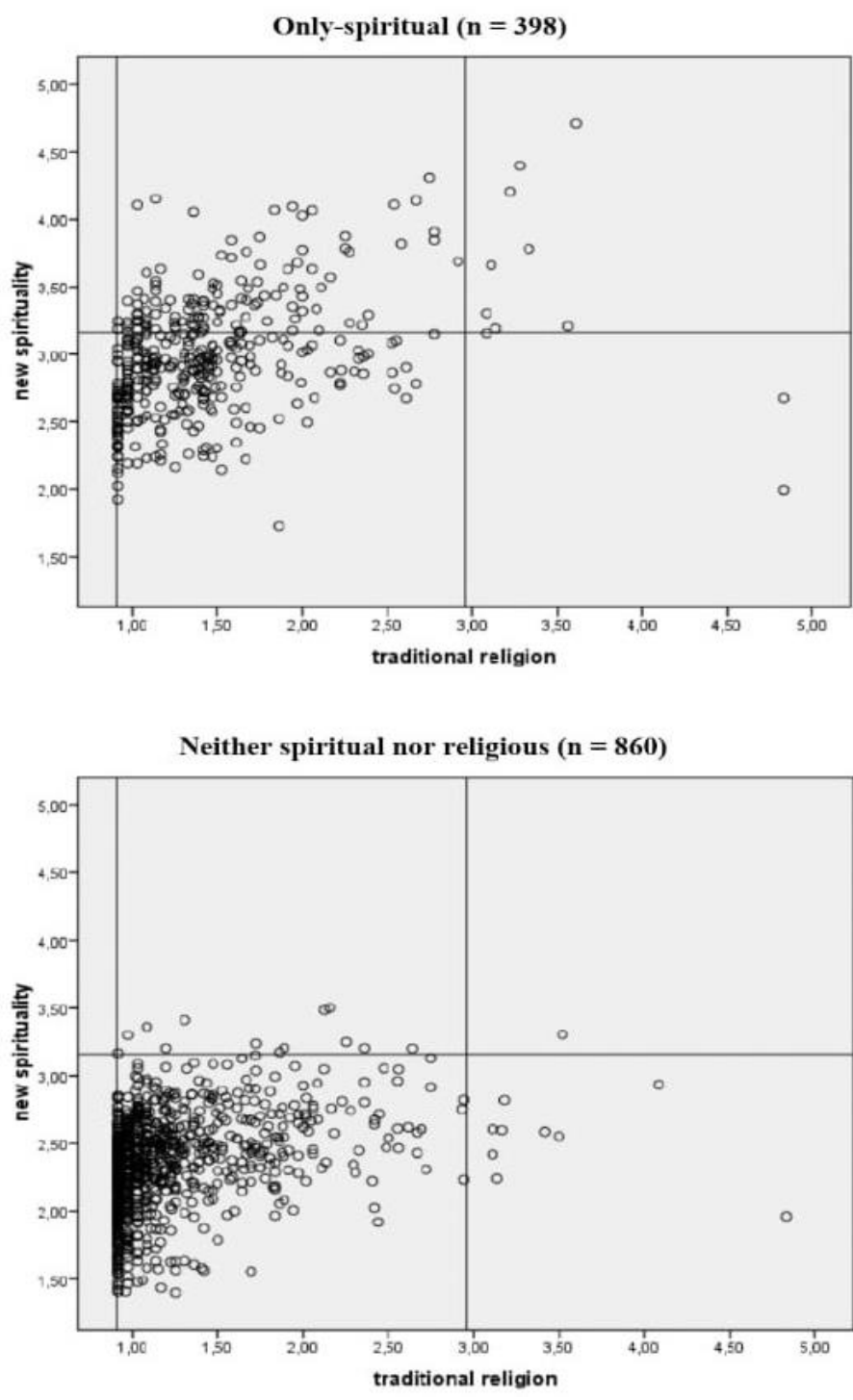
**Figure 3: Concepts for Spiritual Text**

*(Source: Kemmelmeier et al., 2006)*

Life satisfaction can be improved by a variety of activities that focus on concentration, empathy, and ethical behaviour reinforcement (IJssel, 2007). These exercises do not have to be associated with a specific faith or spiritual instruction (Moufahim and Lichrou, 2019). Spirituality is linked to cognitive, psychological, and moral growth, but this can be conflated with any of these.

Western spirituality has undergone a significant transformation in recent years. From a more inductive reasoning, cross-cultural theology to deep thought on God's existence in its social specificity and uniformity has always been the change (Jordan, 2018). Conceptions of the Spiritual church have shifted in tandem with this transition, and

partially as a result of it. Spirituality, as a field of research, clearly requires methods for analysing and evaluating various rituals, texts, as well as other forms of self-expression (Jaicobooks, 2021). Given the diversity of current religious methods, as well as the obvious uniqueness of some of them, the issue of determining what is authentically religious becomes more important (McAdams et al., 1996).

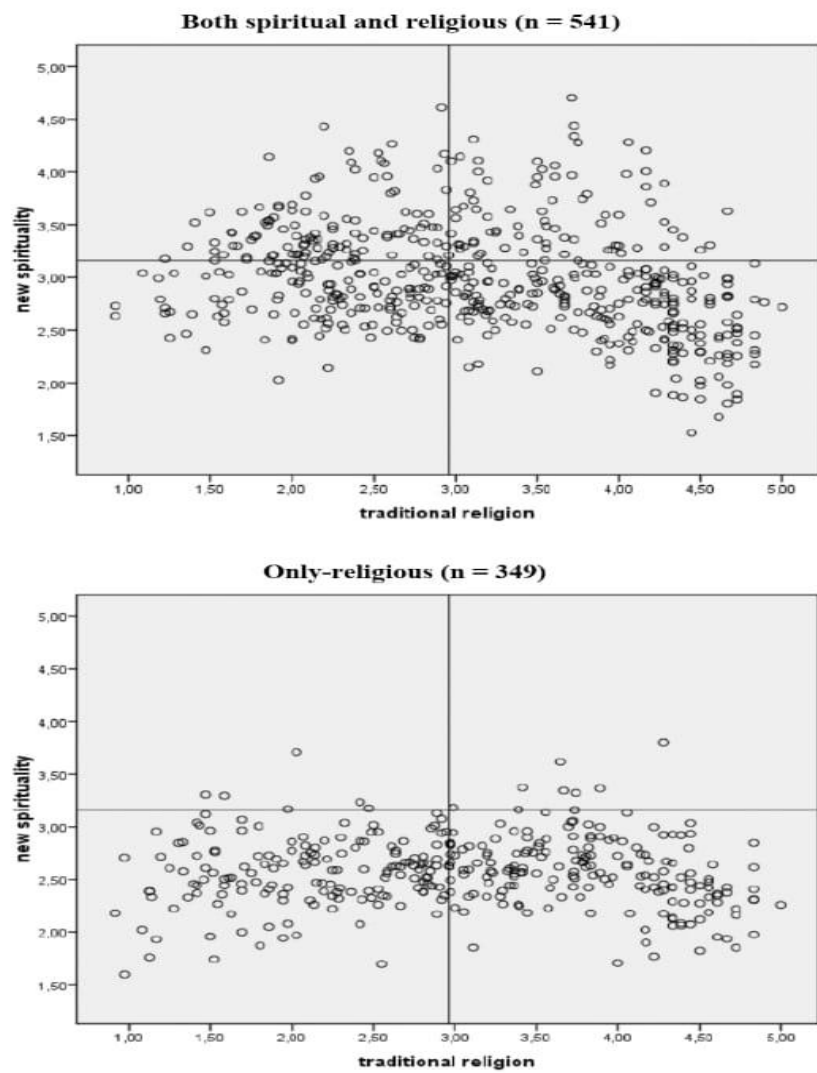


*Figure 4: New Spirituality vs Traditional Regions*

*(Source: Markstrom et al., 2010)*

The area of spiritual understanding is an essential part of the awareness triple helix. Continuing to search for spiritual wisdom in the literature contributes to spirituality as

a domain of religions, or psychological ownership and spiritual resources, all of which include the principle of understanding (Jinpa, 2014). Some writers, on the other hand, draw a straight line between religion and faith. Spiritual awareness can contain responses to questions about their position in history, on Earth, and in the universe (Means, 2017). To be, or not to be, as the popular Hamlet I an question goes, is the true essence of this sort of comment. The fundamental sense of life, living goals and motives, beliefs, and moral ideals they abide by are all covered by spiritual experience (Houtman et al. 2009).



*Figure 5: Spirituality on Individual Basis*

*(Source: Markstrom et al., 2010)*

Many writers write, "Humans live in a society rife with corrupted personality, fostering both mistrust and extremism." When analysing its most important ideals and motives of people who live in yesterday's democracy, they claim, "Humans come from a culture infected with corrupt personality, fostering both mistrust and violent extremism." The prominent role of such an amoral corporate culture based on self-interest and greed degrades society's ethical code (Bestul, 2015).

Craving, as per Buddhism, is the source of all pain. Thirst expresses a feeling of never getting sufficient and still wanting something (Lombaard, 2015). This type of person lacks internal control and has never been happy with what they have. They are selfish and use grasping tactics. They believe that others have better than they do and therefore become jealous (Sharma et al., 2021). A dream is a depiction of the potential that includes any subtle or explicit perspective on why individuals should aspire to build it.

Any plan execution that succeeds in an organisational change is guided by vision. The organization's purpose is inextricably linked to its mission, which represents the point being made (Ingen and Dekker. 2011). This is a necessity for biological and physical survival in terms of personal growth. To keep the body in good shape, we need food, water, clean air, clothing, and shelter (Drescher, 2016). Personality is the primary concern at this point of awareness (Bratianu, 2021). The very first stage of organisational development is associated with productivity, which allows for organisational survival and development.



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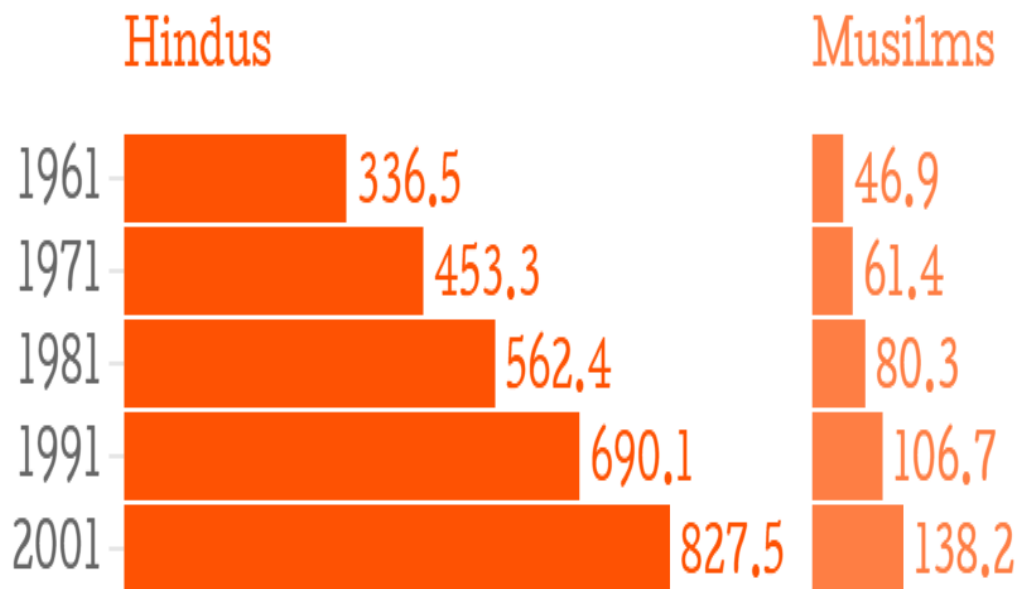
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### Chapter 3: Data Analysis

The religious profiles in India are rapidly converting and driven primarily by the spirituality and sizes of youth populations among the world's major religion as people are switching faiths. The past four decades involves the largest religious group; Christian, but Islam is considered in growing faster than any other major religion. It is estimated that by 2050, the overall number of Muslims will nearly equal to the total number of Christians in the whole world (Dierendonck et al., 2012). The atheists, agnostics and other remaining people are not affiliated with any other religion as it increasing mostly in the developed countries like France and the United States which is decreasing the share of the total population of the world. The world's Buddhist population will also be becoming about the exact size it was in 2010, whereas the Jewish and Hindu populations are larger than them in the present scenario (Davis-Floyd, 2018). The 10% of the overall population are Muslims in Europe, India is considered as the only country which is having the largest Muslim population of any other country (Mentalhealth.org.uk, 2021).



*Figure 6: Population Growth in India Religion Wise*

*Source: (Johari, 2021)*

There are other global religions which are trending in the new demographic projections by the Pew Research Centre. These projects are taking the account of the current size and geographic distribution of the major religions in age differences, mortality rates, international migration, fertility, and patterns in conversion (Giri, 2018). It is estimated that Christianity was considered as the world's largest religion adopted with 2.2 billion adherents, which is 31% of all 6.9 billion people in the world. Islam is considered as second largest as 1.6 billion adherents, which is 23% of the global population. The present demographic trends are consistently working then Islam will become the largest in 21<sup>st</sup> century (Di Giovanni, 2019). The overall world's population is considered is expected to rise to 9.3 billion which is approximately 35% of the increase in total increase between 2010 and 2050. In the same time, the Muslims are the comparatively youthful population with the high fertility increased by 73%. The overall number of Christians which is also estimated to rise at the same time 35% at the international population (Bidwell, 2018). The Hindu population is projected to increase by 34% from a little more than 1 billion to nearly 1.4 billion which is roughly keeping pace with total population growth. The smallest religious groups help in making the separate projections which are expected to grow 16% from less than 14 million in 2010 in 2050.

	2010 POPULATION	% OF WORLD POPULATION IN 2010	PROJECTED 2050 POPULATION	% OF WORLD POPULATION IN 2050	POPULATION GROWTH 2010-2050
Christians	2,168,330,000	31.4%	2,918,070,000	31.4%	749,740,000
Muslims	1,599,700,000	23.2	2,761,480,000	29.7	1,161,780,000
Unaffiliated	1,131,150,000	16.4	1,230,340,000	13.2	99,190,000
Hindus	1,032,210,000	15.0	1,384,360,000	14.9	352,140,000
Buddhists	487,760,000	7.1	486,270,000	5.2	-1,490,000
Folk Religions	404,690,000	5.9	449,140,000	4.8	44,450,000
Other Religions	58,150,000	0.8	61,450,000	0.7	3,300,000
Jews	13,860,000	0.2	16,090,000	0.2	2,230,000
<b>World total</b>	<b>6,895,850,000</b>	<b>100.0</b>	<b>9,307,190,000</b>	<b>100.0</b>	<b>2,411,340,000</b>

*Figure 7: Size and Growth of Major Religious Groups*

*Source: (Pew Research, 2021)*

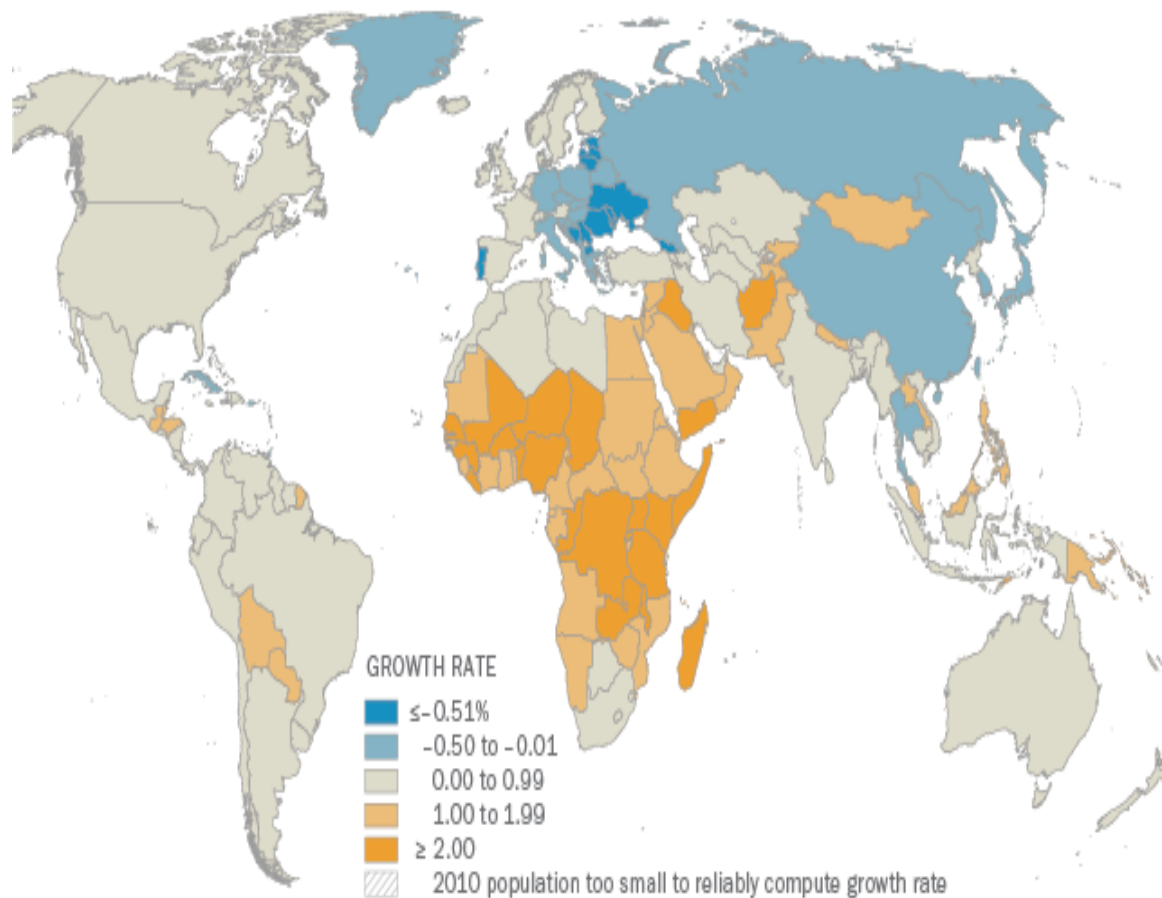
The adherents of the different folk religions which also includes which includes African traditional religious, Chinese folk religious, Native American religious, and Australian aboriginal religions which is projected by 11% from 405 million to 450 million (Elsdörfer, 2019). There are also many religions combined which Baha'is, Jains, Sikhs, Taoists, and small faiths which is projected to rise 6% from the overall 58 million to more than 61 million in the same period.

