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DECLARATION

I, Prof. Sylvia K. John, Principal, Aquinas College, Edacochin, hereby declare that I am the printer and publisher of the journal entitled **Aquinas Journal of Multidisciplinary Research** to be printed and published at Edacochin and particulars in respect to the said journal given hereunder are true to the best of my knowledge and belief.

EDITORIAL

We are extremely happy to present the second issue of the Aquinas Journal of Multidisciplinary Research. On this occasion, we extend our sincere thanks to each and everyone who has made our first issue a grand success. We hope this second issue will be much more acceptable to our well-wishers who search for new sources of information.

In recent decades, the growth of knowledge has prompted researchers and academicians to join in addressing complex problems that must be attacked simultaneously with deep knowledge from different perspectives. We strongly believe that in this modern world of unrest and uncertainties the vision of our patron St. Thomas Aquinas, a scholar and theologian with unparalleled insight, is of great importance. He views that knowledge is what helps man to actualize the potentialities of the human mind. It is with this in mind that we have ventured into the ever evolving area of research and its publication.

The present issue of Aquinas Journal of Multidisciplinary Research is a glance across the research landscape of different ideas and approaches from various disciplines. It provides a platform for the researchers and academicians to share their knowledge. We wish all to stimulate your discussions and innovations through this journal. It aims to be a space for discussion and critique through the presentation of theoretical and empirical evidences.

The editorial board expresses the sincere gratitude to all the contributors who have generously shared their expertise with us. We thank all our well-wishers for their whole hearted support and co-operation in making the publication of this issue a reality. We would also take this opportunity to thank the editorial board for their commitment and passion in bringing out this eventful issue.

Editors:

Prof. Sylvia K. John, Principal

Joseph John, Associate Professor and Head

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Sports

Investigation of Split-Ring-Resonator as a Sensor for Diagnosing Electron Density for Plasma Applications

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ABSTRACT

Split Ring Resonator (SRR) embedded for measuring electron density in low-temperature plasmas is presented in this paper. The device comprises of a resonant structure fabricated on a dielectric substrate that consists of two concentric rings having splits at diametrically opposite ends. The presence of splits allows the geometry to resonate at a particular frequency which is a function of the electric pat length between the rings, the composite dielectric constant of the substrate and the medium in which SRR is immersed. The resonance characteristics are investigated for different geometries using commercial electromagnetic simulation tools, Ansoft-HFSS and CST-Microwave Studio, and validated experimentally. Using this method qualitative information of spatial sensitivity and the Quality factor of the resonators are studied. The device is applied to magnetized plasma chamber for measuring electron density and compared against standard Microwave Hairpin probe.

Keywords: Split Ring Resonator, Hairpin Resonator, Low-Temperature Plasma.

INTRODUCTION

Modern life-style is predominantly dependent on plasma technologies ranging from communication, energy security and bio-medical applications. The plasma technologies are inevitably used for a large variety of applications from the manufacturing of Pentium chips, anti-reflection coatings on solar photo-voltaic cells, surface modification of artificial medical implants, etc. These technologies require precise controlling of plasma parameters involved during the processing of substrates. Plasma diagnostics plays a vital role for characterizing the plasma tools. Precise measurement of plasma parameters and sensors for monitoring plasma properties can ensure process reproducibility thereby reducing the manufacturing cost [1].

The present study focuses on investigating the property of a split-ring-resonator for diagnosing the electron density of a given Plasma environment. The device is based on microwave resonance of a well-defined geometry. The main advantage of the device is that it is a planar device that can be embedded on the wall of the plasma source and has adequate spatial resolution.

1. THE SPLIT RING RESONATOR PROBE

A simple circular split ring resonator is used for the study [2]. The geometry of the structure used is depicted in fig. 1. The design of the resonator based on the equivalent circuit of the split ring resonator is explained in the following paragraphs. The resonance frequency of the SRR depends on the geometry and the dimensions of the resonator i.e. the dielectric properties of the substrate, the width of the rings, gap between the rings, the radius of the rings, the position of the slot, etc. A MATLAB based GUI calculator [3] is used in this study to calculate the dimensions of the SRR. The parameters of the Split Ring Resonator are detailed below.
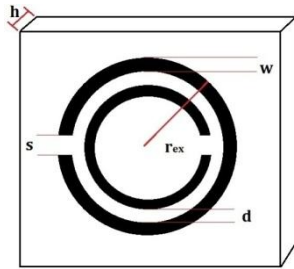
Fig. 1. The SRR Structure

h = height of the substrate, r_{ex} = external radius, w = width of the rings (same for both rings), d = gap between the rings, s = width of the slot (same for both rings).

Desired frequency = 3GHz. Substrate used = FR4 (Relative Permittivity 4.4). External radius = 4.2mm. Width of rings = 0.6mm. Gap between the rings = 0.6mm. Predicted frequency = 2.9697GHz (Calculator).

The Split Ring Resonator is fabricated on a locally available substrate called the Glass Epoxy or FR-4 with relative permittivity of 4.4 and thickness of 1.6mm. The SRR is excited using a 50 Ohm rigid coaxial cable terminated in as a magnetic loop of radius 3mm. For compactness the loop is fabricated as a planar structure on the substrate itself. For best matching the slot of the planar loop is placed 90° with respect to the slot of the inner ring of the SRR. The simulated S_{11} of the proposed Resonator-Sensor using the FEM based Ansoft HFSS is given in the fig. 2 below.
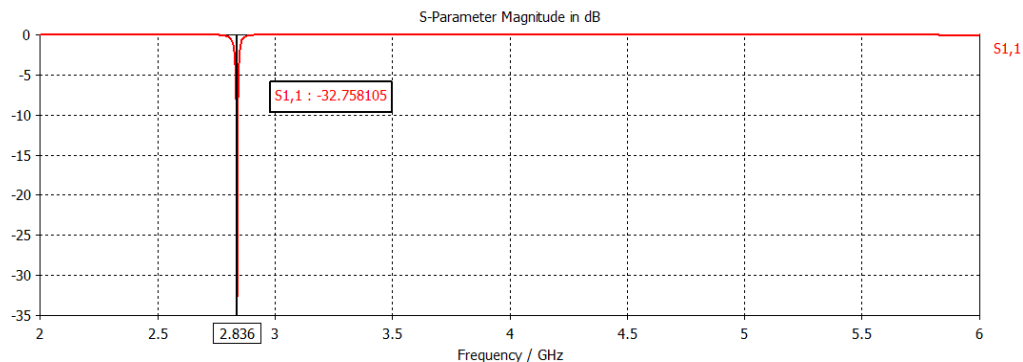
Fig. 2. The simulated S_{11} of the resonator

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The experimental setup used for the study is illustrated in fig. 3; it is a very low cost yet efficient and accurate setup.
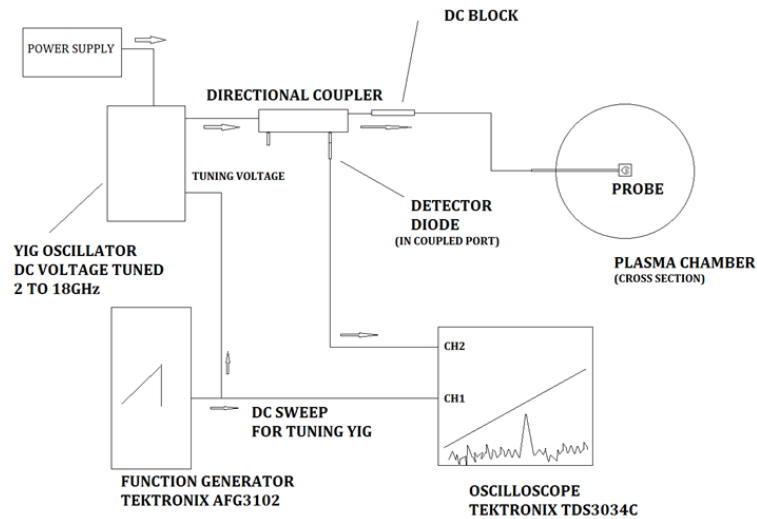
Fig. 3. The Experimental Setup