The total number of making projections in the religious change in 198 countries and territories with approximately 100,000 people as 2010 which covers 99.9% of the world's population (Marzband, 2017). The overall estimation for additional 36 countries and various territories which includes regional and global through the report. It also includes the world into six major and looking at each region's religious composition which is likely to convert from 2010 to 2050. African is projected is

experienced the fastest growth rises from 12% in 2010 to about 20% in 2050(Johari, 2021). The consistent fuel in the Muslim population, the Saharan African's Christian population which is estimated to increase double, from a total 517 million in 2010 to 1.1 billion in 2050 (Kelly, 2018). The Asia-Pacific religion to decreasing the share of the world's population which was estimated 53% in 2050, compared with 59% in 2010.

It is reflected in the slow version in the heavy concentration in the region, including Buddhism and Chinese folk religions in the unaffiliated population. One exceptional case is Hindus which is expected concentrated in India, when the younger and fertility which is having higher rate in Japan and China (Naik, 2019). Hindus is projected to keep pace with the global population growth. The largest population of Indian-Muslims is poised for rapid growth. India will having a consistent Hindu majority by 2050 to consider the largest Muslim population. The remaining geographic location helps in containing the decreasing share of world's population (Heehs, 2018). Europe is projected from 11% to 8%, Latin America and Caribbean from 9% to 8%, and North America from 5% to the less than 5%.

## Projected Annual Growth Rate of Country Populations, 2010-2050



*Figure 8: Projected Annual Growth Rate of Country Populations*

*Source: (Pew Research, 2021)*

The relationship between spirituality and anxiety or stress has been examined in quantitative research to decrease the level of anxiety in the overall number of populations. It also includes the medical patients in later life, women having breast cancer, cardiac problems of middle age, and the people who recovered from the spinal surgery (Johari, 2021). The quantitative research also demonstrates the yoga and meditation which is aligned with the improvements in mental health and decrease in anxiety.

It is the time of examine the existing literature which is associated with spirituality and post-traumatic stress disorder (PTSD). It is the connection between spirituality, religion, and trauma-based mental problems, this study is considered as non-beneficial to the people who is having aftermath of trauma (Jain, 2020). The traumatic experience experiences is leading to run deepening of the foreign spirituality or religion. The most



positive experiences also involve coping, religious openness, readiness to face the questions of existential, participation of religious programs, and intrinsic religiousness which is aligned with the development of post-traumatic recovery (Corbett, 2019).

The estimated evidence in spirituality with schizophrenia is considered as scarce. One of the major reviews concluded that "religious played a leading role in conducting the process of reconstructing a sense of self and recovery". There are other people who are sharing the same resources with the same religious value as their religiosity, and family which can be cohesive and factors of support (Taylor & Francis, 2021). There are other people who also diagnosed with schizophrenia who finds peace, hope, and meaning of spiritual beliefs and practices.

The research is exploring the overall association of spiritual or religious activity and anxiety which helps in showing the effect of the former on the latter. It is seeming too dependent to a point of extent on the manner of expression of spirituality such as increasing the mental health problems which is often found to be strict with the upbringing of strict religious practices. Some of the beliefs in spiritual or religion are not understood or explored by the mental health services (Beldio, 2018). There are people who ignore all the spiritual life of the person in completely treating their own spiritual existence as not more than manifestations of psychopathology.

Spirituality is used in an abundance of the various contexts which means different things from different people at different times in different cultural aspects. It is considered as religious nature, art, and the building of adequate environments for spirituality (Anderson, 2020).

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## **Chapter 4: Recommendations and Conclusion**

### **Recommendations**

Some of the recommendations for everyone but majorly for women due to which they can focus on the growth prospects of them are as follows:

- It is to be seen that the government or the ruling party of any country should create campaigns on the spiritual texts that affect the growth of women in different countries due to which various myths of unjustified traditions can be addressed effectively and efficiently.
- The majority of the present world society thinks that men are more important than women but a literate person will always say that all men and women are equal as per the law of equality. It is also to be noticed that in various holy books such as the Bible, the Bhagwad Geeta, and many more also states that no one is superior to others it is just the matter of knowledge a person has to face the situation at different stages of life.
- It is also been advised that is majorly for the women that they should make sure of the rights they have in the society to maintain their personal dignity of living. It is to make sure that no inferior and superior feeling prevails in the environment in any nation of the world.
- Veda's primary definition is "information." There are two types of knowledge. The first form of information comes from the sensory systems and is supported by a wide range of facts. It is been said that in the present world information and knowledge is more important than the academic qualification as it will help u to live life with the proper dignity and value. One will see u in a respectful way if one has knowledge and information due to which he or she can feel confident among various groups.
- To manage spirituality one should have to maintain the discipline in life due to which a proper chain can be followed as per the writing of various philosophers and authors of famous books.
- It is very dangerous for one to believe in supernatural powers as written in various books of spiritual texts. As in the present world, no one believes in the supernatural powers but there are some who believes that cost them there life too in many cases.

- As the spiritual texts provide a positive aura to everyone but majorly to the women as mostly they are more interested in the spiritual texts. It provides them a positive attitude towards the way of living life for the betterment of the future.
- The Government should set up some organisation in various locations of the country for rehabilitation with the help of the spiritual text as it will help the individuals to cope up with the depression for the betterment of the future.
- The majority of people have a genuine desire for context and meaning in their existence, a desire which can overcome the irresponsibility and egoism of the successful marketplace and anchor them but something of major concern. Since it's something that is so large, citizens will try to meet in whichever way possible can.

## **Conclusion**

The paper above focuses on the spiritual texts and their impact on the growth aspects of women. It is to be noted down that due to the positive era of the spiritual texts anyone to cope up with sadness and loneliness. This will help the women when they feel lonely in the house. Also due to the attractive quotes written in the books, praises individuals to read more and more.

It is to be seen that there are too many limitations of the spiritual texts as many times it gives false hope to the individuals that make them more depressed. People these days, it would seem, are searching for a concrete and successful request to help them manage their lifestyles. Organizations must deal with rising and flourishing workers who want to do meaningful work, with a sense of intent, and in a supportive work atmosphere. Indeed, spirituality at the workplace is a term that describes the perception of workers who have a job that is satisfying, important, and purposeful.

Religious faith at Work, which is claimed to be important at the individual level, refers to activities such as looking for purpose, setting higher goals, bringing vision to life, and is an indication of inner needs. All of this is made possible by the pursuit of productive work and the exchange of that work with everyone.

The interaction among religion and philosophy can be viewed from four different perspectives: Some researchers agree that spirituality and faith are interchangeable and that they cannot be separated. Others agree that spirituality is broader than religions and that spirituality encompasses upwards of religious belief. A core component of the ongoing discussion is a comprehensive view of human nature, which contributes to how most people believe that resolving the metaphysical dimension is essential to the field. Though there are differences in amount and meaning, supporters of this viewpoint see everyone as a three-part being made up of mind, heart, and soul.

School leaders have focused on the cultural, social, mental, physical, academic, and other dimensions of learning, but have overlooked the spiritual component, which is just as essential. We claim that ignoring the spiritual component ignores the value of a comprehensive approach to online teaching and perhaps even the adult learner permits difficulty. A person may experience the absence of sense artefacts, including words, using the outward sense of vision, listening, taste, bite, and contact, as well as the inner sensations of intellect, recollection, fantasy, creativity, and good judgment within the



gentle person. As a result, when Gerónima read Teresa of Avila, she had a sensory knowledge of God.

As a result, it is clear that interpreters face challenges at all linguistic levels when interpreting theological discourse. As a result, they must employ not only conventional but also novel translation methodologies in order to make them ready. The Vedas are deemed genuine perfect scriptures that depict the meaning of life on the planet, Science understanding, the intent of human life, and the relationship of living beings with natural phenomena in immutable truths and brief sentences.

## Annexures and appendix

### Appendix1: Timeline

Activities	1st to 2 <sup>nd</sup> week	3 <sup>rd</sup> to 4th weeks	5 <sup>th</sup> to 6th weeks	7 <sup>th</sup> to 8 <sup>th</sup> week	9 <sup>th</sup> to 10 <sup>th</sup> week	11 <sup>th</sup> week
Research background and rationale						
Research aim and objectives						
Literature review						

Secondary and primary data accumulation						
Analysis of data						
Summary						
Draft formation						

Submission							
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### Appendix 3

<b>Dimension</b>	<b>Content code, short indication</b>	<b>Content code, description, specification in terms used by the respondents</b>
Ritual	Spiritual/religious	Spiritual or religious practices, without Christian context: meditation, yoga, prayer, asceticism, alternative therapies
	Christian	Christian practices: e.g., Bible reading, church attendance, or other practices mentioned in a Christian context, e.g., praying, meditation (specification of spiritual/religious rituals)
	Paranormal	Evoking paranormal experiences or insights (specification of spiritual/religious rituals)
Consequential	Life attitude	(Mental) life attitude, the way you face life (general conceptions)
	Ethics	Norms, values, living up to your convictions, responsibility, conscience (general conceptions)
	Christian	Living according to the Christian faith; the Bible as source of inspiration for one's conduct (specification of ethics)
	Golden Rule	Being good to others; solidarity with the weak; sharing; giving love; respect towards others (specification of ethics, aimed at people)
	Nature/environment	Dealing responsibly with all that is; leave behind an inhabitable world, etc. (specification of ethics, aimed at nature/environment)
<b>Miscellaneous</b>	<b>Non-content codes</b>	<b>Description</b>
	Takes distance	Distance from spirituality in a neutral or negative sense, e.g.: vague, vogue word, nonsense, nothing to me, no worth for me; something I am not involved in; something I don't think about; no meaning to me
	Don't know	Don't know, can't explain; ?; x
	Uncodable	No code applicable; incomprehensible

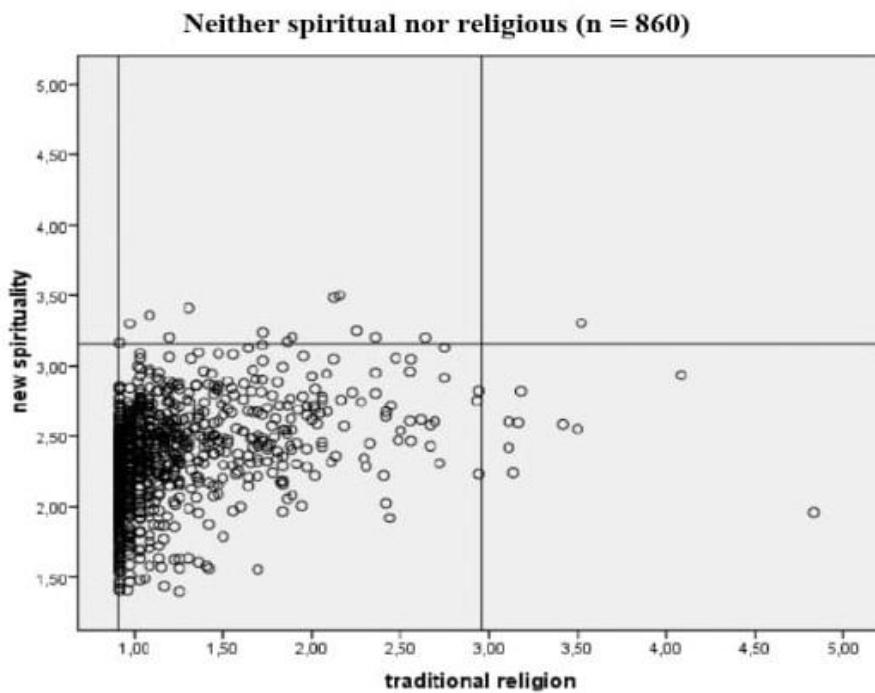
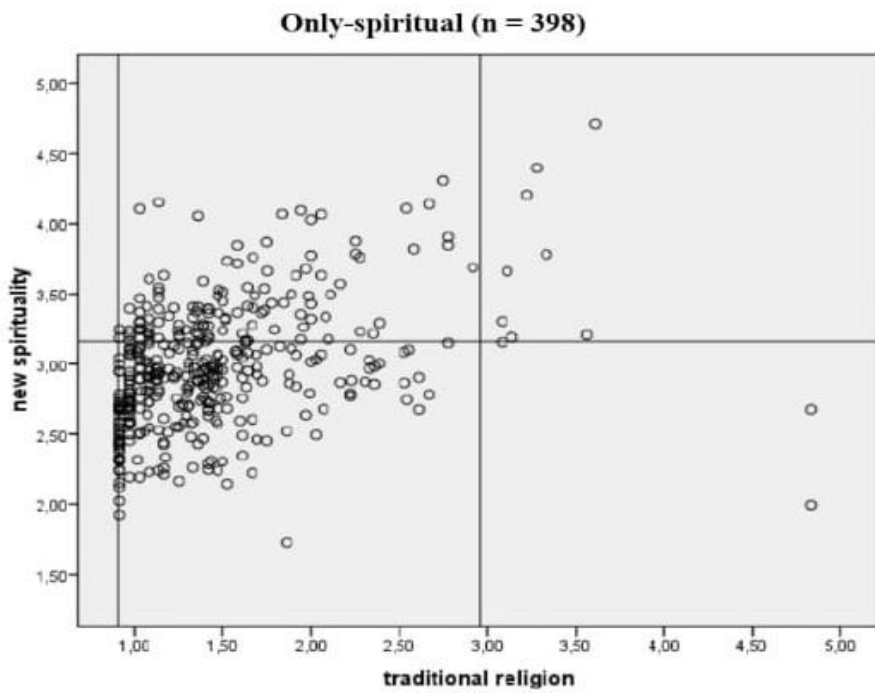
## Appendix 4

Dimension	Content code, short indication	Content code, description, specification in terms used by the respondents
Cognitive: knowledge and ideology	Transcendent reality	The existence of higher powers, a transcendent reality: more between heaven and earth, the supernatural, the afterlife (general conceptions)
	Religion	Reference to faith/belief, religion (general conceptions)
	Christian religion	Specific Christian terms: trinity, church etc.
	God	Use of the word 'God', 'Allah', 'the Almighty', etc. in a cognitive sense
	Paranormal reality	(Belief in) the paranormal, spirits, the spirit world, mediums, ghosts, the occult (specification of transcendent reality or religion)
	Immanent transcendence	(Belief in) the divine in yourself, your soul, reincarnation; we are part of the divine source etc.
	Non-material	Reference to the non-material, non-perceptible, intangible, inexplicable (emphasis on negative wording: non-, in-)
	Human mind	Reflection, (way of) thinking, mental, concerning the human mind, consciousness; insight
	Philosophy of life	Philosophy of life, world view, purpose of life, meaning giving
Experiential	Transcendent reality	Experience of a transcendent reality
	Faith	Experiencing your faith (general conceptions)
	God	(Experiencing your) relation with God, Jesus, the Divine; experiencing God's guidance in life (specification of experiencing transcendent reality or belief)
	Paranormal reality	Paranormal experience or sensitivity (specification of experiencing transcendent reality or belief)
	Centripetal connectedness	Contact with yourself, your innermost, your source, the Divine in yourself, your feelings, soul; loving yourself; self-confidence
	Non-material	Experiencing the non-material, non-perceptible, intangible, inexplicable
	Centrifugal connectedness	Experience of connectedness to others / nature / feeling part of a larger whole
	Well-being	(Striving for) (mental) well-being / relaxation; enjoyment, contentment, balance
	Vitality	Experiencing vitality, energy, inspiration



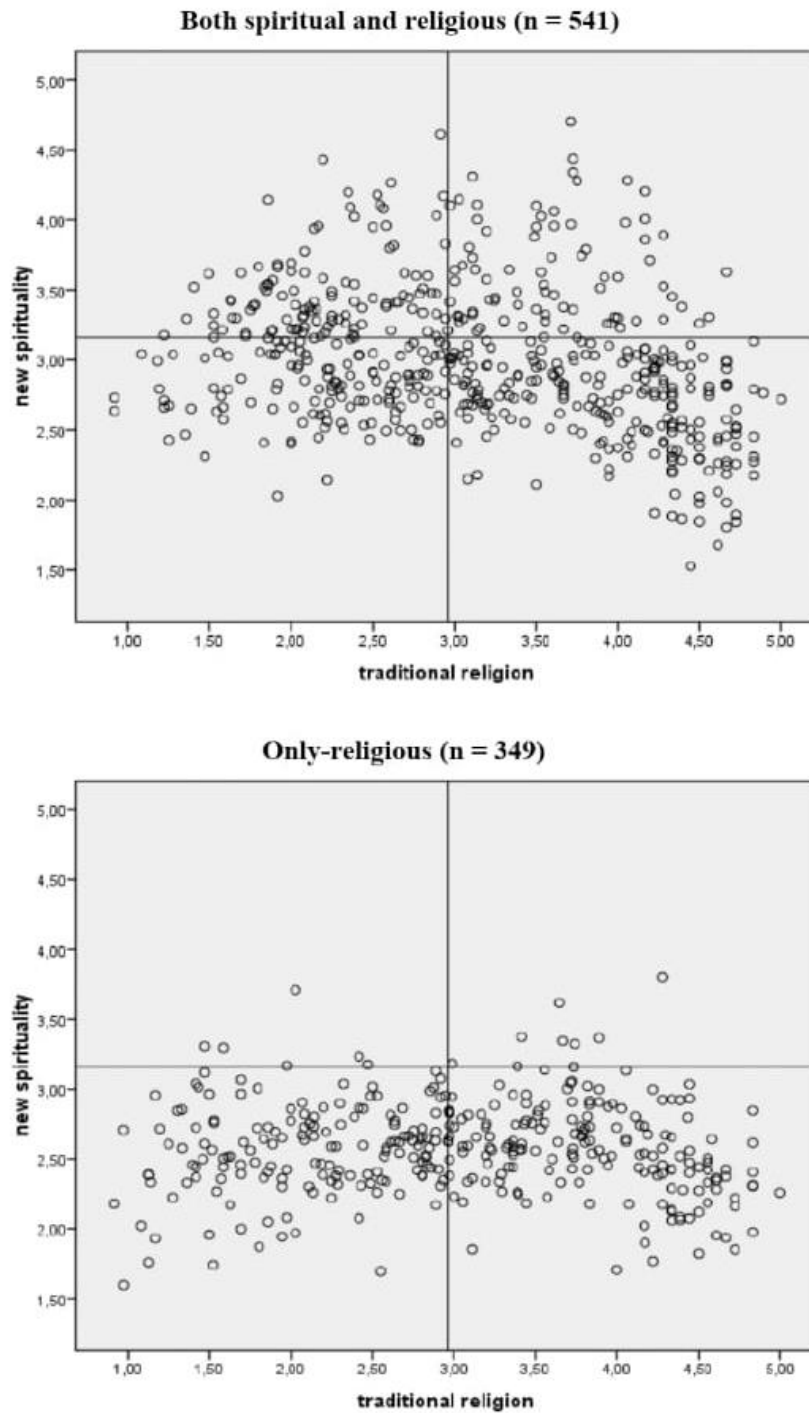
## Appendix 5

Positions in the lower quadrants mean negative associations with new spirituality; positions in the left hand quadrants mean negative associations with traditional religion.

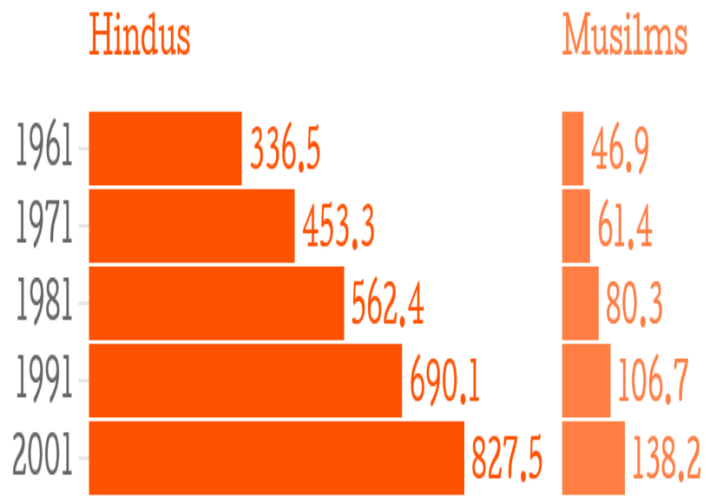


## Appendix 6

Figure 3.1. Relationship between new spirituality and traditional religion for individual cases, per category



**Appendix 7**

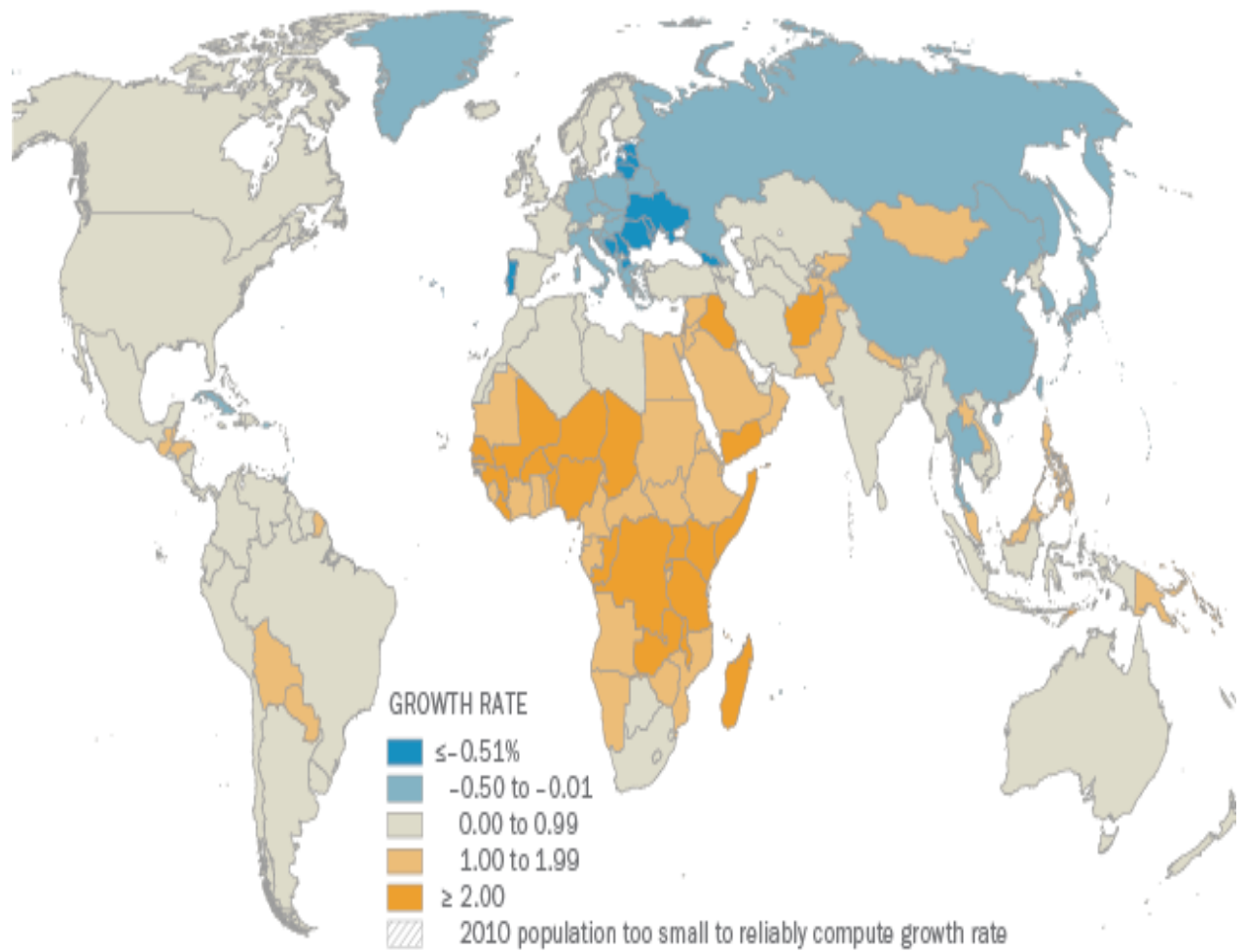


## Appendix 8

	2010 POPULATION	% OF WORLD POPULATION IN 2010	PROJECTED 2050 POPULATION	% OF WORLD POPULATION IN 2050	POPULATION GROWTH 2010-2050
Christians	2,168,330,000	31.4%	2,918,070,000	31.4%	749,740,000
Muslims	1,599,700,000	23.2	2,761,480,000	29.7	1,161,780,000
Unaffiliated	1,131,150,000	16.4	1,230,340,000	13.2	99,190,000
Hindus	1,032,210,000	15.0	1,384,360,000	14.9	352,140,000
Buddhists	487,760,000	7.1	486,270,000	5.2	-1,490,000
Folk Religions	404,690,000	5.9	449,140,000	4.8	44,450,000
Other Religions	58,150,000	0.8	61,450,000	0.7	3,300,000
Jews	13,860,000	0.2	16,090,000	0.2	2,230,000
<b>World total</b>	<b>6,895,850,000</b>	<b>100.0</b>	<b>9,307,190,000</b>	<b>100.0</b>	<b>2,411,340,000</b>

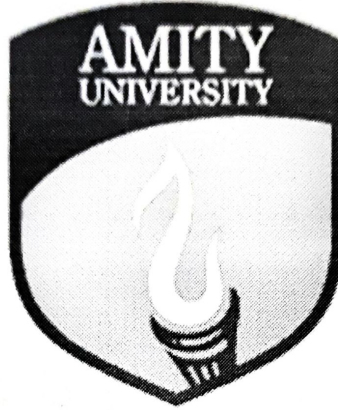
Appendix 9

Projected Annual Growth Rate of Country Populations, 2010-2050





**Blackness, Colorism, and Epidermalization of Inferiority in Zora Neale Hurston's Color Struck**



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DISSERTATION PROJECT ON

The impact created by western culture over fashion all over the globe. Submitted  
in partial fulfilment for the award of degree

BACHELAR OF ARTS  
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ROJMIRA KHATUN

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## Preface

According to Wikipedia fashion is a form of self-expression, at a particular period and place and in a specific context, of clothing, footwear, lifestyle, accessories, makeup, hairstyle, and body posture. In its everyday use, the term implies a look defined by the fashion industry as that which is trending.

The broad use of the term fashion when applied to clothes was used in the past as a means of people showing solidarity with other people by their choice of clothes. However, in more realistic terms, today Modern Westerners have a wide choice of clothes available to them, and wearing what is currently in fashion is unlikely to be exactly the same as someone else. Nowadays what a person wears is more likely to be a reflection of their personal tastes and character, than wanting to imitate somebody else. However, when celebrities or people in the public eye start to wear new or different clothes, people tend to copy them and a new fashion develops, therefore the original term may still apply today.

### Indo western fashion :

As is the case with a number of things, Westernization has had its impact on Indian clothing as well. A significant part of the Indian population has turned to Western garments such as jeans, trousers, skirts, T-shirts, suits and shirts, and prefer them over traditional clothing such as sarees and dhotis. There is, however, a certain section of the population that prefers to stick to traditional Indian clothing. Interestingly in the last decade, a beautiful amalgamation of Indian and Western clothing has become popular, which has come to be known as 'Indo-Western' garments or 'Indo-Western fusion' garments.

Indo-Western fusion garments are being largely preferred by Indian consumers males, females and children alike and have now become 'the in thing'. These garments are gaining acceptance in the Indian mind-set, and are becoming the choice of apparel at formal and informal events, as well as for work wear. There are several designers who have taken to the designing of Indo-Western fusion garments. Consequently, there are several such pieces of apparel available in the market. Globalisation has a dominating impact on the Indian culture. There is a

school of thought that advocates globalisation as being synonymous with westernisation.

Fashion, once upon a time used to be a part of class identity, is democratised today, as it percolates down the social hierarchy. The popularity of the street style emphasises this. Wearing the right clothes is more for 'fitting in' rather than 'standing out'.

The jeans, T shirts and the athletic shoes are seen as symbols of globalisation. This is visible in every part of the world.

People all over the globe appear similar and class, cultural and regional identities are subsumed. If what we wear define our culture, we now become a part of the global culture.

Everyone shops at the market that offers the same mass produced goods. Irrespective of where the production takes place, there is a brand identity attached to the product.

Clothing, textiles and footwear industry have undergone a phenomenal change since the 1990's. To maintain competitiveness, firms have moved towards production centres offshore. Developing countries have witnessed the marginalisation of domestic clothing manufacturers by global players.

South Asian countries used clothing and textile industries as a means for accelerating growth through exports. Entry level jobs to semi skilled workers at low wage rates offered comparative advantages to both, the global retailers and labour surplus countries as well.

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The Evolution Of Eastern And Western Style

The fashion industry is all about making bold, edgy, and trendy fashion statements. The term fashion includes being different from the crowd or making a statement through clothes and accessories that set you apart. When fashion comes into the picture, culture is an integral part of it. Fashion and culture go hand in hand. Our clothes are a way to express our personality, where we come from, who we are, what we do, etc. Culture influences our lifestyle in major ways, especially by way of modernization, art and technological innovation. Eastern and Western cultures and lifestyles originated and developed over thousands of years, as the age-old saying goes – “Rome wasn’t built in a day.” As such, the clothing styles and fashions have been in flux. A major part of both cultures’ self-expression involves fashion, from special occasions to everyday attire.

#### The Past:

If we talk about the East, we see customary clothes like the Japanese Kimono and the Indian Saree belonging to a specific culture. Men and women have been wearing these traditional pieces for centuries, with minor style variations taking place over time. These outfits are still very appropriate for cultural occasions and festivals, and they continue to signify the acceptance of their culture. Now we see kimonos being worn by women, and even men from the West; denoting it as comfort wear, they are styled as part of work wear and everyday attire.

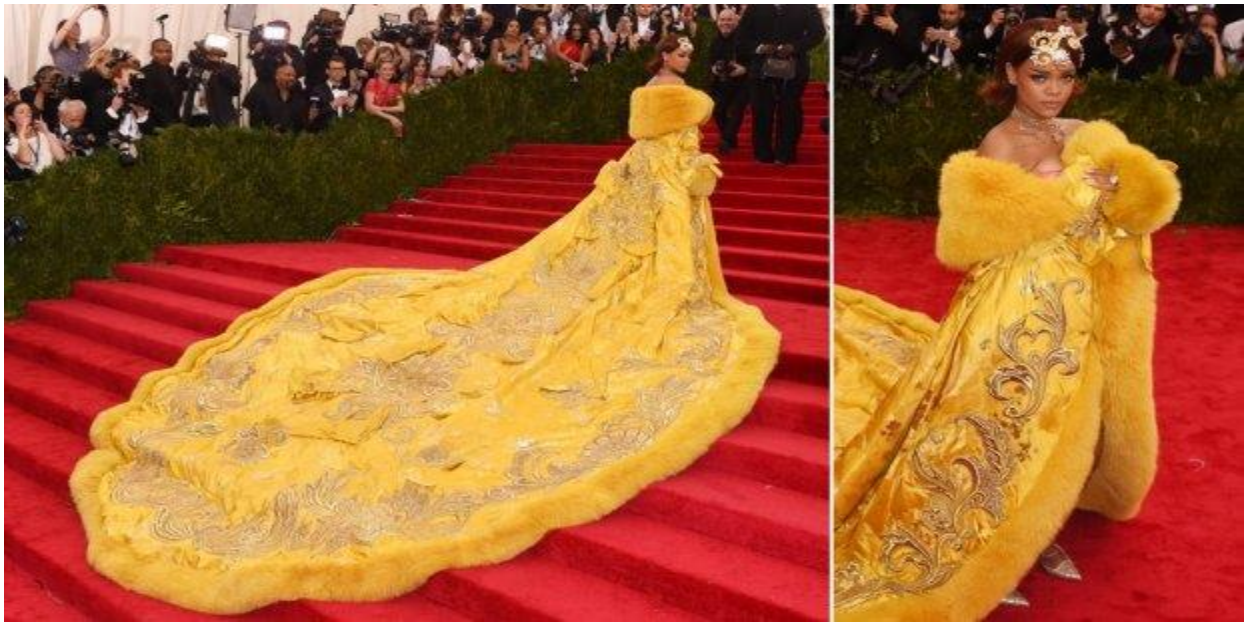
Indian women are also styling the Indian saree with jackets, corsets, etc. marking it as a formal option for their everyday work attire and for various other events. Pre-stitched and pre-draped sarees are all the rage right now, accepted and adored by women all over the world. Kurta's worn with jeans are all the rage with the younger generation. The Eastern style has not lost its customary clothing sensibilities, they have just evolved to suit the lifestyles of people in the modern age. We see this with many high-fashion brands and designers that use traditional motifs and silhouettes in new age ensembles. Big brands like Louis Vuitton, Marchesa, and Issey Miyake have celebrated the kimono on the runway, and designers like Sabyasachi and Masaba are adding a touch of modernity to the classical Indian sari and lehenga.