A voltage tuned YIG oscillator, operating 2GHz to 18GHz is used as the source. The oscillator is controlled using an external DC voltage. The output of the Microwave generator is fed to the (SRR) probe using a coaxial cable via a 10dB Directional coupler. The behavior of the SRR is analyzed by observing the reflected signal from the coupled port of the directional coupler, which is detected using a crystal diode detector and fed to the oscilloscope and monitored with respect to the DC input sweep to the Microwave generator. A screen shot of the oscilloscope is depicted in fig. 4.
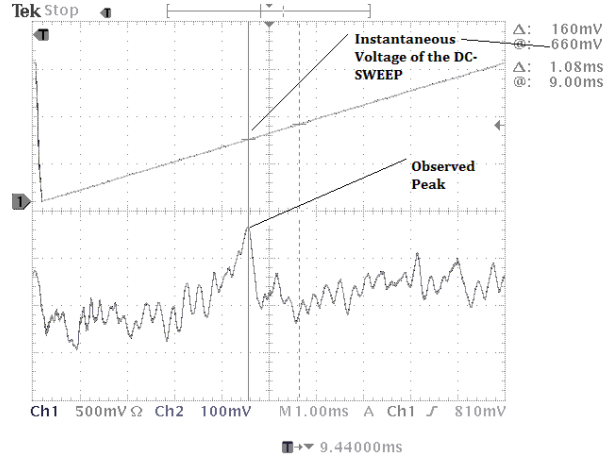
Fig. 4. Screen shot showing the data extraction method used in the experimental setup

The voltage peak observed in the directional couplers output signal shows that the output microwave power is properly coupled to the SRR since the SRR is at resonance (the directional coupler is connected in reverse direction with respect to the direction of power flow from the source). The value of the peak is zero or near to zero, this means that at resonance almost zero power is reflected back from the loop antenna to the source, and away from resonance frequency considerable amount of power is reflected back. The resonance frequency of the SRR probe is calculated using the following relation.

$$F_{(GHz)} = (V_{sw\ (volts)} \times 1.6) + 2_{(GHz)}\ GHz$$
(1)

V_{sw} = the instantaneous voltage of the DC sweep.

The Photographs of the real probe are illustrated in fig. 5 and 6.

Fig. 5. Back view of the probe showing the loop feed.

Fig. 6. Front view of the probe showing the SRR.

The details of the Plasma chamber are illustrated in the fig. 7. This system is named APEL-Device (Applied Plasma Experiment on Linear Device) and is owned by the MBPSI laboratory of the Institute of Plasma Research. Note that the Vacuum seals, cooling jacket, power supply unit and supporting structures are not shown, in order to simplify the diagram. In the cross section of the cylindrical chamber, the high-density region refers to the inside boundary of the chamber cross section and the low-density region refers to the centre of the chamber cross section.
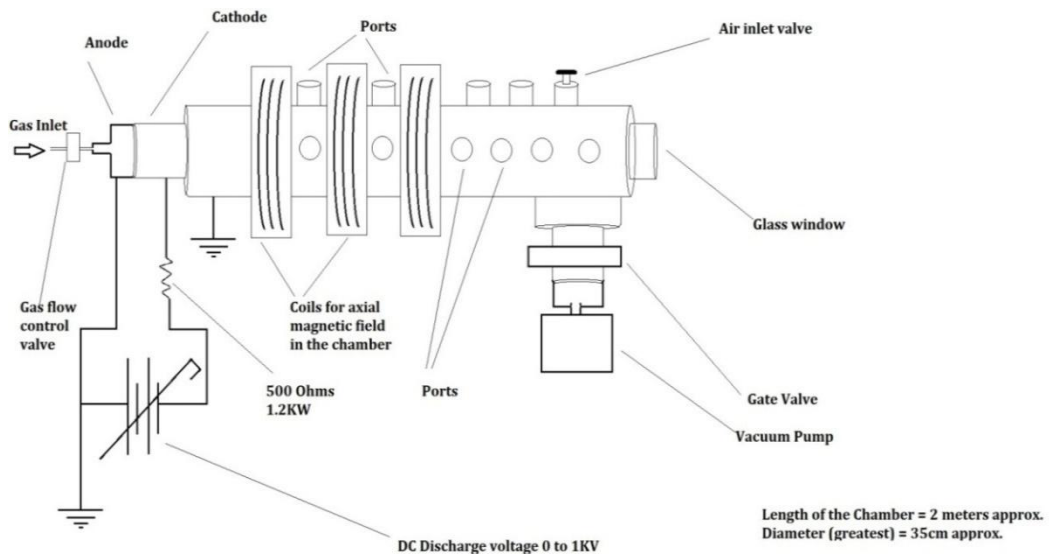
Fig. 7. The Plasma chamber

2. INVESTIGATION OF THE SPLIT RING RESONATOR PROBE IN PLASMA

The performance of the fabricated probe is examined in the above mentioned Plasma chamber. The distribution of the plasma in the plasma chamber is like a cylinder and as the magnetic field is applied the plasma starts to get confined with maximum intensity at the outer edge and minimum at the center. The peak intensity region is not constant with the magnetic field and it is displaced with the magnetic field strength. The measurement in this region creates an uncertainty in the readings taken. Hence for analysis, the probe performance only in low density region is observed as the low density region is more or less constant in position and only the plasma intensity varies. The gas pressure inside the chamber was kept constant and then readings were taken for different magnetic fields by varying the solenoid (coil) current, and noting down the DC discharge power. The experiment is repeated for two types of plasmas: Argon and Oxygen, and the results are depicted in fig. 8 and 9.
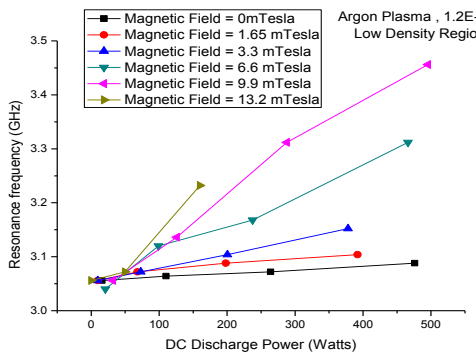
Fig. 8. Variation of Resonance Frequency with DC-discharge power (Argon plasma, Low density region).
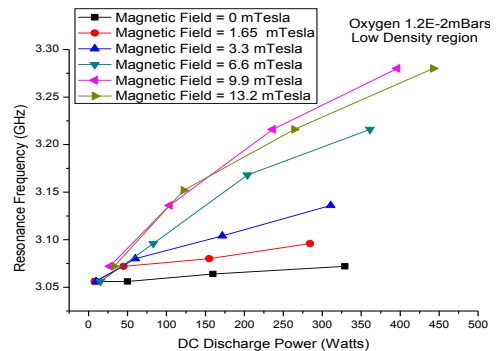
Fig. 9. Variation of Resonance Frequency with DC-discharge power   (Oxygen plasma, Low density region).

The variation of the resonance frequency at fixed pressure and fixed DC discharge power for varying solenoid current was extracted from the data in fig. 8 and 9, in order to study the effect of the magnetic field on the resonance frequency of the SRR probe.

As it is apparent that the new SRR probe shows a shift in the resonance frequency with the change in permittivity of the plasma, now it is necessary to develop a mathematical model to explain the phenomenon and to predict the shift in resonance theoretically so that one can mathematically estimate the accurate electron density once the resonance frequency shift-data is obtained.

The method adopted is to compare the performance of the SRR probe with the well-known Hairpin probe [4] characteristics and to modify the hairpin probe relations in favour of the SRR probe. The Electron Plasma frequency and the square root of the electron density are directly proportional [4]. The relation of the resonance frequency of the SRR probe to the electron density (estimated using the knowledge of the Electron Plasma frequency) is depicted in the fig. 10 and 11.
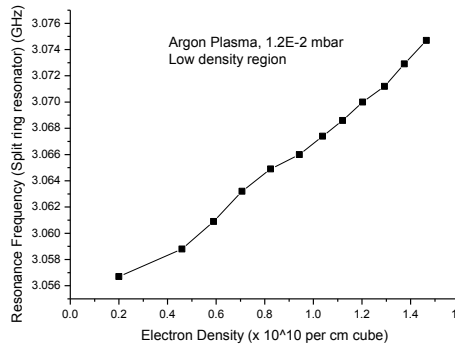
Fig. 10. Resonance Frequency of SRR as a function of Electron density (Argon Plasma)
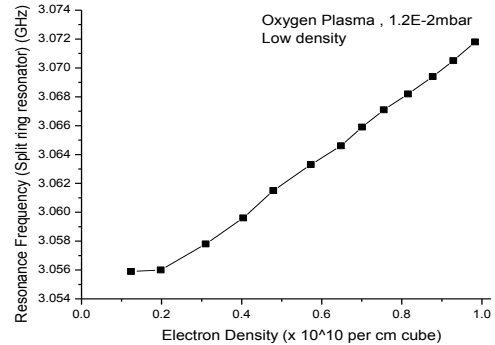
Fig. 11. Resonance Frequency of SRR as a function of Electron density (oxygen Plasma).

RESULTS AND DISCUSSIONS

A simple yet effective design of Microwave based plasma sensor is developed. The new design is a consistent and promising technology for plasma near surface diagnostics and precise plasma measurements in future. The proposed design overcomes some of the short comings of the existing technology; the new technique is not fully defined but an attempt to define a baseline or a technique which can be refined and optimized by future studies and research.

ACKNOWLLDGEMENTS

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Unusual Magnetic Behavior of Chromium doped Multiferroic Yttrium Manganite

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ABSTRACT

$Y_{1-x}Cr_xMnO_3$ samples with varying compositions were synthesized using soft chemistry procedures. Dielectric measurements were conducted to study the electrical ordering. Room temperature and low temperature magnetic studies were done using SQUID VSM. Low temperature magnetic studies revealed unusual change in coercivity and blocking temperature. Doping percentage of Cr clearly affects the ordering temperature and favours the transition from Antiferromagnetic to Ferromagnetic phase

Keywords: multiferroics, hexagonal, FC ZFC, blocking temperature.

INTRODUCTION

The rare-earth manganites $REMnO_3$ are a group of semiconducting compounds, which show, at room temperature, two different types of structure, depending on the ionic radius of the lanthanide cation. The cations with high ionic radii, lanthanide manganites, (from La^{3+} to Ho^{3+}) crystallize with a perovskite structure of orthorhombic symmetry, with a space group Pbnm. The heavy rare-earth manganites with low cationic radius (from Ho^{3+} to Lu^{3+} and Yttrium), show a hexagonal structure with a space group P63cm [1, 2, 3]

YMnO3 is one of the most intensively studied hexagonal manganites. It is observed that YMnO3 is ferroelectric with a space group P63cm, and it revealed an A-type antiferromagnetic ordering, below 70 K. As a material in which ferroelectricity and antiferromagnetism coexist, YMnO3 is undoubtedly of current interest with respect to the coupling between ferroelectricity and magnetism and their possible control by the application of magnetic and/or electric fields. YMnO3 consists of MnO5 trigonal bipyramids where each manganese ion is surrounded by three in-plane and two apical oxygen ions. The ferroelectric polarization has been proposed to originate from the tilting of MnO5 trigonal bipyramids and the buckling of Y layers [4,5].

Rao et al. reported the electrical transport properties of YMnO3 ceramics up to 1000°C. YMnO3 was found to be a p-type semiconductor and its high conductivity arises from an appreciable concentration of Mn^{4+} ions, which introduces a large amount of charge carriers and facilitates the movement of the charge carriers by a hopping mechanism [6].

MATERIALS AND METHODS

$Y_{1-x}Cr_xMnO_3$ (x= 0, 0.05, 0.1, 0.3) samples were prepared employing citrate gel method. Stoichiometric ratios of Y_2O_3, Cr_2O_3 and MnO_2 dissolved in 1M citric acid were properly heat treated to obtain phase pure samples. The phase purity was checked using X-ray Diffraction technique. Room temperature and very low temperature magnetic studies were carried out using SQUID-VSM. Field Cooled (FC) and Zero Field Cooled (ZFC) measurements were also done.

RESULTS AND DISCUSSIONS

X-ray Diffraction Studies

The hexagonal structure of YMnO3 and the corresponding peaks of doped Cr are confirmed using the XRD patterns. $MnCrO_3$ peaks become prominent as the Cr percentage increases from 0.05 to 0.3.
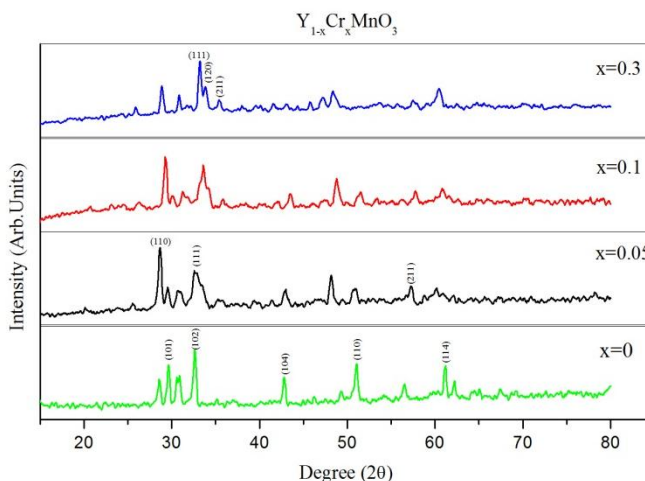
Fig. 1. XRD of $Y_{1-x}Cr_xMnO_3$ (x= 0, 0.05, 0.1, 0.3)

Magnetization Studies

Room temperature and low temperature magnetic characterizations show considerable change in magnetic ordering. The low temperature M-H loops reveal an enormous increase in the coercivity values for Cr doped $YMnO_3$.
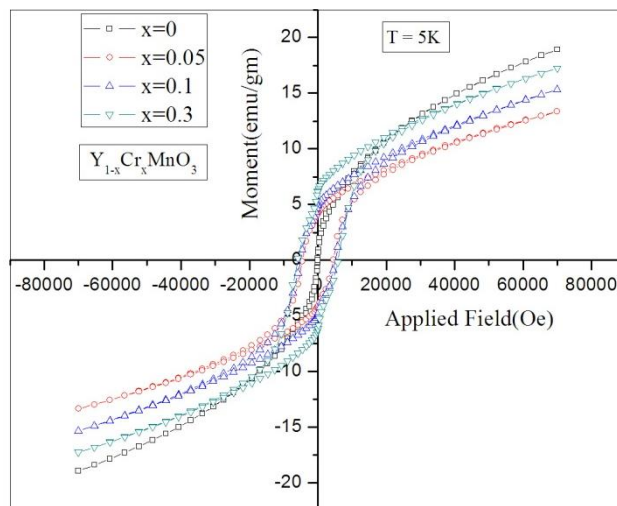
a)
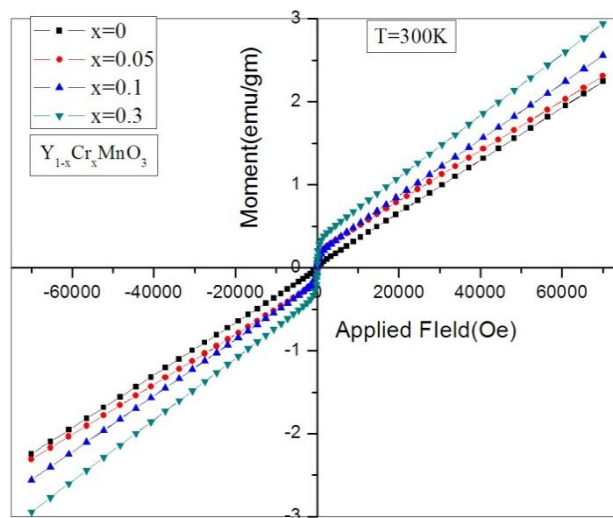
b)

Fig. 2. a) M-H loop of $Y_{1-x}Cr_xMnO_3$ (x= 0, 0.05, 0.1, 0.3) at 5K b) at 300K