#### The Present:

Today, Western clothing displays a casual kind of style mainly because it is a more secular society. The West is the trendsetter of the current fashion world. Their clothing includes denim wear, tees, skirts, pants, shorts and more. Here, religion doesn't define the dress code. The main definition of western-style would be anything comfortable and trendy, whatever attracts and flatters the body is worn usually. European clothing tends to follow the same trend. This style is heavily influenced by liberal thought, with huge experimental and avant-garde fashions emerging in the area.

#### The Future:

The fashion sensibilities of both societies are shifting now. The West is beginning to appreciate the elaborate fabrics and rich colours of the East, while the East is gradually beginning to express themselves with clothing and trendy accessories, also allowing individualism to set foot into age-old traditions. An iconic example of this would be Rihanna's MET Gala 2015 look by Guo Pei. The beautiful and intricate yellow gown was a reflection of China's past, expressed in a modern symphony.



Meanwhile, modern Indian brands like 'NorBlack NorWhite' are inventing new textiles suited to modern tastes and using them in traditional pieces. Their 'Shimmer Saree' paired with a mesh blouse and sports bra is a completely new take on the traditional ensemble.

How Are Indian Designers Taking Eastern Culture To The Western Platform?

Fashion holds the strength to change the world, it has the power to shape our lives. We all are aware that designs play an essential role in celebrating own fashion culture in the foreign territory and now with globalization exchange of fashion culture is trending. The fashion designers carry the aesthetics and add modernity to their designs bringing the element of monopoly and newness in the overseas market which makes the fashion businesses sail through easily.

Over the years we have seen Eastern and Western fashion cultures amalgamating for setting some major latest fashion trends. These two fashion cultures are amalgamated in the fashion industry in various ways, the British borrowing from the Russians, India from the French, Japan and Germany, and the list continues.

**Influence of western clothing on people across the globe**



Western attire is one constant we can now see all over the globe. The influence of western clothing on people around the world is incredible and cannot be missed. There are many different reasons for this influence, one of them being western clothing seen as modern as contrasted to more traditional clothing choices or minimalist lifestyle clothing.

The industrialization and development of leading countries in the world also led to western clothing becoming mainstream. Different societies, for instance Japan,





pushed towards following the more successful western societies in not just policy but culture and clothing as well.

Just as English found its way to becoming a language spoken and understood as a standard the world over, western clothing started finding its way into the everyday lives of the people.

- The wide popularity of western clothing can be traced back to the colonial era. Centuries ago, the colonizers brought great cultural changes to their colonies, which included western clothing as well. Being the dominant culture, their impact was fast and long lasting.

Since the colonizers considered their own culture and clothing superior, they worked on making it more mainstream in their colonies. This is also probably how military uniforms evolved into formal clothing not just in the west, but in the east as well. The western culture disseminated gradually in the east with time due to colonization.

## What Is Fashion ?

Many of us think that fashion applies just the clothes we wear, but in actual fact it can be applied to almost anything we do. Fashion is used to describe a means of expression. The terms "fashionable" and "unfashionable" are used to describe something that does or does not tally with the current popular mode of expression. Fashions can apply to many fields of human activity and thinking, including those such as architecture, music, speech, pastimes, etiquette, politics, and technology, to name but a few.

The broad use of the term fashion when applied to clothes was used in the past as a means of people showing solidarity with other people by their choice of clothes. However, in more realistic terms, today Modern Westerners have a wide choice of clothes available to them, and wearing what is currently in fashion is unlikely to be exactly the same as someone else. Nowadays what a person wears is more likely to be a reflection of their personal tastes and character, than wanting to imitate somebody else. However, when celebrities or people in the public eye start to wear new or different clothes, people tend to copy them and a new fashion develops, therefore the original term may still apply today.

Fashion is something that varies tremendously, not just in different eras, but also in the same generation but between different ages, social classes, professions and by location. The term "fashionista" has developed in the 21st century as a way of describing someone who is dedicated to fashion, and the development of this term is indicative of the role fashion and trends play in the contemporary age.

Fashion by its very nature, is something that is continually changing, and when applied to clothes this happens even more quickly than in other areas of social behaviour. What is an interesting phenomenon in regards to clothing fashions is that whilst something quickly becomes out of fashion, it can become fashionable again at a later date when these clothes come back into fashion again. This is something that is seen predominantly only with clothes, and not with other areas of design or human actions.

Every part of ones appearance is subject to fashion, from makeup, hair, length of skirts, and accessories, nothing is left untouched. Fashion houses and their fashion designers, as well as their celebrity clients are key in determining how clothes fashions change and how quickly. They are also the main force behind determining if something is in or out of fashion and if to bring something back in to fashion. An important part of fashion is fashion journalism, and this can be found in every magazine, newspaper, and television article around, as well as in fashion websites and blogs.

## The Rich History of Fashion in India

It is said history repeats itself and it is no different for fashion! Indian fashion is as ancient as the human civilization with a mix of regional, cultural and historical influences. The fashion in India or anywhere else in the world always repeats itself in a decade or two bringing neoteric twists to the current fashion. Our generation is influenced by the world of fashion so much so that it has become as essential as food and water. And mind it, it is not just wearing clothes we are talking about but the ever evolving and changing fashion trends which we love to incorporate into our wardrobes. What all led to this? What are major influences? How does current fashion differ from ancient Indian fashion? What is the history of fashion in India? It is imperative we know what we wear a little more in detail!

## FASHION IN ANCIENT INDIA



Fashion somewhere started showing its colors from the times of ancient India itself. There is some evidence of Indus Valley Civilization or Harappa civilization indicating the use of woven cotton fabric. Flax plant was grown to obtain the fibers of plants and silkworms were cultivated for silk. The priest-kings wore a robe over their shoulders and men wore turban draped over the head. The style of women's clothing included knee-length skirts with jewelry like bangles, earrings, and beaded necklaces. Even men wore jewelry and all this data is as per the figurines obtained from excavations. One of the first pieces of evidence of Dhokra art which is quite popular now is the dancing girl of Mohenjo- Daro.

### The Vedic Era

During the Vedic era, a single cloth draped around the body, across the shoulder was pinned or fastened with a belt and was considered a comfortable attire for hot weather. Paridhana or vasana was a lower garment which was a cloth draped around the waist with a string or belt called as rasana or mekhala. A shawl-like garment worn over the shoulder was called as uttaiya. Pravara, a third garment was like a cloak mostly worn in cold months. This was a general dressing for both men and women, which only varied in the style of wearing and size. When stitching started during the Vedic period, for women saree was the easiest attire to wear. Later on, a blouse or choli was also incorporated to cover the upper part of the body. Ghagra choli and dupatta were also introduced later during the Vedic

period. Some of the sculptures revealed the use of cloth on the lower body which was pleated in front and held with the help of a long girdle. The girdle at the end of the cloth, this might have been a trailblazer to the modern saree. Vedic men were also known to wear dhotis which draped around the waist and separated with pleats. No upper garments were worn by men during the Vedic era.

#### Post-Vedic Era – The time of dynasties

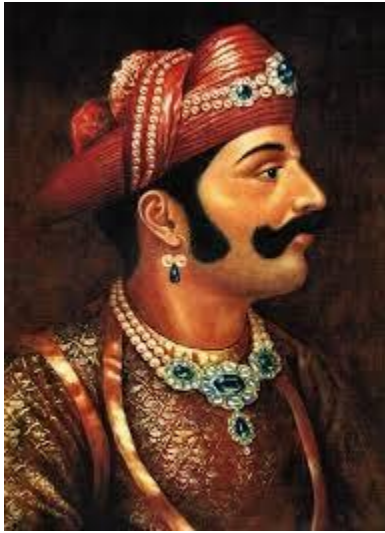
Post-Vedic era, many dynasties came and ruled like Mauryas, Sungas, Guptas and Kushans. Fabrics like wool, silk, cotton, jute, linen, and muslin were used widely for making clothes. In Maurya and Sunga dynasty, women wore antariya in different styles. Antariya was a small strip of cloth and further, a langoti was fastened to the kayabandh at the center and passed between legs from front to back and tucked behind. There were many other styles of wearing antariya. Antariya were initially opaque and gradually became transparent over a period of time. The fabric used for antariya was linen, white cotton, muslin and even embroidered with precious stones and gold at times. Men draped antariya around the hips and between their legs, it extended from waist till calf or ankles.

Headgears and head wraps were a distinct style of women clothing in most of the dynasties. Women and men both wore jewelry and head wraps. Women donned jewelry like layered necklaces, earrings, armlets, and baju-band to name a few.

The process of weaving was well-known during that era. Furs and various varieties of wool and tassar, eri silk and Muga silk were also used. Fine embroidered muslin cloth in gold and purple colors in a transparent material called shabnam was also used. Dyeing of textiles was well-established by this time.

After the age of dynasties came the time of royalty or kings which has a major influence on fashion even today owing to the fine and exquisite craftsmanship used during those times.

## THE ROYALTY OF KINGS



When we look back at the glorious centuries of kings and queens, flashes visions of beautiful palaces and forts, fine arts and music, lavish food and of course extraordinary clothing and fashion. India has seen many dynasties and rulers and every kingdom, be it Mughals, Marathas, Scindia dynasty or Rajputana rulers, brought a distinct quality and influence to ancient Indian fashion. Till date, many royal families have kept their heritage intact with their style of dressing and traditions. With the finest craftsmanship on clothing and ultimate finesse in textiles, they are the reason the history of fashion in India is so rich and memorable. Indian designers often take inspiration by the royal dressing of various regions or dig through the archives to draw inspiration from ancient Indian fashion.

### The Wadiyars

Wadiyar dynasty ruled the Kingdom of Mysore from 1399-1950. The word Wadiyar means the Lordship. During the rule of Wadiyars, special traditional attire called the Durbaar dress was donned by every person who had an appointment with the king at Durbaar. The attire was meant to show the social hierarchy and status of the person in comparison to other sections of the society. Men wore traditional attire which included a black below knee length coat along with white churidaar pants. The turbans were draped with a golden lace known as Mysore Peta. Another attire, which included a dhoti, beautifully adorned with delicate gold zari embroidery at the border was draped by men around the waist

which looked equally royal. The women wore rich pure silk sarees decorated with gold and silk thread embroideries. The styles of Wadiyars is still an influence on men's fashion especially in wedding wear which includes churidaar pants with long kurta for dapper Indian style. Embroidered silk sarees are a major fashion influence loved by women all across the country.

The royals of Udaipur



Royal rulers or kings of Udaipur belong to Mewar dynasty. Udaipur, the beautiful city of lakes is a home to many royal families and rich legacy. The splendor of Udaipur Maharanas is depicted by the Rajasthani royal paintings. One of the essential accessory to showcase their royalty is a parasol or chattri called Kirnia. Maharanas of Udaipur style of dressing over a period of time got influenced by European dressing; they wear bandh galas with western style jewelry. The occasional dressing of former Maharanas included a traditional royal garment which included a turban or pagdi with a long sarpech embellished tail, long and

flowy achkans with churidar pants and a sash across the body and a belt or a kamar bandh around the waist. A sheathed sword is another important element of their grandeur dressing which symbolizes power and patriotism. Maharanas have a profound love for fine jewels and have exquisite pieces in their heritage collection designed by French jewelers. The royal rides like elephants horses are also decorated with clothing embellished with gemstones.

### Nizam of Hyderabad

September 1948 when Hyderabad was combined into the new Indian union. Nizams were hugely fond of fine arts, culture, and literature. Nizam jewelry is world famous and one of a kind and Nizams loved to flaunt them with pride. Fine jewelry adorned with pearls and exquisite gemstones is one of the signature designs of Nizam jewelry. The Nizams wore sherwani with a turban embellished with a sarpech. Nizam jewelry has a huge influence on Indian ethnic jewelry, wedding jewelry specially made with precious gemstones and pearls is inspired by Nizam.

### The tale of Maharani of Kapurthala

Believe us, when we say her story was no less than a dream we mean it! A fairytale story of a Spanish woman who became Indian queen! What is more interesting, is her fine taste for Indian clothing and style which made her one of the most iconic Indian queens. Maharani of Kapurthala's wedding lehenga was pink with fine silver and gold embroidery and her look was further elaborated with rich jewelry, these are shreds of evidence found in her personal diary. Her sarees and jewelry showed her luxurious lifestyle and taste. The saris were mostly of deep rich colors including pinks, maroons, and reds. They were embellished with brocade embroidery or gold zari which showed her opulent style. The sarees were draped over the head like a pallu which depicted a perfect picture of a Maharani. Maharani also wore beautiful long pure silk gowns with an off shoulder design which flaunted her Victorian style in an Indian setting. Her collection of jewelry included exceptional pieces adorned with fine gemstones like emeralds, rubies, and diamonds. She wore heavy necklaces, earrings, and bracelets which showed her royal side perfectly. Her jewelry collection was auctioned in 2007 in London.

## The Holkars of Indore



Holkars come from Holkar dynasty which was a Hindu Maratha royal house in India. They ruled as Maratha kings or Rajas and later they ruled as Maharajas of Indore in Central India. The Holkar kingdom later became a princely state under the protectorate of British India. The Holkar dynasty was founded by Malhar Rao who was a Maratha chief serving under Peshwa Baji Rao. They are known around the globe for their collection of finest jewels and jewelry. It is believed Maharajas entire collection of jewelry between 1930 and 1940 was worth 40 million dollars. Famous French jewelers like Chaumet, Van Clef and many more crafted and designed fine jewelry pieces for Majaraja Yashwant Rao. Richard Sivaji Rao Holkar and his American wife Sally revived beautiful Maheshwari saris . The occasional dressing of Holkars kings included angas, turban or pagdi, sheathed sword, and fine jewelry pieces. The Holkars queen wore rich Maheshwari sarees with jewelry in their regular life.



## Maharaja Gaekwad of Baroda



Gaekwads began ruling Baroda when Pilaji Rao Gaekwad, a Maratha general took over the city in 1721 from the Mughals. Gaekwad is a Hindu Maratha clan and Maharaja Gaekwad of Baroda was the ruling prince. During the British rule, it was one of the wealthiest states with a flourishing business of cotton, rice, sugar, and wheat. Post Independence, Baroda became a city of Maharashtra. Gaekwads were known to be very traditional pertaining to their customs and culture. Laxmi Vilas Palace the most opulent and grand palace of Baroda was made for the newly married Maharani and Maharaja. Gaekwads had a love for everything rich and grand, right from the decorated rides like elephants and horses to the finely embellished carriages. They wore long fine silk robes, exquisite turbans, fine jewels and swords encrusted with jewels which were a sheer symbol of bravery. Gaekwads were extremely fond of pearls and the same can be seen in several paintings which show Maharajas wearing heavy strings of pearls and gemstones. Maharaja wore opulent clothing with fine jewels as he was regarded as a deity by

his subjects. Maharaja Gaekwad used to wear neatly tied small turbans which were made from a fabric woven in centers of Western India. Purple or gold colors on a white or yellow background were used for turbans. Maharaja wore robes embellished with sequins and finished with silk piping. Another traditional dress called Angrakha was a robe worn by men. During the British Raj, Maharaja also wore western attires and adopted Western style and mannerism.

### Scindias of Gwalior

century, men wore a traditional Anga, a brocade and silk kurta which gave the appearance of a coat along with a sheathed sword and a pagdi to finish off the royal look. This was the key look for formal occasions or festivities. The women wore fine silk sarees draped in traditional Marathi style along with finely crafted jewelry. Maharaja of Gwalior wears a distinct style of pagdi in form of a boat called Shindeshahi Pagdi which sets the Royals apart from the rest.