In un-doped $YMnO_3$, the transition from paramagnetic to antiferromagnetically ordered state clearly appears in the FC-ZFC curves as a change of slope at 45K. In the Cr doped samples, a cusp is formed at lower fields

in M_{ZFC} at ~40K, indicating the blocking temperature which shifts to lower temperature and gradually vanishes with increase in Cr percentage. The bifurcation point of FC-ZFC curves shifts to near room temperature with Cr doping.
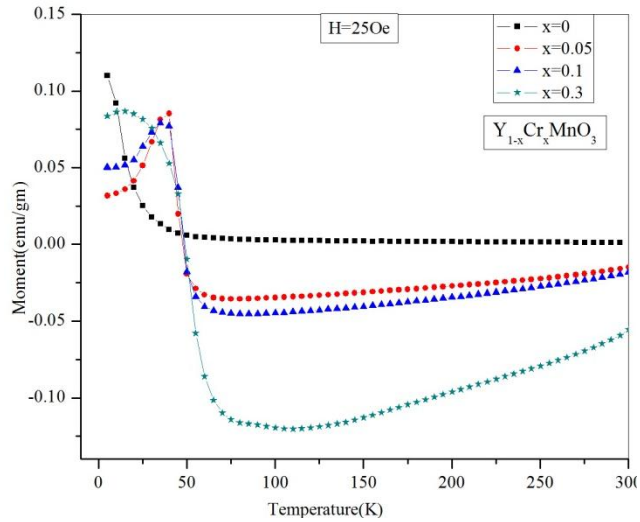
Fig. 3. ZFC curves at 25Oe for varying percentage of Cr (x= 0, 0.05, 0.1, 0.3)

The magnetization studies explore the magnetic ordering and the influence of doping on the transition temperature. It is clearly observed from the data that as the doping percentage of Cr is varied a considerable change in coercivity occurs. The transition temperature also shifts to near room temperature. The shifting of transition temperature provides better prospective for room temperature applications.

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Status of Good Aquaculture Practices (GAqP) in the aquaculture farms of Alappuzha

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ABSTRACT

Good Aquaculture Practices (GAqP) was evaluated using the questionnaire prepared as per the guidelines of USFDA. Analysis of Total Plate Count (TPC), Most Probably Number (MPN) and pathogenic bacteria like E.coli, Staphylococcus aureus, Vibrio parahaemolyticus, V. cholerae and Salmonella was done in feed and water of farms A, B and C. TPC of water in farms A, B and C was 4.54, 4.69, 4.47 $Log_{10}cfu/g$, respectively, and in feed it showed a value of 4.47, 5.08, 3.25 $Log_{10}cfu/g$, respectively. Coliforms in water of farms A, B and C was 190, 1300 and 17 MPN/ml. E. coli in water of farms A, B and C was 3.41, 3.82, 2.47 $Log_{10}cfu/g$ and in feed was 3.90, 3.99, 2.69 $Log_{10}cfu/g$, respectively. S. aureus in water and feed of farms A, B and C was 3.5, 3.46, 2.30 $Log_{10}cfu/g$ and 3.42, 3.65, 2.47 $Log_{10}cfu/g$, respectively. V. parahaemolyticus was present only in farm B (1.7 $Log_{10}cfu/g$). V. cholerae in water and feed of farms A, B and C was 2.14, 3.04, 2.81 $Log_{10}cfu/g$ and 2.47, 2.48, 2.00 $Log_{10}cfu/g$, respectively. Farm C shows better GAqP than other farms, and also noticed lowest TPC, Coliforms and pathogenic bacteria in both feed and water. Hence, study concluded that GAqP has a great role to produce microbiologically safe organism.

Keywords: *Pathogenic bacteria, coliforms, total plate count, GAqP.*

INTRODUCTION

Kerala has the tremendous opportunity for the development of aquaculture. The major water resources of the state include rivers, lakes and reservoirs. Rivers in Kerala have a total water spread of 85,000ha. According to FAO [1] there are about 30 reservoirs in the state spread over an area of 29,635ha. Brackish water area available in the state is 2,42,800 ha [2]. Around 79% of the brackish water available in Kerala remains unused [3]. Brackish water aquaculture in India is anonymous with shrimp farming, with the tiger shrimp *Penaeus monodon* is the mainstay of production. Unfortunately, the shrimp farming sector has been facing some serious problems both in production and marketing. There have also been issues on account of diseases, environmental factors, impacting significantly on production levels and creating an uncertain and unpredictable harvest. Ever since these problems have surfaced in shrimp farming scenario, hundreds of farmers have abandoned their farming and left the profession due to poor results and poor economic returns.

Several authors have studied the importance of physiochemical and microbiological parameters in the aquaculture farms. Moses [4] suggested that physico-chemical and biological parameters of water determine its quality, which may directly or indirectly affect the distribution and production of aquatic animals. Rheinheimer [5] found that the physical and chemical properties of the water source have a major influence on the microbial growth and bacterial population. The aquatic life becomes stressful when the physicochemical factors have been altered. The stressed organisms are more prone to the infection of bacteria, fungus, and other pathogens. Boyd and others [6] found that chlorination removed pathogens from the aquaculture ponds. Anita and others [7] studied that water quality management principles in fish culture have been reviewed to make the fish culturist and environmentalist aware about the important water quality

factors that influence health of a pond and are required in optimum values to increase the fish yields to meet the growing demands of present day scenario of the world.

GAqP can be defined as an aquaculture practice for effective and practical manner for avoiding or minimizing the impact on the social and environment aspects. GAqP mainly aims in improving the safety and quality of products taking into consideration animal health and welfare, food safety, environmental and socio-economical sustainability. GAqP are management practices, and implementation is generally voluntary. However, implementation of GAqP will help to achieve compliance with the standard set by international agencies, certification bodies and trading partners.

Mondal and others [8] studied the level of implementation of GAqP in the shrimp farms of Shyamnagar and Kaliganjupazila in Bangladesh. They found that GAqP has a relevant role to get good reputation to the aquaculture products in the foreign markets. However, there is a lack of information for the level of implementation of GAqP in the shrimp farms of Kerala. Hence, this experiment was designed to identify the level of GAqP and it compares with microbiological parameters in the aquaculture farms of Alappuzha district.

MATERIALS AND METHODS

2.1. SAMPLE COLLECTION

Pond water and feed samples were collected from farms A, B and C during the early hours of the day. Water sample was collected in a sterilized glass bottle and the feed sample was collected with the help of spatula and was transferred into sterile container. The samples were immediately brought in the laboratory for microbiological analysis.

2.1.1 MICROBIOLOGICAL ANALYSIS

Total plate count, most probable number for coliforms, *E .coli, S. aureus*, *V. parahaemolyticus*, *V. cholerae* and Salmonella of the sample from the farm A, B and C was determined as per the methodology described by Surendran and others [9].

2.2 SURVEY

Survey was carried out in farm A, B and C to understand the level of implementation of GAqP by using a questionnaire. The questionnaire was prepared as per the guidelines of USFDA. During the survey the informations were collected from the farm owner, workers, neighbors and the public and necessary photographs were taken from relevant areas of the farm.

RESULTS AND DISCUSSIONS

3.1 COMPARISON OF TPC IN WATER AND FEED OF THE FARMS

Total plate count in water and feed of farm A, B and C were presented in Figure 1 and 2, respectively. Rahman [10] suggested that TPC is the most popular method for the assessment of quality of the product and hygienic condition of the farm. It was found that, TPC in water was 4.54 Log_{10}cfu/ml, 4.69 Log_{10}cfu/ml, and 4.47 Log_{10} cfu/ml in farm A, B and C, respectively; whereas, 4.47 Log_{10} cfu/gm, 5.08 Log_{10}cfu/gm and 3.25 Log_{10} cfu/gm of TPC was observed in the feed sample of Farm A, B and C, respectively. As per ICMSF, [11] 10^7 count/g is considered as the maximum microbiological limit for good quality product. Whereas, Lakshmanan and others [12] suggested that, TPC reaches to 10^5/g or above if sample indicates poor quality. Figure 2 clearly depicts that, TPC in the water at farm B is higher compared to farm C and A. Analysis of questionnaire indicates that farm C has better hygienic and management practices compared to

farm A and B. This is justified with lowest TPC in farm C. Hence, the results clearly indicate that higher bacterial load in the water sample of farm B and A might be due to the lack of proper implementation of GAqPs.
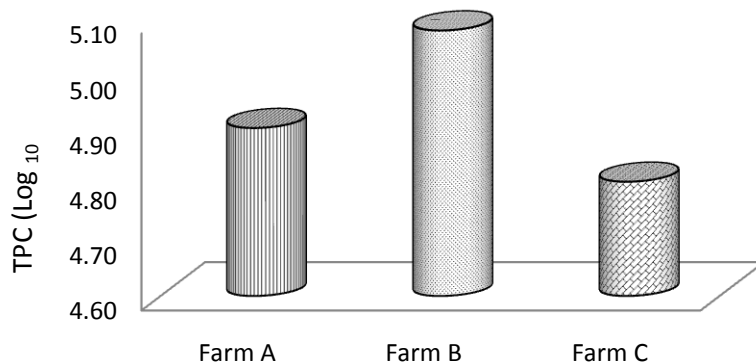
Fig. 1. Comparison of TPC in the water of farm A, B and C
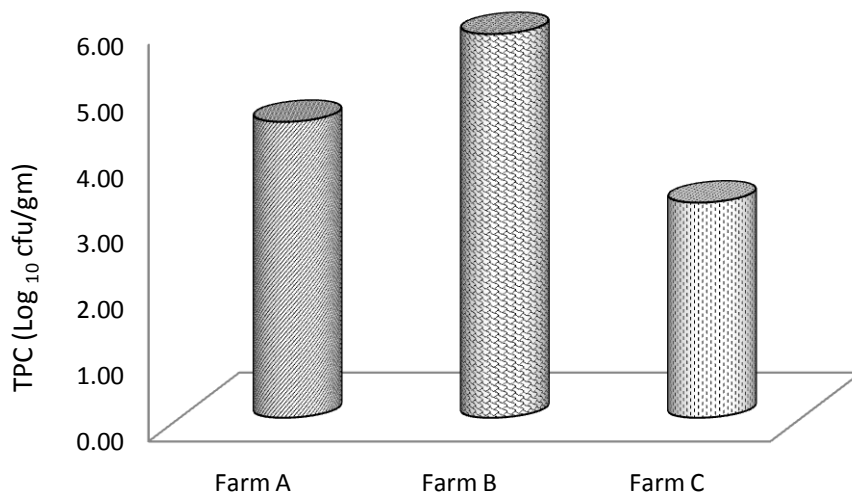
Fig. 2. Comparison of TPC in the feed of farm A, B and C

3.2 COMPARISON OF COLIFORMS IN THE FARMS

Presence of coliforms indicates poor water quality and the chance of occurrence of pathogenic bacteria. Coliforms are abundant in the faeces of warm-blooded animals, but can also be found in the aquatic environment, especially in soil and vegetation [13]. Present study indicates that coliforms in the water of farm A, B and C was 190, 1300 and 17 MPN/ml, respectively. Raveendran and others [14] and Gore and others [15] suggested that faecal contamination in the water increased during monsoon and post monsoon. This could be due to the environmental factors like salinity, temperature, turbidity and pH condition [16]. According to the IAMS, acceptable limit of total coliform and faecal coliforms is 100/ml and 11/ml, respectively. Figure 3 clearly depicts farm C has less number of coliforms than farm A and B. Findings from the survey reveals that less coliforms in farm C was due to good hygienic and management practices; whereas, farm B was highly contaminated with coliforms, this could be due to lack of proper implementation of hygienic and management practices in the pond.
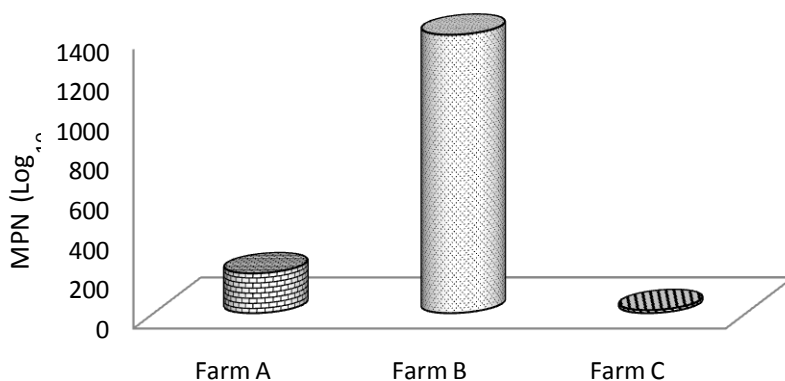
Fig. 3. Comparison of MPN value of coliforms in the water of farm A, B & C

3.3. COMPARISON OF PATHOGENIC BACTERIA IN THE FARMS

Figure 4 & 5 depict the pathogenic bacteria in water and feed of the sample in the farm A, B and C, respectively. *E.coli* is considered as an indicator organism for faecal contamination. Iyer reported that cultured animal gets contaminated with *E.coli* through terrestrial water. The present study reveals the *E.coli* count in water was 3.41, 3.82, 2.47 Log_{10} cfu/ml, respectively in farm A, B and C; whereas, in feed it showed a count of 3.90, 3.99, 2.69 Log_{10} cfu/gm, respectively. As per the epidemiological information, the main host of *S. aureus* is man and it reaches to the aquatic pond and feed through unhygienic practices of humans, and through other organisms. For most of the fishery product, the maximum permissible limit of *S. aureus* is 100 cfu/g. Result indicate that number of *S. aureus* level in the water of farm A, B and C was 3.5, 3.46 and 2.30 Log_{10} cfu/ml, respectively; whereas, the number of *S. aureus* in feed of farm A, B and C was 3.42, 3.65, and 2.47 Log_{10} cfu/gm, respectively. Several reports are available for the incidence of *V. parahaemolytics* in water bodies. It varies from 35 to 55 %. Present study reveals that it is about 1.7 Log_{10} cfu/ml in water of farm B; whereas, it was absent in farm A and C. In the case of feed, it was not observed in TCBS plates after incubation. This might be due to the lack of salt content in the feed. Human beings are the only known natural reservoir of *V. cholerae* and it is transmitted from man to water and feed through the environment. Usually, land, water, flies and contaminated hands play prominent role in the transmission of these organisms. Present study indicates that the number of *V. cholerae* in water of farm A, B and C was 2.14, 3.04 and 2.81 Log_{10} cfu/ml, respectively and the count of *V. cholerae* in feed of farm A, B and C was 2.47, 2.48 and 2 Log_{10} cfu/gm, respectively. Highest *salmonella* count (1.08 Log_{10}cfu/ml) in water was observed in farm B, followed by farm A (0.72 Log_{10}cfu/ml); whereas, it was absent in farm C. While comparing salmonella in feeds, it was less than 10 cfu/gm in farm C, whereas, it showed a count of 1.12 and 1.58 Log_{10}cfu/gm in