### Maharawat of Partabgarh

The Pratapgarh or Partapgarh region of Rajasthan is known for the royal family of Partagarh created by Rawat Suraj Mal. The region is known for its fine handicrafts items and the royals of the Pratagarh are known for their fine and exquisite dressing. The attires are created from the finest of woven silk and cotton for the Royals. Maharawat of Partapgarh was known to be a patron of Thewa jewelry, a form of jewelry making where beautiful intricate designs of gold were carved on the colored glass which is popular to date. He was extremely fond of rich woven silk and cotton fabrics. Maharawat used to wear turban embellished with precious stones like rubies, diamonds and pearls and further to enhance his royal persona a peacock feather was added to the turban. His royal robe was made from fine zari made from gold threads. The dressing sense of royal men of Partapgarh has undergone many changes due to the foreign influence. They switched to trousers and linen shirts from dhoti and turban for comfort and adapting to a new lifestyle.

### Maharao of Bundi

Bundi is a region located in Rajasthan and the Maharaja or King of the region is addressed with the word Maharao. The place is now a known tourist destination owing to the architectural legacy left by the Maharao of Bundi. They were an

ardent supporter of arts and architecture in the region and the architecture had a Mughal influence which was seen in their palaces and forts. Raja Rao Raghubir of Bundi had an opulent style of living and one of his paintings depicted his grandeur. Dressed in a fine silk robe with a bejeweled turban, fine diamond necklaces, a sheathed sword and a distinct style of beard, his persona depicts every bit of a royal he was. Due to the British influence, Maharaos started dressing informally or in Indo-western attires and overall a major change of lifestyle came in Maharaos living.

### Maharaja of Travancore

One of the modest royal families to rule a region of India is the royal family of Travancore. The Maharajas of Travancore lived a life which was nothing close to being lavish and opulent kinds. They have devoted their lives to the welfare of people and spend very less on themselves from the state's resources. The simplicity was depicted in their simple style of dressing. The queens used to wear Mundu sarees similar to the Kasavu sarees of Kerala in cream or white color with gold detailing.

## The finery of Mughal fashion



Mughals have left a strong impression on craftsmanship in India. Their fine artistry and workmanship is absolutely unparalleled. Be it clothing or architecture their taste for every magnificent is easily reflected by the finery of designs. Attires created from luxurious silk, velvet, brocade and muslin and elaborate designs and embroideries were the distinct characteristics of the Mughal fashion. Men wore exquisite design short and long robes or coats which included long-sleeved clothing called chogha. Pagri on the head, a patka or sash at the waist, pyjama style pants were trademarks of men's fashion. Their turbans were usually adorned with fine jewels or precious stones like diamonds, pearls and rubies.

Women, on the other hand, wore a traditional dress of Persia and Khurasan due to Purdah system. In the court of Humayun and Babar, most noble women wore loose wide pants. The upper body garment was loose which was fastened with a V neckline. When Rajput princess entered the Mughal kingdom, the influence of

Hindu clothing could be seen in the court. Usually, the clothing was changed often in the zenana during a day and was worn only once and then given away. Garments were made from thin cloth almost transparent with a gold lace. Turbans made with gold cloth and a feather covered the head. Kashmiri shawls were popularly used in the cold season. Bejeweled and patterned shoes with curly pointy tip were also worn by women.

Women and men wore opulent fine jewelry with precious stones which were a fine example of Mughal craftsmanship which is documented from the paintings. Women wore 8 complete sets of jewellery included bejeweled turbans, earrings, pearls necklaces, armlets, bangles, bracelets, rings, thumb ring, string of pearls or metal bands as anklets and head ornaments in the form of sun, moon, stars or flowers. Various types of ear ornaments were worn during the Mughal period which included Jhumkas, Kanphool, Bali, Mor-Bhanwar and Pipal Patra.

The use of costly forms of silk, wool, and cotton was profound in the clothing. Other fabrics which were also used during those times included light and warm wool, pashmina, tush or tus. Silk fabrics were beautifully embroidered with silver and gold threads. Shawls made were so fine and thin that they could easily pass through a ring.

### Mughal Emperor Akhbar

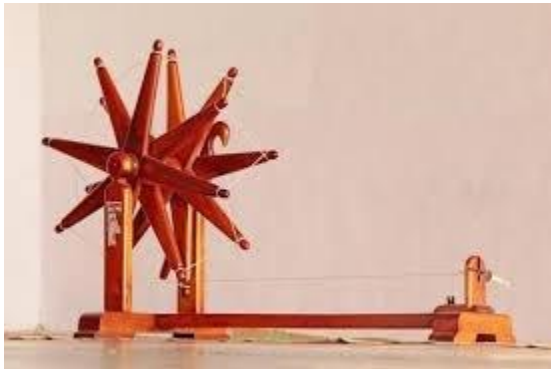
The great Akhbar who was the third Mughal Emperor ruled between 1556 and 1605. He had a strong personality and a powerful influence over the country. Akhbar was a patron of culture and arts and supported Hindu-Muslim unity. He had a distinct style of dressing which included comfortable clothing. He was extremely fond of shawls especially the Dorukha shawl, a double-sided variety of shawl. Though he was simple in thoughts, his style of dressing included a gemstone embellished small turban, a long kurta layered with a jacket which is still an inspiration for Sherwani designs. He also wore fine jewelry which included pearls strings, emerald embellished waistband, and heavy rings which perfectly elevated his royal figure. His clothing was always embroidered with intricate Kundan and zari work reflecting his opulent life.

### Maharani Jodha

If you want to have a glimpse of how regal and opulent was the dressing style of Maharani Jodha, then you must watch Bollywood movie, Jodha Akhbar. A

beautiful Rajput princess marries a Mughal Emperor Akhbar as a part of an alliance. Her dressing style was not of any ordinary queen. Immersed in richly embroidered woven fabrics made in Rajasthan, she did every bit of justice to the word queen. The fine craftsmanship done on the fabrics with zardozi, kundan and stones to create her royal attires like lehenga choli was nothing like anyone has seen till date. The attires were created with finest brocade, silks and cottons in bright and vibrant colors. Her head was mostly covered with dupatta or a pallu. When coming to her jewels, it was worth every stare! Royalty exuded through her fine jewelry made from polki, kundan and fine jadau work. Heavy necklaces, earrings, hand harness, math borla, waistband, armlet and what not. She was a moving art drenched in tradition. Jodha's style of dressing has inspired current bridal fashion in India. Royal looks of brides are immensely inspired by Jodha's jewelry and lehengas.

#### CHARKHA - A FASHION REVOLUTION



The revolution created by Mahatma Gandhi's Charkha is not only historical but also a major landmark in changing the scene of fashion in India. Khadi which became a symbol of patriotism during the Swadeshi movement to drive away all the foreign material used in India for clothing is today a proud symbol of Indian textiles. It is used in many forms like in Khadi sarees, suits, kurta pyjama and much more. The earthy feel of fabric woven on a spinning charkha in the rural areas of the country is a source of employment for many and is being continually used in ethnic Indian fashion.

## PARDA SYSTEM



Purda or Parda system has been practiced since ages in India in Hindu and Muslim communities. It is a social and religious practice for segregating the sexes women from men basically. This practice secludes women and also restricts their personal rights and choices. It is also a believed it is a form of respect and to conceal female body parts. In the Hindu community it is called Purdah and in the Muslim community, it called Burqa or Naqab or Hijab. It is especially important for married Hindu women to keep a purdah or veil or ghunghat in front of the elder men or outsiders. The pardah is a part of the saree pallu draped over the head to cover the entire face.



In Muslims, the practice is still very prevalent around the world and is an important part of their religion. Women generally wear a black burqa as an external black robe to cover themselves from head to toe with a mesh across the

eyes. It is believed to protect the women's honor. Hijaab is another form of veil worn by Muslim women which usually covers head and chest in front of adult males or outsiders.

In Hindus, the practice is diminishing with modernization but is still prevalent in the rural areas of India.

## FASHION EVOLUTION IN INDIA

The history of fashion in India has evolved and left its mark all over the world. Today, Indian fashion is a force to reckon with, with a rich historical background. Our woven handloom textiles, beautiful sarees, designer dresses, rich embroideries have turned Indian fashion platter into a gamut of rich diversity. The regional diversity in weaving, embroidery and clothing styles has made Indian textiles all the more vibrant and appealing. Indian designers have played a major role in making the fashion world what it is today! The fashion industry is still evolving and emerging in the country with a major emphasis on sustainable and eco-friendly fashion. Let us look at how the fashion has evolved over a period of time.

### Post- Independence Scenario

Though the fashion history of India can be dated back to ancient times, it was post-independence that fashion industry saw a major growth and evolution. Saree, dhoti, ghagra choli remained quite popular in the pre and post-independence era. But with the influence of Western culture, many changes made a foray in the Indian fashion scenario. Embroidery is a common point between Indian and western fashion and is also a trademark of Indian fashion which is vastly used on silhouettes like sarees, lehengas, suits and many other attires. The same embroidery became a fashion statement when it started emerging on Western attires like shirts, skirts, dresses and more which made a good amalgamation of Indian and Western style.

Indian Fashion Designers like Ritu Kumar started the revival of hand-block printing in Bengal. She also brought the beautiful craftsmanship of Zardozi to limelight in the 70s which revived this art. Embroidery became an important mark of Indian fashion, especially in Indian bridal clothes, which made embroidery India's biggest fashion export. Other forms of weaving, embroidery, and printing like patola ikat, double ikat, and ikat, tie-dye also were revived with the efforts of many NGOs.



## Bollywood Influence

Meanwhile, as the fashion industry was taking small steps, Indian movie Industry or Bollywood was growing by leaps and bounds. The influence of Bollywood dressing on fashion is massive to date, and every decade presents a different Bollywood fashion which becomes a favorite amongst the masses. During the 50s, the influence of British fashion could be seen in movies where actress wore elaborate gowns with curled hair. Sarees with short fitted blouses and big hair buns was also a popular fashion during the era. In the 60s, designer Bhanu Athaiya started her experiment with fashion. Movies like Amrapali and Sahib, Biwi Aur Ghulam showed a side of the period and traditional costumes. It was a period when bright colored sarees became a favorite of women draped in a spiral shape as seen on Mumtaz in the film Brahmachari.



Further, many western fashion trends became a part of Indian movies like Chalte Chalte, Hare Rama Hare Krishna, Karz and many more in the 70s with flared bell-bottoms, big sunglasses, bow-tie shirts and wavy hairdos. The 80s was a period of flowy chiffon sarees as seen in movies like Chandni and Mr.India on Sridevi which exuded sensuality and grace at the same time. Bright color lip shades and loads of kajal and mascara were makeup essentials during the decade. In fact, the western

style of wearing shoulder pads with dresses became a style statement in Indian Salwar suits. This style was popularly seen on Rekha in Khoon Bhari Maang and on Dimple Kapadia in some movies.

The most iconic movies of all the times which made a strong impression on Indian fashion were made in the 90s. Movies like Hum Aapke Hain Kaun, Dilwali Dulhania Le Jayenge, Dil to Paagal Hai, Kuch Kuch Hota Hai brought a distinct flavor to the fashion scene in India. Remember Madhuri's backless saree blouse paired with embroidered saree and exquisite green and white lehenga choli in the movie Hum Aapke Hain Kaun that became a wedding fashion rage in the country! Kajol's iconic wavy hair with sunglasses and midi dress was a girl next door look which young girls loved to don on a daily basis. Dil to Paagal hai brought a new style of sheer panel churidaar suits perfect to channelize your feminine side.

From the 2000s onwards fashion saw a major change with Anarkali suits and designer sarees a must-have in every Bollywood movie. Movies like Devdas, Kal Ho Na Ho, Bunty and Babli and many more again created major fashion statements in the country. From Aishwarya's heavy embroidered Bengali sarees in Devdas to Preity Zinta geek chic look in Kal Ho Na Ho to Rani Mukherjee's collared salwar suits in Bunty and Babli every style influenced women's fashion choices. Till date, Bollywood is a strong driving force behind our fashion choices.

Fashion is ever-evolving and ever-changing and its history is something which is difficult to encompass in a single box. The ethnic fashion in India is stronger than ever with a lot of emphasis on the revival of handlooms and local craftsmanship. The influence of global fashion on Indian dressing and clothing is also increasing by the day which makes Indian fashion more versatile. Our choices are and will continue to get influenced by what is in and what is out but we can proudly say India has the most colorful and vibrant spectrum of fashion which is evergreen!

## Europe and America: History of Dress (400-1900 C.E.)



For historians, the naming in 395 C.E. of two consuls, or emperors—one for the Eastern and one for the Western parts of Europe—marks the end of the Roman Empire. As the Western empire gradually fell under barbarian control, the empire in the East (its capital in Constantinople) flourished. Dress in Byzantium was an amalgam of Roman and Eastern styles. From the East came elaborate ornaments, decorative motifs, and textiles—especially those of silk. The result was extensive use of embroidery, appliqué, precious stones, or woven designs added to the long or short tunics and some of the draped outer garments characteristic of Roman dress.

As the major cultural center, these styles of the Byzantine court influenced all the courts of Western Europe from about 400 to 900 C.E. It was not until after the tenth century that a European economic recovery began, making Byzantine influences somewhat less important.

## Dress in the Early Middle Ages

The period from 400 to 900 C.E. in Western Europe is known as the Dark Ages. As the name implies, the picture of cultural developments over this period is somewhat obscure. Clear images of dress are few. Apparently dress in Europe combined Roman forms with those of the barbarians. Men wore long or short tunics with a sort of trousers that were gaitered (wrapped close to the leg) with strips of cloth or leather. Women wore an under tunic and an outer tunic covered by a cape, or mantle. Married women covered their hair with a veil. Among royalty and the upper classes, Byzantine influences were most evident in the use of silk fabrics, manufactured in Byzantium and imported, and in ornamental bands that trimmed sleeves, necklines, hemlines, and other areas of tunics.

The basics of dress remained fairly constant in the eleventh and twelfth centuries of the Middle Ages for both men and women. Next to his body a man typically wore *braies*, an undergarment similar to underpants, and a shirt. A woman wore a loose-fitting undergarment called a chemise. Undergarments were made of linen. Outer garments for both men and women consisted of an under tunic and an outer tunic. These were most likely made of wool. For important occasions, royalty might wear silk. Men of higher status who did not need to be physically active wore longer tunics. The under tunic often was of a contrasting color or fabric and showed at the hem, the neckline, and the end of the sleeves. Art shows both solid and figured fabrics, although solid colors predominate.



## Twelfth-Century Changes in Dress



By the twelfth century, artistic and literary evidence indicates that significant changes in political, economic, technological, and social life had begun to affect clothing. After the Roman government of Europe broke down, local rulers administered smaller or larger areas. Charlemagne (768-814), one of the kings of a Germanic tribe called the Franks, came to exercise significant power over much of Western Europe and was crowned emperor by the pope in Rome in 800 c.e. This empire did not long survive Charlemagne.

A feudal society developed in which local lords granted land (fiefs) to subjects who, in turn, provided loyalty, payment, and military support to the lord. These lords or kings built castles where large numbers of people lived and worked. Such centers provided a stage for the display of status, which was often expressed through dress.

As the European economy prospered and courts expanded, the Christian church served as a unifying force with its central authority, the pope, in Rome and local bishops in important cities and towns. When the pope called on the many feudal lords and their soldiers to liberate the Holy Lands from the Muslims, who had taken control of that region, thousands responded. Their reasons for joining the Crusades ranged from genuine religious fervor to opportunities for looting and pillaging. The impact on dress was significant. The crusaders, who continued their warfare for almost 200 years, brought back new fabrics, design motifs, and

clothing styles that were adapted for European dress. At the same time, civilian dress incorporated elements of military dress.

While the Crusades increased trade and communication with the Middle East, European traders were rekindling trade with the Far East as well. Marco Polo (c. 1254-1324) wrote of his adventures as a trader in a book that helped to encourage commerce with the Far East.

In decline over the post-Roman period, urban centers once again became the hubs of production and trade after the feudal period. Technological advances in the production of textiles such as water-powered fulling (finishing) of wool, a horizontal loom at which the worker could sit and use foot treadles and a shuttle, and a spinning wheel that replaced the hand spindle all served to increase the capacity of the growing textile industry. Craftsmen formed guilds that set standards and pay rates. Trade opportunities expanded, and wealth extended beyond the courts and royalty to this newly affluent merchant class.

## The Beginnings of Fashion



Though the precise origins of fashion change in dress are still debated by costume historians, it is generally agreed that the phenomenon of a large number of people accepting a style for a relatively short period of time began during the Middle Ages. The aforementioned social and economic changes established the necessary conditions for fashion. Textile manufacturing advances provided the raw materials needed for increased production and consumption of clothing. The courts provided a stage for display of fashions. Social stratification was becoming less rigid, making it possible for one social class to imitate another. Increased trade and travel spread information about styles from one area to another.