farms A and B, respectively. The acceptable limit of *salmonella* in water and feed is nil.
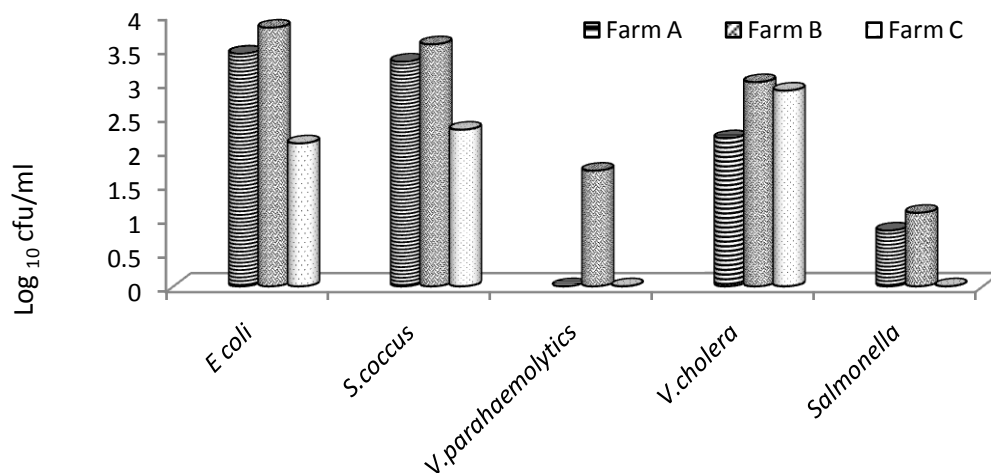
Fig. 4. Comparison of pathogenic bacteria in the water of farm A, B and C
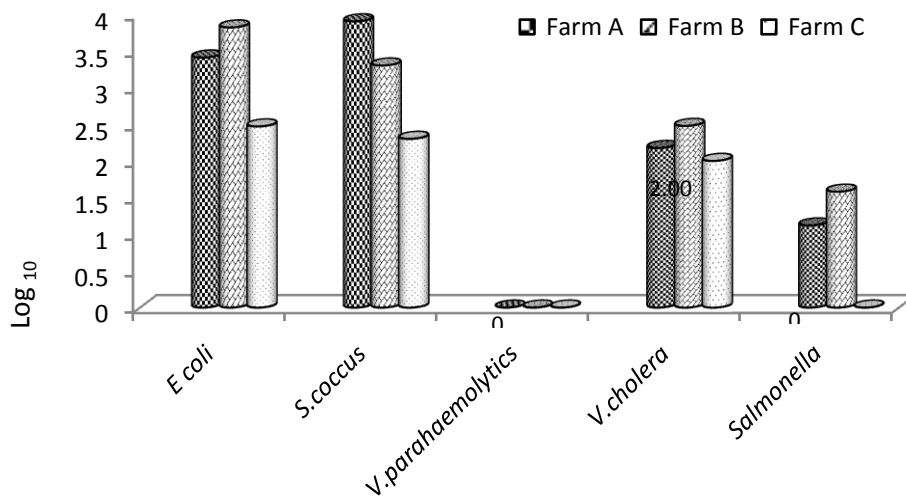
Fig. 5. Comparison of pathogenic bacteria in the feed of farm A, B and C

3.4. COMPARISON OF AQUACULTURE MANAGEMENT

Figure 6 reveals that aquaculture farm management activities like proper usage of equipments, proper disposal of chemical waste and biosecurity were managed effectively in farm C than in farm A and farm B. There was no foot dip facilities in all three farms; however proper places are arranged to store fuel, lubricants and chemicals in farm C than in farm B and A. Whereas, proper labelling were observed in all chemicals, fuel, and lubricants in farm A than in farm C and farm B.
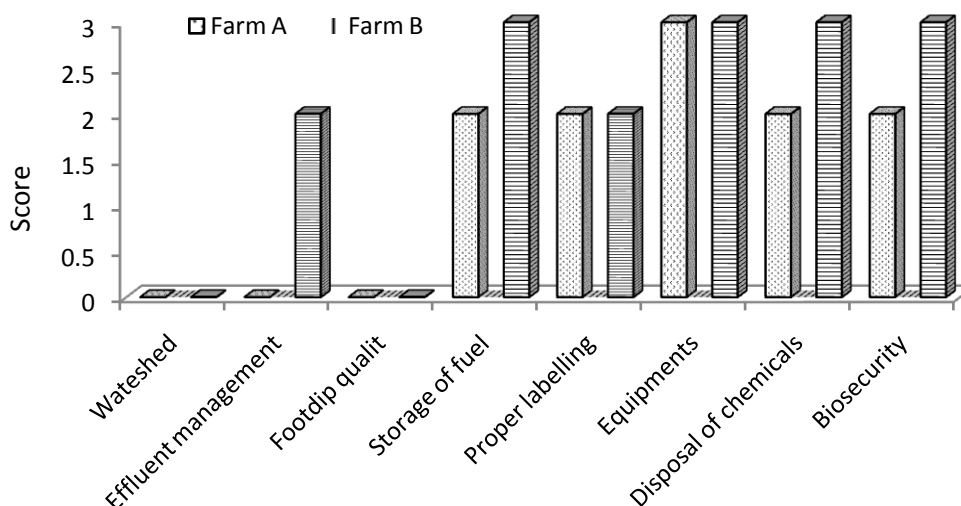
Fig. 6. Comparison of effective management of aquaculture in different farms of Alappuzha district

3.5. COMPARISON OF WATER QUALITY ANALYSIS IN FARMS

Figure 7 indicate that utilization of water for culture in farm A and C causes less impact to public than in farm C; similarly, less polluted water was observed in farm A and C. Water quality parameters are regularly checked in

farm C and it was not properly evaluated in farm B; Similarly farm C effectively discharged gray water, waste water and toilet discharges without polluting the environment, than in farm A and farm B. Hence, it can be concluded that farm C was practicing better water quality management than farm A and B.
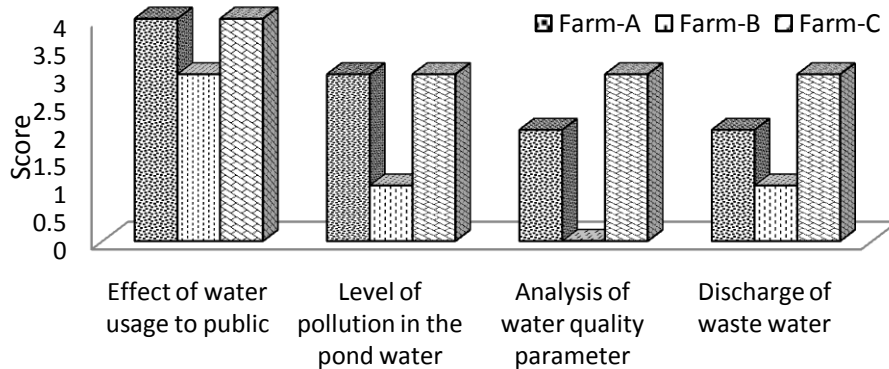
Fig. 7. Comparison of water quality in different farms of Alappuzha district

3.6 COMPARISON OF FEED QUALITY MANAGEMENT IN FARMS

Feeds are regularly and periodically provided to the fishes in farm A and C than in farm B. It is evident that among the farms, farm A and C properly managed feed; whereas, there was lack of feed management in farm B.
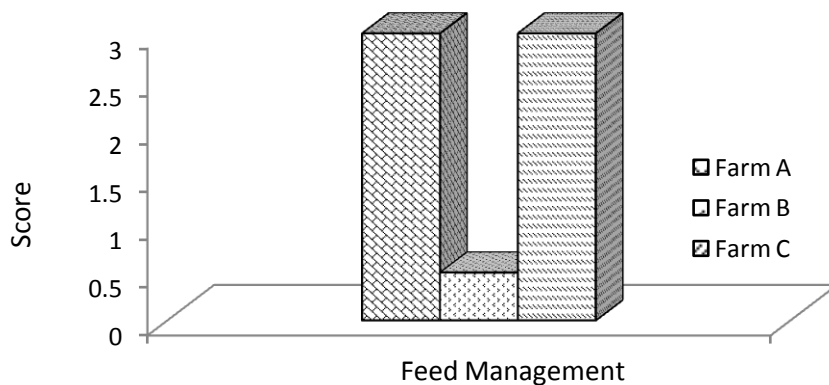
Fig. 8. Comparison of feeds management in different farms of Alappuzha district

3.7 COMPARISON OF RECORDS

Record keeping is one of the vital management tools for GAqP and traceability. Figure 9 indicates the level of managing the records for traceability, and fish mortality and seeds in all three farms. There was no proper record keeping for fish mortality in all three farms; however, farm C practiced proper record keeping for traceability and seed management like hybrid, sterile and other characteristics of seeds than in farm A and B. There was lack of record keeping for traceability in farm B.
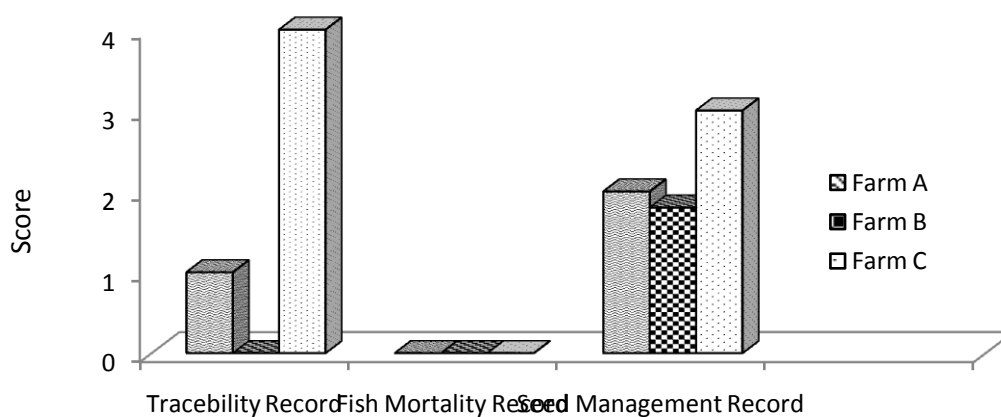
Fig. 9. Comparison of effective management of record in different farms of Alappuzha district

CONCLUSIONS

Proper implementations of effective management of aquaculture activities are highly necessary for the production of better quality raw material for the domestic markets and seafood processing industries. In the present study farm C practiced proper management for keeping water shed, effluent control, foot dip, storage of fuel and chemicals, usage of equipments, disposal of chemicals wastes, bio-security, feed, seed, water quality and record keeping compared to other

farms; similarly lowest count of TPC, Coliforms and pathogenic bacteria was also noticed in feed and water of farm C. Hence it is evident that GAqP has direct relationship with of microbiologically safe culture organism. Furthermore, effective awareness on the importance of GAqP to the fish famers is highly necessary.

ACKNOWLEDGMENTS

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Remediating Cultures: New Media and Postmodern Micronarratives

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ABSTRACT

With the advent of New Media like internet and cell phone, our sensibility has been drastically revised and refashioned. In fact, during this era of digital revolution, we do come across diverse micronarratives which have modified our reading and understanding of texts. However, we can see that such paradigmatic shifts are the direct offshoots of postmodernism, embodying some of its features such as parody and pastiche. The paper titled "Remediating Cultures: New Media and Postmodern Micronarratives," attempts to analyze a few postmodern micronarratives such as twitterature, blogs, YouTube and the new avatar, WhatsApp. In view of such postmodern experimentation and redefinition of sensibility which caters to the ethos of the present age, the paper tries to explore different aspects of such micronarratives including authorship, language, and identity.

Keywords: postmodernism, technoculture, twitterature, blogs, posthumanism, subjectivity.

INTRODUCTION

The new technological paradigm has brought in the so-called digital revolution and it has reshaped our sensibility by revolutionizing our reading and understanding of texts. New Media and its myriad avatars like digital television, artificial intelligence, World Wide Web, personal computers, DVDs, and digital cinema have played their part in this great cultural shift which emerged close on the heels of globalization. Unlike the old media forms, the New Media and its various platforms promoted certain micronarratives which are essentially fragmented and hybrid in nature; however, such novel forms have undoubtedly redefined our online writing and subsequently reading, much to the chagrin of the so-called traditionalists. "Remediating Cultures: New Media and Postmodern Micronarratives" aims to probe deep into the role of certain new narratives such as twitterature, blogs, WhatsApp and You Tube in revising our sensibility in the postmodern age where we witness 'technopoly' (Postman), a new kind of social order and rapid dissolution of traditional beliefs. Secondly, it also seeks to analyze the post human subjectivity and the part played by the micronarratives in constructing such a new technologized self.

New Media and Postmodernism

Admittedly, the postwar era of multinational capitalism was one in which people were left with little time to devote for decent-sized books. And with the dawning of the New Media Age in the succeeding decades after 1990, the internet reached a critical mass, and the new technological advancement was adopted by the public ; this evolution in daily life has redefined all dimensions of life including the literary and linguistic arena. The ongoing age is marked by the massive participation of millions of netizens, from all over the world, in social networking media. With every

status update and tweet, these millions are more than staying connected-they are reading, writing, editing, distilling, and interpreting the written word more than any generation in history. In doing so, they are helping the gradual emergence of a new style of writing, by coupling character-count restriction and narrative experimentations. The diffusion of cyberculture has engendered its form of writing and publishing which marks a thorough changeover from the traditional conception of literature and reading. Postmodern micronarratives like *Twitterature* rework the tradition and canon, and the reworking involves parody of the canon. Frederick Jameson's observation about this new cultural trend is worthy of note in this context. Jameson's key move was to link the arguments about parody and postmodernism to a description of late capitalism. Dentith makes the following observation:

> Postmodernist art forms were peculiarly expressive of the logic of the contemporary economy. The cultural logic of late capitalism was distinct from that of previous economic stages, the postmodernist cultural practice in a range of arts expressed this cultural logic, this cultural practice was characterized by endless allusions to other styles in an interminable recycling which mirrors the unending commodity circulation of an absolutely extensive capitalism. (Parody 155)

Subjectivity

Subjectivity in the cyberspace is a fluid one, where all are nomads. It is a space where all forms of cultural and political activity that transgresses or dissolves the boundaries of contemporary social codes. It is a creative

performativity of identity marked by networking of subjects and hyperlinking of identities. Cyberspace is a platform for women and other marginalized sections of society to inscribe their identities through different narratives. Technology is essentially regarded as masculine and the scientist (generally a man and not a woman) is the maker of the machine. Machine which can produce things is an answer or antidote to 'womb's envy' (Karen Horney). The envy of the male towards women for their reproductive capacity obviously, but women suffer from technophobia and develop an uncomfortable relationship with machines including computer. However, cyberfeminists like Donna Haraway through her seminal work "Cyborg Manifesto" (1988) argues that women may use cyberspace as an opportunity to their advantage and aim for the making of a posthuman/cyborg subjectivity through multidimensional interface of technology and human selfhood.

New Media Narratives

a) **Twitterature**

Twitterature, a unique combination of twitter and literature refers to the use of the microblogging site for literary purposes. In fact, this new postmodern form of micronarratives within the 140 word limit consists of such varied genres (tweets) such as micro stories or flash fiction, aphorisms, poetry, particularly *haikus* and sometimes such forms as twitter novels which extend over various tweets. No doubt, twitterature is an intriguing amalgamation of the proclivities of the postmodern period that have been well at play since the postwar periods (1950s), and the writing and reading preferences of the cyber world. The authors have docked the voluminous classics into a few tweets, and the retelling is replete with the subversion of celebrated high-brow texts, parody of the hallowed authors—including Homer, Virgil, and Milton who

are formidable presences in the literary history, verbal taboo-breaking, and intertextuality. These features which could justly be called 'anti-canon,' are in line with the fundamental features of postmodernism such as:

> the effacement of the older frontier between high culture and the so-called mass or commercial culture, and the emergence of new kinds of texts infused with the forms, categories and contents of that very culture the ideologues of modernism denounced passionately.(Jameson 54)

Flash fiction, a sub category of twitterature is a story that embodies a flash of thought. It is known by different names - sudden fiction, Nano fiction, micro fiction, micro-story, postcard fiction, and short story. The roots of flash fiction may be traced back to Aesop's *Fables*, and later stories of Anton Chekhov, O. Henry, Frantz Kafka, Arthur C. Clarke, Ray Bradbury and Kurt Vonnegut. James Thomas' anthology Flash *Fiction: Seventy Two Very Short Stories* (1992) is a pioneering attempt in the field. In the internet, there are so many sites which offer possibilities for new writers to write stories which are very short. One may notice two stages in the evolution of flash fiction: in the early period, it drew inspiration from short fables and forms like haiku, but in the latter phase it became a very popular mode of writing in the social networking platforms such as Facebook, Twitter, WhatsApp etc. where short narratives are rather celebrated, forcing the writers to stick to the word limit. In such mininarratives, we see only minimum background details and the writers directly place the readers in the thick of action. The so-called 'conflict' is directly introduced without elaborating the plot much. The number of characters is very limited and the writer does not have the luxury of a detailed character development as in the case of a novel. Invariably, every story deals with an issue and subjects it to scrutiny. Sometimes, there may be a

direct attack against social ills or very often, the approach is allegorical and symbolic. However, the reader may be able to interiorize a philosophy or message in a story. According to Bolter, "the best way to understand electronic writing today is to see it as the remediation of printed text," contextualizing the computer and electronic writing based on its capacity to "improve" upon the printed book (26). Thus, we may notice a remediation or convergence of the age of the print and the digital age.