Evidence of the international spread of information about style change can be found in developments in the arts. Architectural styles changed radically after circa 1150 when buildings in the Romanesque style gave way throughout Europe to the newer Gothic forms. Both used carvings as ornamentation and to tell biblical stories. These, along with the images portrayed in stained-glass windows, have served as a major source for information about dress. Manuscript illumination also began to show more lay figures dressed in contemporary costume.

French writers of the period called elaborate versions of these fitted styles *bliants*. The garment is described as being made of expensive silk fabrics. Its appearance indicates that the fabric was probably manipulated using bias (diagonal pieces with greater stretch) insets to assure a close fit and that elaborate pleats were used in the skirt. Clearly advances were being made in clothing construction.

*Chainse*, another French term, seems to refer to a pleated garment that was probably made from lightweight linen and may have been worn alone as a sort of housedress by women (Goddard 1927). Some versions of these garments seem to have closed by lacing, which allowed a closer fit.



## Dress in the Middle Ages: 1200-1400



With the increased variety of dressing styles, terminology for items of clothing in these early periods grows more complicated and confusing. Names for garments often come directly from French. Frequently English-speaking costume historians adopt these French terms. This is especially evident when costume historians write about medieval styles of the thirteenth century and after. From this time on, the under tunic was usually called a *cote*; the outer tunic, a *surcote*, a word that has gained English usage.

The layering remained the same as in earlier centuries and undergarments did not change radically, but the cut and fit of outer garments has started to alter with greater frequency. Also, a number of new outdoor garments appeared. These included the *garnache*, "a long cloak with capelike sleeves," the *herigaut* or *gardecorps*, "a cloak with long, wide sleeves having a slit below the shoulder through which the arm could be slipped," and the *chaperon*, "a hood cut and sewn to a chape" [cape] (Tortora and Eubank 1998).

The *houppelande* was another important garment that appeared about 1360. Made in either thigh or mid-calf length or long, it was fitted over the shoulders, then fell in deep, tubular folds and was belted at the waist. Sleeves could be quite elaborate, sometimes long and full and gathered in at the wrist or widening at the end and falling to the floor. Fur trim was common.

Around the middle of the fourteenth century, a wider range of types of dress appeared. At the same time, dress for men and women started to diverge, length of skirt being a major difference. Men of all classes now wore short skirts. One important short-skirted garment was the *cotehardie*. The exact features of this garment seem to have varied from country to country, and it was probably a variant of the surcote. The Cunningtons, writing about English costume, define the term as a garment with a front-buttoned, low-waisted, fitted bodice with fitted sleeves that ended at the elbow in front and had a hanging flap at the back, with the bodice attaching to a short skirt (1952).



Although women were wearing *houppelandes* by the end of the fourteenth century, they were more common in the fifteenth century. Other styles for women included close-fitting gowns, sometimes with either sleeved or sleeveless surcotes. Certain garments were visual statements of status. French queens and princesses wore surcotes cut low at the neck, with enormous armhole openings through which a fitted gown could be seen, and a hip-length stiffened panel with a row of jeweled brooches down the front. A full skirt was attached to the panel.

The imposition of sumptuary laws (limits placed on spending for luxury goods) on dress indicate that the elite classes feared that the lower classes were attempting to usurp their status symbols. Fashionable dress had become affordable to more people, and legislators attempted to restrict by rank the types of fur used, the types and quantities of fabric, kinds of trimmings, and even the length of the points of shoes. These laws were not obeyed and rarely enforced.

During the fifteenth century, styles continually evolved. Men's doublets grew shorter and hose longer, looking much like modern tights. A new construction feature, the codpiece—a pouch of fabric closed with laces—allowed room for the genitals. *Houppelandes* underwent some changes in style and construction, becoming more elaborate in trimming and sleeve construction. A short, broad-shouldered garment, sometimes called a jacket, had an attached skirt that flared out from the waist.

Women wore *houppelandes* and fitted gowns. One style appears so often in art that it has become almost a stereotype for modern illustrators who want to show medieval princesses. This gown had fitted sleeves, a deep V-neck with a modesty piece filling in the V, a slightly high waistline with a wide belt, and a long, trained skirt. Another style seen in Northern European art is a loose-fitting gown with close-fitting sleeves, a round neckline, and fullness falling from gathers at the center front. Some sources call this gown a roc.

### Accessories

In the earlier centuries, medieval head coverings were relatively simple: veils that covered their hair for adult women and hoods or small caps like modern baby bonnets, called coifs, that tied under the chin for men. By the fifteenth century, upper-class men and women were wearing many fanciful styles. Men's hoods were wrapped turbanlike around the head, sometimes made with wide, padded brims. The prevalence of turbans may reflect contacts with the Orient. Hats with high crowns and with small brims resembled a loaf of sugar and were called sugar loaf hats. Adult women's hair was still covered, but coverings were often of decorative net fabrics, padded rolls, or tall, flat or pointed, structures. Lightweight, sheer veils were often attached.

## **Dress in the Italian Renaissance: 1400-1600**

In Italy circa 1400, scholars turned to the literature and philosophy of ancient Greece and Rome as a source of ideas about their world. Historians examining this period assigned the name "Renaissance" (French for "rebirth") to this time when a new focus on humanism contrasted with the medieval emphasis on spirituality.

Royalty wore the most lavish garments, but the well-to-do merchant classes could easily imitate court styles. Intermarriage among the rulers of European countries provided one means of spreading fashions from one country to another as royal brides and grooms dressed themselves and their retinues in the latest styles from their home country.

### Predominant Styles

Styles worn in Italy in the early fifteenth century showed some similarities to those of Northern Europe in the thirteenth through fifteenth centuries. At the same time, with the proximity of Italy to the Middle East, Asian influences are evident in fabrics with Eastern design motifs, in clothing showing some similarities to Turkish robes, and in headwear in turbanlike forms. Part of the differences in styles came from the Italian failure to adopt northern styles such as the extreme pointed-toed shoes and the V-necked, high-waisted women's gown. Silhouettes of women's gowns were wider than those in the north. Necklines were low. Bodices were attached to gathered skirts.



Italians styles remained somewhat different from those of the north until the later 1500s when Spain, France, and Austria came to dominate the Italian city-states. By the sixteenth century, international events helped to move Spanish styles to the center of the fashion stage. Christopher Columbus's voyage to



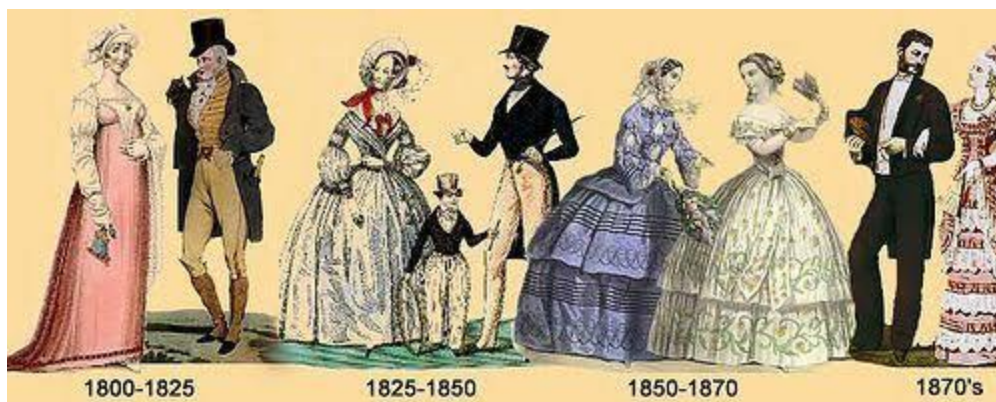
America in 1492 made Spain, which had financed the trip, rich. When Charles V became not only king of Spain but also ruler of the Low Countries and what has become Germany, Spanish influences spread throughout Europe. Dark, rich textiles were made into women's garments with fairly rigid, hourglass-shaped silhouettes. A stiff, hooplike structure held out skirts. Handsome black-on-white embroideries ornamented collars and undergarments. By the latter years of the century, the conservative, narrower, more rigid lines of Spanish origin also predominated for men.

## The French Revolution and the Empire Style

Costume is said to reflect the zeitgeist, or "spirit of the age," and fashions of the late eighteenth and early nineteenth centuries are frequently cited to illustrate this point. Political developments in France were to a considerable extent inspired by the examples of the ancient Greek and Roman republics. As previously noted, classical influences were already evident in architecture, and the fine and decorative arts. By the last decade of the eighteenth century, they permeated women's dress as well.

Because the marble statues of antiquity had been bleached white over time, it was believed that the Greeks and Romans had worn white garments. The high-waisted styles of Hellenic Greek Doric chitons served as the model for slender, white muslin dresses with high waistlines. Fashionable women wore classically inspired sandals. Men cut their hair in "Titus style" (named after a Roman emperor). Women dressed their hair *à la Greque*. Although specific details changed year-by-year, the high-waisted dresses were the basis of a fashionable silhouette that was to persist for more than two decades.

## Dress in the Nineteenth Century



Many cultural forces contributed to the stylistic changes of the nineteenth century. These included the industrial revolution, the French Revolution, changes in women's roles, changes in the political climate, the expansion of the United States, and artistic movements.

### Silhouette and Style Changes

The nineteenth century was marked by increasingly rapid style changes. Costume historians recognize this by dividing the century into a number of relatively short fashion periods that cover ten to twenty years. These periods were characterized by an incremental evolution of fashions year-by-year that eventually added up to a distinct new style.

The Empire period (1790-1820) is named after Napoleon Bonaparte, the first Emperor of France. For women, the high-waisted, relatively narrow silhouette first seen in the late 1700s continued to be the predominant line throughout this period. In fashion terminology, this high waistline placement is still known as an "empire waist."

By the final decade of the nineteenth century, the back fullness of the Bustle period had diminished to a few pleats. The silhouette was hourglass-shaped, with enormous leg-of-mutton sleeves balancing a full, cone-shaped skirt that was wide at the bottom. The ubiquitous high-standing collar remained, however.

### 1) High Status

Western clothing has become something of a status symbol in many societies. This also has roots in the colonial era, when looking like the colonizers was considered a sign of affluence and influence. The colonizers themselves encouraged this trend as well.

Even right now, dressing up in western clothing is a sign of good fortune, quality education and financial status in many societies. In many regions of the world, a western attire can increase a person's chances of success in the society.

### 2) Modern and in Fashion

There are many reasons why western clothing is considered more modern than other types of clothing. One of the reasons is that western civilization and culture are relatively new when compared to more traditional fashion and cultures. For example, Chinese and Indian civilizations date further back than the western civilization, and therefore so do their cultures and attire. Western clothing is

therefore adopted for casual and business wear and is seen as more trendy and modern. In a lot of communities, western attire is worn routinely, while more traditional clothes are kept for special occasions.

Western clothing is also very often considered secular and gender neutral. A lot of western clothing puts more focus on being practical like tee shirts and jeans, and this adds to its appeal. Some western clothing items (e.g. jackets) are an evolved form of military uniform, which gradually gained popularity and became common.

Online boutiques that cater to their clientele with western clothing are a glaring example of the ways western clothing is influencing people all across the globe. It should be kept in mind that western clothing is comparatively recent.

A hundred years back, women still did not wear pants and the clothing in fashion at that time is not seen in vogue today. This further adds to the idea that western clothing is relatively newer and more modern. Today's western attires are very different from the clothes that were in fashion in the last century.

### 3) Popularity

The globalization set in motion in the past few decades has also helped western clothing gain popularity. With the rising popularity of western music, literature and arts the world over, western clothing has found its own niches too. Media has also played an enormous role in making western clothing more mainstream, and has further extended the idea that it is somehow more modern.

Some women have seen their favorite celebrity wear a Luna maxi dress in lace and wanted to wear it. The more popular western music, movies and TV shows are in a society, the larger the western influence and more common the western clothing as well.

### 4) Practical

Another reason western clothing is so popular in youngsters all over the world is how practical it is. It is easier to perform everything ranging from household tasks to farm work in jeans than in a saree or in an anarkali dress or while wearing a scarf or a dupatta. A lot of people have taken up casual western clothing because of the comfort it offers and because it is very convenient to work and perform different tasks in. Exercise, running, cycling, or even household chores become easier in western casuals.

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#### 5) Saves time and money

A lot of emerging fashions incorporate western and eastern or modern and traditional styles of clothing, but the western influence is very clear. Western clothes are also easy to produce in bulk and therefore more affordable in several areas of the world. A pair of jeans and a couple of tee shirts means that your whole outfit for the entire week is sorted.

Western casual wear is available for buying whenever you want, while many traditional outfits have to be stitched on order. This just adds to the fact that western outfits can sometimes be considered easier to get and more practical, not to mention cheap.

Globalization and the rise of multinational corporations has also led to a corporate culture of western business suits. While in some societies, casual Fridays are used to wear traditional clothing while western suits are expected rest of the week, the influence of western clothing is right there.

This also becomes a status symbol as only rich people or white collar workers wear suits. This influence can be traced back to previous colonization as well, when men in power were colonial rulers wearing western clothing, and this led to western attire being considered a symbol of status and power.

Western clothing has evidently influenced clothing for people all around the world. Casual clothing in most countries, even those outside Europe, is heavily western. There are many different reasons for western clothing being as in vogue as it is today.



Regardless of that, the way western clothing has found its way into the everyday lives of people around the world cannot be ignored. Just like the English language, western clothing has spread the world over in popularity.

Fashion is a craze among teenagers and it is evolving over time and there have been major changes observed as far as changing fashion trends are concerned. The reason for fashion industry to boom is that the consumers have different cultures and the marketing trends are entirely based on the changes which influence the brand of consumers. This means that fashion should be changed constantly and ensure that the demands are being fulfilled for the consumers. The latest trends in fashion need to be adopted as the companies monitor the demands of the consumers and this is the most convenient way for targeting majority of customers. Fashion industry has changed and evolved over time which means that to follow with the craze and trend of the youth fashion industry should observe the trends and changes in the market that are followed by majority of customers. Fashion has been a craze among teenagers especially youth which follows all the latest trends in the industry.

### **1.**

Fashion is one of the most popular style or practices that are used by people and nowadays in the modern 21st century there will be hardly any person being unaware of the fashion sense. (Banister et al, 2014). There is observation of fashion sense at in observing the clothing makeup, accessories, footwear and also body or furniture which makes fashion sense to be one of the distinctive styles used in working and also to manage the designs at which makes it difficult for people especially designers who have the responsibility to create new dresses and the textile designers to have innovation and add technicality for the costume designing along with linking the term 'fashion' and regulating the special senses such as fancy dresses which should be added in various clothing studies. Fashion popularity is more common among teenagers especially young school boys and girls show competitive spirit when it comes towards dressing smartly especially to ensure that they have sporty and trendy smart-up-to-date looks which makes them to deliver their fashion sense. The fashionable society has been a major source that influences the style by putting up the society and people to follow the latest trends. Teenagers have been wild on fashion as they want to stay stylish even the passport picture also people need to add style.

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Students have been putting in extra efforts for the fashion and they buy expensive designer clothing which has the latest cut, design and sequence which is used by them to show variety of style. Fashion changes over time which was quite decent at one phase but now the trending styles such as dark approach and also using variety of colours and unique fancy stuff has been adding up extra efforts which make people to spend more money on fashion rather than on their food.

This essay shall evaluate the importance of fashion in the modern world and also to understand the way fashion industry has made people go crazy especially teenagers. The aim of this essay is to explore different fashion trends and the way it impacts the users especially the majority of audience which sees fashion as a source of inspiration in their lives.

## 2.Literature Review

Fashion tends to spread globally and plays an important role in processing the fashion sense and also to exhibit the latest trending dresses. Fashion industry shows the trends and the youth have been crazy on following the changing fashion trends which show that people spend much money on getting them styles. There are different tools used by fashion industry to make the youth crazy and these tactics are called promotions. Most of the promotion is done by television where people see an actor or actress wearing particular outfit which later becomes the trending fashion (Bhardwaj et al, 2010). The youth follows famous celebrities on the social sites and in order to become like them they change their style and enter into the modern fashion world. These advertisements have been a source for creating awareness among people regarding different brands and their preferences have also changed over time. The fashion industry in the modern age has more focus on the clothing brands and even there are many handmade items which have been the trending fashion industries. There has been increase in new technologies such as the introduction of factories has made fashion industry to emerge as a strong source in business which is successful (Masson et al, 2007). Girls are very fond of looking beautiful and gorgeous which make the fashion industry to be more suitable for reaching girls and nowadays the modern business environment shows that men also are aware of the changing fashion trends as they have major focus on the changing business and adopt policies which make them look superior over their seniors.

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The fashion industry has many changes especially in Europe and America which showed huge change in the clothing sector as the emergence of brands such as H&M, Splash, Chanel, Burberry etc. have made the girls and teenagers go wild and they have been engaged majorly in buying expensive brands which shall make them look prestigious in society. Fashion industry has made the youth more conscious about fashion and also they focus more on grooming them in 21st century which was not much in the past. Fashion has been evolving over time and the latest trends and changing styles at several occasions have helped to manage the business and also make it easy to target many customers (Loebbecke et al, 2014).

People especially teenagers' focus more on fashion because it shall make them look good and also they will be more desirable among people all around the world. Fashion spreads across the globe with ease and when it comes towards the clothes and choice of hair people have been quite conscious because they want to look stylish and beautiful. There are many stylish clothes being worn by people and also most of the time the use of fashionable hair styles and wearing stylish clothes have been making teenagers to look more amazing. This is the major reason teenagers have been following the latest trends which will make them similar to their icons (Arvidsson, et al, 2010).

Fashion industry has been evolving over time and there have been many changes presented which engage the fashion designers and beautiful models are selected which boosts the sales. People crave for the fashion and are regarded to be one of the most profit oriented sector which is the reason that many teenagers prefer to work for the fashion industry which will help them earn a career. Modelling in the fashion industry is a source for many young teenagers to show their talent and they are being paid millions of dollars for exhibiting and promoting products. Teenagers prefer to go to the countries more which have been associated to be the fashion centres in the world and get training to enter into the fashion industry. There are many celebrities in different acting sectors such as Hollywood or Bollywood etc. who have been engaged in international fashion industry which makes them famous in short span of time. Fashion is changing according to the demands and most of the time teenagers show change in their mood and ideas with the changing industry (Life-Cycle, 2012). There is usage of T.V for selection of fashion which is majorly creative and these advertisements have created and opened path for many businesses.

Teenagers go crazy all over the world when they see a new style or fashion to emerge and they craze to get associated with such a fashion or are able to buy

such goods which will help them to look smarter and beautiful. The most important strategy used by fashion industry is the selection of beautiful actors and they will help in free promotion of these products by charging amount only to the fashion industry. There are many youth regarding smoking as a trend of fashion while some consider it to be a shameful act (Masson et al, 2007). Fashion has different essence for everyone as for some people it can be a symbol of attraction while for some people it acts as a source of general knowledge. There are many teenagers who have been employed in the fashion industry which means that it has opened the doors for people to enter into the industry which has huge investment. Fashion industry sectors have expectations that the designers shall help people to know more about their needs and also to cater the taste of people which makes the fashion industry to be more conscious as it is booming in the modern world.

There is observation of the changing fashion styles such as hairstyle, clothes ornaments and even the food and drinks change which make people to crave more for style. The modern era is all about fashion and trends which make youth feel crazy as well as excited to follow the changing trends. The teenagers add spice and flavour to the changing business styles and trends which show that fashion shows significant changes and also most of the youth in the current society wants to look and feel charming for which the only option left for them is to stay stylish and follow the changing business environment. Fashion industry is being imitated by the youth especially young men and women bring into their styles and vogue fashions.

The movie sectors have been a major source for encouraging people to copy fashion especially the hairstyles of people using different dresses and ornaments along with mannerism (Banister et al, 2014). There has been strong support of changing fashion trends which means that low class people should be able to change the fashion industry and also to contribute more onwards the popularization of fashions.

The fashion industry has been imported to many Indian countries especially when it comes to fashion sector which include Berlin, London, Paris, Tokyo and New York to be the centre of fashion which has made the culture to be crazy among youth. The western culture has been dominated in the fashion industry and most of all young people are very much into following the fashion and changing trends. These trends are not easy to follow as the fashion sector follows the changing patterns and teenagers stick to internet and social websites which make them

follow the trending fashions and to make development to be easier and also to adopt valuable and great deal of money in the industry.

Fashion industry has been regulating and changing over time which means that the difference is more between the past and present situation at workplace.

Fashion industry is the voice of teenagers now and it is observed commonly that teenagers especially youth have been crazy over fashion which makes them to wear new bags, watches and also they are involved in many fashion activities (Banister et al, 2014). Teenagers are more fashionable than the adults now and also they have been regarded as trend setters which have made tend to develop their own way of style that makes them icon among several groups. Technology acts as a strong weapon for making fashion to emerge as a strong source among youth which has developed the society and added more benefits in the current sources and also technological trends have made continuation of clothing sectors has made many teenagers to follow these changes.

The most common example observed in the recent times is the changes in the small panels such as smart fabrics which are used to enhance wearer and add comfort over using changes in colour and texture of clothes. The fashion industry seems to be effective as 3D printing technology which influences the designers and also ensures that consumers have the potential for entering into the retail sectors (Life-Cycle, 2012). The youth prefers the latest digital print clothing which shows the innovation aspect presented by fashion industry that follows the latest changing trends and makes it to be more impressive for the youth.

Fashion industry has evolved more due to the social media platforms as there are many opportunities for the goods which are being sold online. The use of social sites such as Instagram and Facebook have resulted in making awareness among the youth as far as the fashion trends are concerned which makes a high demand of specific product by the youth. There are many online pages made by these fashion retailers which offer teenagers and other customers an open platform to order the latest fashion clothes, accessories or bags etc (Banister et al, 2014). The earlier trends in the fashion belonged to a particular class but now these trends have changed and also created major opportunity for developing the industry and creating consciousness among people which is a major factor for making people crazy and to spread the language of style among people.

Teenagers get major information from magazines and also they have left their time for making them look more stylish. They have regular visits on parlour and get their nails, manicure, and pedicure or get their hair coloured in regular basis. They try to imitate like models and even some of them get surgeries to look

stylish and fashionable just like their favourite actors. Teenagers spend hours and hours searching for their favourite clothing brand which they follow and also they read articles that are published and are related with the latest changing trend of fashion which makes them aware of the changing trends ( Ünay et al, 2012). The major zones are the shopping malls which serve as a joint spot for fashion to meet their desired customers. Parents have also been supporting their teenagers as they know that looking good will help their child to get better confidence.

Most of the teenagers have taken fashion industry as their profession and people are engaged to the industry by being designers and using beautiful models which help them to get more attention from the customers. There are fashion parades going on which help in exhibiting the latest dresses related with fashion and modelling industry. These trending fashion industry clothes have been a major source which has helped and developed the business by creating enthusiasm among people. The parades by fashion industries have been a collective source for developing this industry. There are many countries being associated to have a strong sense of fashion and designing which capture the mind of teenagers.

The dresses are designed in such a way that people especially teens find them attractive and these casual outfits help in making place among the youth especially the brands such as Pierre Cardin, Versace, Gucci and Dolce Gabbana etc. These formal outfits have been trending among the youth and the brands have been a rage and craving for the youth because these names are associated with being fashionable and stylish. The famous brand names are enough to get attention from majority of customers as this makes them to be more suitable and adopted towards the society.

Fashion is something which cannot be predicted as it changes on regular basis which means that the major influence is on designers to bring something in fashion and collectively work on the ideas of people. The major influencing sources of fashion are the glossy, colourful sources which have created awareness among majority and also have made it changing regarding the fashion industry. Media has played a major role in creating fashion boom as there are different kinds of resources which include books, various sources along with the T.V programmes which provide live telecast of major fashion shows that are conducted in different places and these fashion trends have been followed by people because they have major influence on the idea and fashion trends at business worlds and most of the time colleges have conducted ramp shows for creating urge among teenagers to value fashion.

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The fashion industry changes and for some people wearing clothes and looking stylish is a symbol of style while most of the time people consider attitude at workplace is fashion. The fashion and style sense in youth is a major source for attracting majority and also teenagers have been living more in westernized society which makes them to be more oriented on fashion and they are more inclined towards looking stylish and attracting the attention of many people (Bhardwaj et al, 2010). This shows that fashion has major influence among people and also to develop their skills strategically which influences the fashion industry in world.

Fashion and industry have played a major role in influencing and making the world change. The most important aspect is that teenagers have been developing the fashion industry which makes huge investment in fashion industry which has evolved and also designers have been engaged in creating fashion which is influenced by the taste and preference of many people. The fashion industry is booming and technology plays a major role in developing style and reflecting the social progress and prosperity among people.

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Fashion is popular style followed by youth and it varies in terms of hair, clothes etc. The industry in fashion sector is changing and is static which means that one needs to follow the latest changing trends. Youth is very much crazy about fashion and style which leaves an impression among them to be more focused and inclined towards achieving sustainability which makes fashion industry to have great sense among people and people have been given with better opportunities in fashion industry.

Youth has been very much engaged in various sectors and people all around the world have different ideas as far as fashion is concerned. Fashion has gained more importance over time and youth has been craving more regarding the fashion needs as everyone wants to look pretty and presentable as people in fashion industry especially youth is engaged more because it wants to look smart, attractive and stylish while fashion and styles have adopted latest trends in speech and style influencing the industry. Therefore, fashion industry is the key player to dominate the ideas among youth by facilitating people to follow their needs and style.

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## **Indo-Western clothing**

Indo-Western clothing is the fusion of Western and South Asian fashion.

### **History**

In the 1960s and 1970s, at the same time as Western fashion was adopting elements of Indian dress, Indian fashion also absorbed elements of Western dress. This practice of mutual appropriation continued throughout the 1980s and 1990s, as multiculturalism in fashion design took hold, with Western designers incorporating traditional Indian crafts, textiles and techniques at the same time as Indian designers allowed the West to influence their work. While middle-class Indian women in migrant communities originally tended to favour Western styles for all occasions in the 1960s and 1970s, they gradually began to wear stylish Indian dress for special occasions as a status symbol equivalent to chic Western fashion. One example of a traditionally Indian garment that has been heavily influenced by Western fashion is the kurta suit, a reversal of the established tradition of Western fashion being influenced by Asian design. Geczy noted that an Indian woman wearing traditional clothing might find herself said to be "imitating" Western fashion, and that the boundaries between East and West in fashion were becoming increasingly blurred.

### **21st century**

By the first decade of the 21st century, Western styles were well established as part of Indian fashion, with some professional Indian women favouring Western-style dresses over saris for office wear. Fashionable Indian women might take the traditional shalwar kameez and wear the kameez (tunic) with jeans, or the pants with a Western blouse.

Among the youth, there appears to be an enthusiastic approach to combining traditional clothes with a western touch. With increasing exposure of the Indian subcontinent to the Western world, the merging of women's clothing styles is inevitable. Many Indian and Pakistani women residing in the West still prefer to wear traditional salwar kameez and sarees; however, some women, particularly those of the younger generation, choose Indo-Western clothing.

The clothing of the quintessential Indo-Western ensemble is the trouser suit, which is a short kurta with straight pants and a dupatta. Newer designs often



feature sleeveless tops, short dupattas, and pants with slits. New fusion fashions are emerging rapidly, as designers compete to produce designs in tune with current trends.

Additional examples of the fusion that Indo-Western clothing represents include wearing jeans with a choli, salwar or kurta, adding a dupatta to a Western-style outfit, and wearing a lehnga (long skirt) with a tank top or halter top. For men Indian traditional Kurta with sports shoes and scarves.

### **Popular styles of women's Indo-Western clothing**

- Indo-Western Kurtis are available in various styles and silhouettes, such as A-line, Angrakha, Anarkali, C-cut, trail cut, shirt-style, tail cut, asymmetrical, and so on.
- Indo-Western evening gowns are one of the most popular choices for women of all ages at festivities and social gatherings.
- Palazzo pants are a Westernised form of the salwar and similar Indian trousers.
- Indo-Western tops include Indo-Western styles of kurtis and tunics, various colors, prints, patterns and styles. They may be paired with jeans, leggings, jeggings and various other women's bottom wear.

### **Popular styles of Men's Indo-western clothing**

- Indo western Jodhpuri Suit set is the modern version of traditional men's jodhpuri suits and it is an ideal outfit for festivities
  - Indo western Angrakha kurtas are not just available for women, you can find a various version of this clothing for men as well. Ideal for casual family gatherings and small functions.
  - Indo western kurtas with jackets can be paired with various lower body clothing to achieve a different look every time. One can find various colors, shapes, prints and patterns of this style of Indo western clothing.
  - Indo western Achkan looks quite similar to traditional sherwanis but, they are completely different. Good style of achkans could be paired with jeans and other men's bottom wears.
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## **Distinctive elements in Indo-Western Fashion**

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- Sleeve length - The traditional salwar has long or short sleeves. An Indo-Western design might forego sleeves altogether, or replace the sleeves with spaghetti straps, resembling the style of a tank top or halter. There are also poncho-styled tops and one-sleeve designs that follow contemporary Western trends.
- Shirt length - Indo-Western kurtas and salwars tend to be much shorter than those traditionally worn, so that they resemble Western-style blouses.
- Necklines - Some Indo-Western tops are available with plunging necklines, in contrast to the traditional styling of salwars and kurtas.
- Color - Traditional salwar and sari include bright and bold colors and patterns. New Indo-Western designs choose lighter and more subtle colors and patterns. The traditional patterns are less in use, and colors like soft pastel colors, and plain patterns with statement jewelry is more in use.

### **Popular brands of Indo western clothing**

There are various brands popular for manufacturing indo western clothing for men and women. The most recognized brands are Saffron Lane Co, Manyavar, Masaba Gupta, Rahul Mishra, Manish Malhotra, Nicobar and Anju Modi. For a budget friendly option one can shop from Global desi, Missprint, Jaypore, Bunaai, S&F and Utsav Fashion.

Well known wearers of Indo-Western fashion

A few who are well-known enthusiasts of the hybrid fashion are Indian actress Shilpa Shetty English actress Dame Judy Dench, Bollywood actresses Sonam Kapoor.

### **Globalization and the Fashion Industry**

In a certain sense, the Western economy has been "global" since the sixteenth century. After all, the African slave trade, colonialism, and the intercontinental

trade in sugar and coffee made capitalism possible. But since the early 1980s, transnational corporations, cyber technology, and electronic mass media have spawned a web of tightly linked networks that cover the globe. Taken together, these forces have profoundly restructured the world economy, global culture, and individual daily lives. Nowhere are these changes more dramatic than in the ways dress and fashion are produced, marketed, sold, bought, worn, and thrown away.

For consumers in dominant Western countries, globalization means an abundance of fashions sold by giant retailers who can update inventory, make transnational trade deals, and coordinate worldwide distribution of goods at the click of a computer. It means that what people are consuming is less the clothing itself than the corporate brand or logo such as Nike, Victoria's Secret, or Abercrombie & Fitch. Consumers are purchasing the fantasy images of sexual power, athleticism, cool attitude, or carefree joy these brands disseminate in lavish, ubiquitous, hyper-visible marketing on high-tech electronic media. But much less visible is the effect of globalization on the production of fashion.

As fashion images in magazines, music videos, films, the Internet and television speed their way around the world, they create a "global style" (Kaiser 1999) across borders and cultures. Blue jeans, T-shirts, athletic shoes and baseball caps adorn bodies everywhere from Manhattan to villages in Africa. Asian, African and Western fashion systems borrow style and textile elements from each other. Large shopping malls in wealthy countries house all these styles under one roof. Like high-tech global bazaars, they cater to consumers of every age, gender, ethnicity, profession, and subculture.

According to Susan Kaiser, "This tendency toward both increased variety within geographic locations and a homogenizing effect across locations represents a global paradox" (Kaiser 1999, p. 110). On the one hand, shopping malls in every city have the same stores, and sell the same fashion items. Yet if we take the example of jeans, we find a seemingly infinite and often baffling array of cuts and fits: from stretched tight to billowing baggy, from at-the-waist to almost-below-the-hip; from bell-bottom to tapered at the ankle; from long enough to wear with stiletto heels to cropped below the calf. While a somewhat baggy, "relaxed" cut can signify dignified middle-aged femininity, a baggy cut taken to excess can signify hyper-masculine ghetto street smarts. Each variation takes its turn as an

ephemeral and arbitrary signifier of shifting identities based on age, gender, ethnicity, or subculture.

While marketing campaigns encourage us to associate fashion consumption with pleasure, power, personal creativity, and individual fulfillment, business economists and corporate finance officers have a different view. Contrary to fashion magazines, business organs like The Wall Street Journal anxiously watch over consumer behavior as minutely measured by the Consumer Confidence Index managed at the University of Michigan (Weiss 2003). In this view, consumption is neither personal nor individual, but necessary for upholding a vast, intricate global capitalist economy. Dependent on massive fashion consumption in the wealthier countries, this economy depends equally on massive amounts of cheap labor in poorer countries.

### The Global Assembly Line

No longer manufactured by the company whose label it bears, clothing from large retailers is manufactured through a network of contractors and subcontractors. Pioneered by Nike, the largest retailer of athletic shoes and fashions, the outsourcing or subcontracting system was quickly taken up by giant retail chains like Express and The Gap, and big-box stores such as Wal-Mart. These companies do not manufacture their own goods, but rather source and marketing goods produced on contract in low-wage environments. Because they make large profits, they can force manufacturers to contract with them at lower and lower prices. To reduce their costs, manufacturers subcontract much of the sewing, and even the cutting, to sweatshops in countries such as Mexico, China, Thailand, Romania, and Vietnam, where poverty is high and wages can be as low as 23 cents per hour. Manufacturers can also subcontract to sweatshops in the vast underground economies of immigrant communities in cities like Los Angeles, New York, or London. There is a huge contrast, but a tight relation, between production in sweatshops, where young women workers are often subjected to physical and sexual abuse, and consumption in retail chains filled with glamorous images. Jobs come without even the most basic worker safeguards and benefits.

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Since retailers can lower their prices to consumers by lowering their labor costs, consumers have unwittingly participated in intensifying a system of competition among manufacturers that drives wages and working conditions downward. According to the World Bank, one of the most powerful institutions of globalization, "the competitive intensity of the U.S. retailing industry has increased significantly" (Biggs et al., p. 1). As a consequence, it says, "new emerging retail strategies" include "the drive to offer more value-oriented, low-priced goods to their customers, utilizing a global sourcing network that increasingly favors low wage, quota free countries," and the "liberalization of labor regulations" (Biggs, p. 2). This "liberalization" means relaxing worker protections for health and safety, lowering and also enforcing less stringently the minimum wage, and prohibiting workers from organizing for better wages and working conditions.

### Immigrant Labour

By contrast to the World Bank's optimism about globalization, in 1998, the California Labor Commissioner said: "Global competition results in a feeding frenzy in which local producers compete against one another and against foreign factories in a brutal race to the bottom" (Rabine, p. 118). Referring to one among countless examples of production on the global assembly line, he was speaking on the occasion of the closure of a garment factory in Los Angeles that owed its workers \$200,000 in unpaid wages. To meet a contract for T-shirts from the Disney Corporation, it had to reduce its profit margin and keep accelerating its production schedule in a downward spiral to closure.

One effect of globalization is increased immigration from third-world countries to all the countries of the world. Immigrants to the United States provide a labor pool for local versions of third-world sweatshops. In 1997, Southern California came to lead the nation in garment production. By 1999, hourly wages for garment workers in Los Angeles had dropped below minimum wage of \$5.75 to as little as \$3.00. Often workers were not paid at all. The California Labor Commissioner estimated in 1999, right before a new anti-sweat-shop law was

passed, that the industry accumulated \$72,620,000 in unpaid wages to mostly immigrant garment workers.

### Responses to the Global Assembly Line

Until 1997, CEOs of the giant retailers, such as Philip Knight of Nike, claimed that they had no responsibility for the working conditions in the sweatshops because the owners were independent contractors. But by this time consumer groups, religious groups, and student groups, including the National Labor Committee in New York, Global Exchange in San Francisco, the Los Angeles Jewish Commission on Sweatshops, the national organizations of United Students Against Sweatshops and Sweatshop Watch, as well as garment workers' unions like Unite, began campaigning for reforms. By bringing publicity to the practices of the giant retailers, these groups persuaded corporations to pledge themselves to accept fair labor standards and to have independent monitors in the factories that supply their fashions. These groups have also promoted legislation in California and New York that aims to hold the retailers responsible for the wages and working conditions of the workers who produce the products they sell.

### Informal Global Networks

While the global assembly line and mass consumption form the dominant circuits of globalized fashion, other, less visible circuits span the globe. These shadow networks concern fashion production and consumption in third-world countries. The global economy of high-tech, large-scale networks also works by exclusion. In third-world countries, globalization has resulted in the destabilizing and dismantling of official economies, massive unemployment, and the rise of informal or underground economies. As part of the restructuring and deregulation of global capital, the World Bank and International Monetary Fund have imposed on debtor nations in the third world Structural Adjustment Programs. These programs dismantled state economic controls on basic necessities and social programs for health, education, housing, and sanitation, in favor of free-market strategies, austerity programs, and privatization of basic utilities like electricity and water. These measures have resulted in a

disintegration of formal institutions of the government and economy. Out of desperation, people have devised means of surviving in informal economic networks. In Africa and Latin America, this has had two effects on fashion.

One is that the numbers of artisanal producers, especially tailors, dyers, weavers, and jewelry makers, have increased dramatically. In an alternative global network, suitcase vendors sell to tourists, or they travel to diasporic communities in Europe and the United States, where they sell their fashions in people's homes, at ethnic festivals, or on the street. They also sell in the boutiques and on the Web sites of nonprofit organizations dedicated to helping third-world artisans.

A second effect concerns global networks of used clothing dealers and consumers. Large wholesalers buy masses of used clothing from charity thrift shops such as Goodwill in the United States, Canada, and Europe. In giant warehouses, dealers sort the clothes, bail them, and send them by container to smaller wholesalers in countries of Asia, Africa, and Latin America. Small retailers then sell the clothes for affordable prices at open-air stalls in cities and tiny rural towns. Jeans, T-shirts, and athletic shoes thus become the most visible symbol of globalization in virtually every corner of the world.

#### A note on Indo-Western fusion fashion

As is the case with a number of things, Westernization has had its impact on Indian clothing as well. A significant part of the Indian population has turned to Western garments such as jeans, trousers, skirts, T-shirts, suits and shirts, and prefer them over traditional clothing such as sarees and dhotis. There is, however, a certain section of the population that prefers to stick to traditional Indian clothing. Interestingly in the last decade, a beautiful amalgamation of Indian and Western clothing has become popular, which has come to be known as 'Indo-Western' garments or 'Indo-Western fusion' garments.

Indo-Western fusion garments are being largely preferred by Indian consumers males, females and children alike and have now become 'the in thing'. These garments are gaining acceptance in the Indian mindset, and are becoming the choice of apparel at formal and informal events, as well as for work wear. There are several designers who have taken to the designing of Indo-Western fusion

garments. Consequently, there are several such pieces of apparel available in the market.

Indo-Western fusion garments are usually a combination of Western-style patterns and Indian designs. Usually, in Indo-Western style salwar kameez, decorative stoles are used as an accessory for added effect. Another way of fusion commonly found in today's times is the use of ethnic embroidery styles from different parts of India - such as Phulkari from Punjab and mirror work from Rajasthan - on dresses with Westernised patterns. Sometimes, more elaborate embroidery styles such as Meenakari, Kundan, Resham and Zardozi work are also used. Denim jackets and pants with Indian-style embroidery and other embellishments on them are all the rage in India today. A shorter version of the kurta, called 'kurti', paired with denim pants or trousers is also quite popular, both among males and females. Another piece of Indo-Western fashion wear that is highly preferred in India is a kurti paired with a straight-cut pant-style salwar and a dupatta. With the passage of time, newer fusion styles are being developed such as short dupattas, pants with slits and spaghetti-style tops in case of salwar kameez. Patiala-style salwars worn with short shirts is yet another example of Indo-Western fusion wear largely preferred by youngsters in India.

This trend of Indo-Western fusion wear has also gradually spread to bridal wear. Sarees are being draped in the Grecian style, and saree blouses are becoming more and more Westernised in pattern. Lehengas worn with halter tops is another example of Indo-Western fusion fashion that is being accepted as wedding wear.

This amalgamation of elements from the Indian and Western cultures is found in accessories as well, especially in case of jewellery. Usually, a light Western touch is added to Indian traditional jewellery, so as to make it suitable for wearing with fusion wear. Apart from this, large, dangling earrings, beads, and fancy bracelets are also in vogue with fusion garments.

Coming to the reasons as to why Indo-Western fusion fashion has become so popular in India, several can be cited. Indo-Western garments have an elegant



and trendy appearance, without losing the touch of Indian culture, making them suitable for wearing at all kinds of occasions. They are the perfect blend of elements from both Indian and Western cultures, balancing both, i.e. neither too Americanised nor too ethnically Indian. It is, thus, suitable for wear by almost all age groups, and is all the rage among the youngsters in India today. Indo-Western fusion garments are available in different styles, from daring ones to modest ones. They suit the Indian body type rather well. Fusion wear is more comfortable to wear, as against the cumbersome traditional Indian dresses, which is why it is being largely preferred by the working class.

Does culture of any region affect its fashion trends

Nothing is constant except for change!' Fashion is nothing but a constantly changing trend. This term is associated with clothes and accessories majority of the times. People relate fashion to what they wear. Though fashion is a wider concept, it has narrowed down to fabric, apparel, and accessories in modern times.

Oleg Cassini, a reputed French-born, American fashion designer quotes,

"Fashion anticipates, and elegance is a state of mind... a mirror of the time in which we live, a translation of the future, and should never be static."

Great philosophers have come up with different definitions for fashion. But all of them hold one concept in common - looking and feeling good! If you are fashionable, you are confident of your looks. You are sure that you are conveying the right impression before the other person. Being fashionable will certainly help you in taking the first step towards your goal.

Fashion has a long history of trials and errors. What was considered fashionable a few decades back might be synonymous to killing fashion in modern times! Similarly, what is considered fashionable in modern times may be like a fashion suicide for people living a few decades back! The era, beliefs held by the people living in it, and the culture in that era and in that region plays a considerable role in influencing its fashion trends.

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Designers and manufacturers produce clothing and accessories in accordance with the culture of a particular region. It becomes the fashion of the region, then. People adopt a trend in clothing only if it is in accordance with the culture of that area. You may hardly find Muslim women clad in mini skirts in Qatar or American women in burqas.

Ancient Egyptian fashion was largely influenced by its culture in ancient times. They wore clothes that not only looked glamorous but was also comfortable to them in the hot climate. White was the most preferred color due to this reason. Workers and children were mostly naked. Maximum clothes and jewelry were worn by the rich.

Jattin Kochhar, a noted fashion designer from India, remarks, "Fashion designers all over the world promote the color of fruits and vegetables of the season in their collection. If you wear these colors, you will never be out of fashion. There is logic to it as people can connect better with those colors." There is no doubt that surroundings influence the fashion of that particular region, immensely!

Emu bird is the native of Australia and can be found in many areas of Australia. Australian fashion includes headwear made out of emu feathers. Australian Light Horsemen used to carry this headwear. Australian millinery is also inspired by its flora and fauna. Associating its scenic and natural beauty with everything (including fashion) has remained a part of the culture of this country.

Western outfits may have taken over the world fashion market by storm, but countries and states still make it a point to stay connected with their traditional dress. They constantly introduce new fashion trends in the way their cultural outfit is made or worn. In fact, Bhutanese fashion designers do not even introduce any design that clashes with the age old culture followed in their country. Bhutanese are required to wear their traditional outfits in public places.

Fashion is constantly changing. Many times, ugliest of trends get popular in a certain region. Shoulder pads for women got popular in 1940s. It vanished from the society only to be back in 1980s. Fashion icons like Princess Diana too could not resist trying out this accessory. This is because 1980s was the era of the big;

big shoulders, big hairs, big jewelry, etc. became a necessity, though they actually looked improper on women.

Of course, culture in a specific region changes with time. Fashion trends also get influenced with the changing culture in that particular area. Women in India used to compulsorily wear a Sari after marriage. This is because they stayed at home while their husbands earned for the family. As women have started contributing to the family income, they no longer restrict themselves to wearing a Sari.

People generally pick up fashion trends from media. They try to imitate their favorite actors, actresses, or models in terms of dressing and style. Otherwise, they may notice what their friends are wearing and try to adopt the style in their lives, as well. This is how a certain trend gets popular in a region. They cannot wear anything completely outcast, even if it looks good. Anything that the prevailing culture accepts and is enough to make an impact becomes the fashion in that region.

Thus, culture has a huge role to play in deciding the fashion of a particular region. Fashion trends in a society are just a mirror to its culture. As the culture changes, fashion changes! It can also be said that fashion can impact culture of a region to a certain extent. But majority of the times, it is the other way round!

#### Fashion and its trends

Fashion is the style and custom that is adopted at a given period of time and it keeps on changing from time to time. As the world progresses toward the innovation of more powerful machines which are easy to manipulate, on the other hand fashion is not left behind. Different types of clothes made from different materials and designs have made people to change their mode of dressing of which smartness may vary from one person to the other. To wear a pair of jeans while attending an official duty was seen as indecent, but nowadays one can wear as there are some of jeans that look like official wears and match best with shirts.

Fashion can not only be on the clothes design, but also the under garments, caps and all that entails dressing in general. Nowadays there are different clothes that suit different occasions. There are certain clothes that are best for music; there are those for afro music, and they like wearing big clothes and the hair style will

also reveal the type of music. The rock stars will dress in ladish like clothes which are tight and shiny. In the past there clothes were for general purposes there were no specific clothes for specific functions except for the wedding gown which one could know it was meant for a bride.

There are clothes meant for summer others for winter, spring and autumn and this is as a result of fashion. Women are the one who are greatly affected by the fashion trend and they always want to be the first to have a certain fashion that is new in the market. Hair is also included as part of the fashion as there are many different hair styles.

The advantage of fashion is it has brought civilization and discovery of other textile that are durable, long lasting. Most of the people observe fashion as the western habit which occurred mainly during their economic or social change but in real sense nowadays fashion is experienced in every corner of the world with every community coming up with their own mode of fashion that identifies them. On the other hand fashion has played a big role in creating employment opportunities and it is among the well paying jobs.

What a person wears can easily tell what kind of a person he is, the behavior and generally you can be accorded respect as per the mode of your dressing.

Fashion also varies according to age, social class, generation occupation and the geographical location. The young may look well when dressed in the old people clothes but when an old person decides to dress like a youth bet he will attract the attention of all the people because he will be looking ridiculous. Fashion has also been used to denote a certain social class as one can easily tell the class one belongs to through the mode of dressing and the make ups used and the material. It can also tell someone's occupation and the geographical region one is coming from.

When choosing the type of cloth to wear be careful so as not to offend the people around you as some may cause people to perceive you in a wrong way. Do not dress because you saw someone else dressing you should know why he or she dressed it

and for which purpose because you may end up wearing a swimming costume in a sporting activity.

What is the difference between Indian ethnic wear and Western wear?

Humans have three necessities: Clothes, food, and shelter. Out of which, clothes are very necessary to keep up us warm, cover our body and also to make us look better. But nowadays, fashion has gone through many drastic changes and one has a lot of choices to choose from. The two divisions that exist in India in terms of fashion are Ethnic clothing and Western clothing. If we look at the majority of the population then maximum women in India prefer Ethnic clothing, while the women in Metropolitan cities prefer Western clothing.

### Importance Of Western Clothes

In India, women have started adopting Western clothing on a huge scale. They wear jeans, trousers, shirts, t-shirts, dresses and much more. Different people go for different outfits with multiple colors as per their preference. There is no doubt that western clothes make you look elegant. A lot of corporate brands have also started to set a particular dress code that needs to be followed by both men and women. One can buy western clothes both online and offline.

### Importance Of Ethnic Clothes

As much as Western clothes are classy, Ethnic clothes have their grace. The traditional outfits can be worn for day to day activities and also for special occasions. The Ethnic clothing for women comprises of salwar, kameez, sarees, lehenga, churidar, etc. In North India, women prefer salwar kameez, whereas, in South India, women usually wear Sarees. You can also find different fabrics for sarees such as cotton, pattu silk, chiffon, georgette and more to choose from. Lehenga and Shararas are mostly a perfect fit for weddings or other important events.

### Ethnic Clothes V/S Western Clothes

Both western clothing and ethnic wear are special in their way. While the majority of women prefer western clothing as they find them comfortable, some women find comfort in wearing Ethnic clothes. It will be unfair to say that one or the other is better. But in most of the cases, the clothing depends on the occasion.

But one thing that western clothes cannot justify is the culture and tradition of our country.

### Decreasing Popularity Of Ethnic Clothes

Since people are adopting Western clothing more and more, there has been a decrease in Ethnic clothing. People belonging to Gen Z and Millennials age group are more inclined towards Western clothing. One can also observe how factors like peer pressure, the need to appear up to date with the society and to get along with the people of the same group too affects the choice of clothing. According to a website, the ratio of ethnic wear to western wear has decreased recently from 70%:30% to 50%:50% and may decline further to 30%:70%.

### Transformation In Ethnic Clothes

These days, the Ethnic clothing is produced with a tinge of Western clothing in them. A shirt like kurtas has become massively popular among young girls that can be work with either jeans or salwar. Not only this, a famous brand like Satya Paul has also introduced trouser-sarees which are easy to drape and comfortable to carry. Because of this experiment, a lot of women have again started to adapt to Ethnic clothes. The look does matter but what matters is the ease at the end of the day and this fusion of Ethnic and Western clothing gives them both.

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