A path-breaking work titled *Twitterature*: *The World's Greatest Books in Twenty Tweets or Less* by Alexander Aciman and Emmett Rensin came out in 2009 and it is a unique collection of 80 classics written into series of tweets. With the increase in the popularity of online reading and publishing, this book raises an interesting interface between digital writing through new media and publishing in the traditional print form. However, a deeper analysis of twitterature does raise some more interesting points. The publication of a compilation of twitterature as a book form has a politics behind it; the very act seems to ascertain the primacy of print over web format. Thus the merging of digital and print throws light on the possibility of collaborative or group-oriented writing and reading (Ingleton 5).The very form twitterature is subversive in nature as the many so-called classics are rewritten , flouting the established literary standards and eventually the crashing of the literary canon. As Galloway writes, "the late twentieth century is a moment of transformation from a modern control paradigm based on centralization and hierarchy to a postmodern one based on flexibility and horizontalization" (158). Aciman and Rensin, in the book's introduction, respond, "we prefer to think of ourselves as modern day Martin Luthers" (xiv). In other words, *Twitterature* breaks all the rules of conventional, standard writing including the use of slang words, capitalization etc. *Twitterature* exposes the insistent transitory nature of so-called "new" media (and their related, emergent

forms of writing) in its frequent recollections of the prominence of print-based media (Pamela).The twitterature form of William Shakespeare's tragedy *Macbeth* gives us a clear idea about the new form:

> Battle went well! Cut mothafuckas from the nave to the chops! Neither bade farewell nor shook hands. WORD UP! REPRESENT!

> Away to home now with my homeboy Banquo. I shall be in Inverness in time for haggis.

> ZOUNDS! OLD HAGS SAY I SHALL BE KING AND SHITE.THENI TOTALLY BECAME THANE OF CAWDOR!

> Playing it cool, but I am suddenly filled with a deep ambition. T's bad news.

> Home now, Lady Macbeth hot over coming power/my nads. She wants to kill Duncan TONIGHT. Can't tell if she's serious or just into dirty-talk.

> She was serious. Women, LOL...

> Things to move so fast! The official tweets of we, the King of Scotland. Yet I fear Banquo knows my terrible secret.

> Royal banquet tonight! All commanded to come! I *especially* look forward to seeing my dear friend Banquo! Hope you make it cos'!!

> Banquo seems to have died in the forest. Oh well!

> Everyone is leaving the party!!What? WHAT? Does no one else see BLEEDING GODDAMN BANQUO AT THE TABLE?

I'm trying to sleep. Will someone please shut this wino up? I'm the king goddamn it, can't I get a reliable porter? Seriously.

Old Hags say Macbeth is killed by no man of woman born. Relieved. The Terminator not invented yet.

My enemies and their families keep dying randomly! This is beginning to get out of hand. Nah, my wife is definitely right about this.

Maybe not. Wife is having midlife crisis or woman troubles. Bitch is nuts.

@LadyMac: THERE'S NOTHING ON YOUR HANDS, YOU'VE WASHED THEM 100 TIMES ALREADY!!

People found out about the whole murder thing; they're all pissed. I say everyone must chill out and stop blowing shit out of proportion.

Armies moving against me. Queen's dead. Life is nothing but a lone poster, tweeting his time upon the stage and then he tweets no more!

Hah! Macduff thinks he can kill me!

Shit. 'C-Section' is not 'of woman born'? What kind of king dies on a goddamn technicality? (Aciman 59)

b) Blogs

Blogs, short form for weblogs are online platforms for publicizing the self through webcam, telecasts, home videos, personal home pages etc. A new mode of self-indulgence and creative writing, blogosphere is a social space, a site of popular culture where different narratives such as personal diaries, film reviews, alternative news reports, scandals, gossips etc. are posted (Nayar 209). Personal blogs may be labeled as online autobiographies where one's self is interspersed with the world outside. The readers who read the narratives of the autobiographer/personal blogger share their comments we witness a perpetual reconstruction of the self. Subsequently, what we get is a hyperlinked, augmented self for public consumption and the creation of a social space (Nayar 211). No doubt, such online autobiographies have democratized autobiography as a genre by which even the so-called subaltern, luminal subjects get space to give vent to their emotions and unique experiences. For instance, blogging is a mechanism which has given voice and agency to rape victims and we come across many such narratives in cyberspace. Lizzie's blog of 2013, for example narrates the trauma through which the victim passed. In one of her posts, she wishes the rapist on Christmas day with a tinge of irony – "Happy Christmas Rapist." But, later she posted with a warning note – "You have won that night but I won't let you keep winning" (www.google.com). Interestingly, Lizzie has added a note book for readers to write their comments and much to her delight many other victims of rape (some anonymously and some others directly) have posted their comments sharing her trauma and describing their own experiences. So, New Media platforms like blogosphere provide a platform for interconnectivity and what we find is a hybrid, networked and hyperlinked self.

Blogging is online life writing with a difference; the writer's self is linked with the readers' self and what we see is a dialogic self which is a proliferating rhizome. Technology gives space to record daily events and blogs may also be

approached as online diaries which record the day to day events in the life of individuals. Diaries, traditionally categorized as a feminine form (Popkin) acquire an even wider dimension in cyberspace where women get a new space to inscribe their subjectivities. Here, writing becomes liberation, an act of resistance particularly to those subjects like rape victims who have passed through certain moments of excruciating pain and shame. However, it may be observed that such micro narratives like blogs have subverted the rules and standards of writing; the blogger is no more at the mercy of the publisher and he/she may break the traditional narrative patterns and rules of grammar. Another dimension of blogs is that they are often used as platforms for online campaigns and public debates. Public opinions on critical social issues are constructed and eventually, what we call a virtual public sphere is created.

c) You Tube

You Tube, a very popular video-sharing web platform with the tagline "Broadcast Yourself" is an interesting site of automediacy and self-staging. People, irrespective of class or gender can upload their personal or home videos and construct their identity but the so-called 'You Tubed self' is perpetually under construction mainly due to the interaction and remediation between the text and the viewers through their comments and posts.

d) WhatsApp

WhatsApp is a new popular medium of communication and we may observe many interesting facets of this culture. News stories and clips which flow through the medium lack authenticity and uploading of texts, both verbal and visual without the legitimacy of authors have seriously eroded genuineness of many messages. Of course, the platform has become very useful to exchange pieces of

information and news stories are instantly aired through virtual space. Debates on certain social events take place in the site and what sapping is also a group activity which creates some sort of virtual public sphere. It has become a channel for sharing public dissent on various social issues, certainly with an element of risk due to cyber policing. The users get the space to show their creativity by texting poems, micro stories, sharing jokes and visuals. However, the inherent gender bias encoded in many messages does raise the doubt that WhatsApp is a gendered medium. Many jokes are gender-sensitive, ridiculing women and targeting the institution of marriage. But, it may also be admitted that WhatsApp has also become a 'virtual waste bin' which collects gossips, scandals and occasionally quarrels between the users. Finally, a word about the language of WhatsApp. It is a platform which gives freedom of expression and the scant attention is given to the rules of using language with the distortion of spellings, breaking of sentence structure etc. which often make the narratives fragmentary.

Public Sphere

Way back in 18th century, philosophers such as Jurgen Habermas had envisioned the formation of the so-called public sphere mainly by generating public opinions on pertinent social issues through heated debates and creative discussions. Essentially, public opinions formed during deliberations held at clubs and coffee houses did invariably challenge the aristocratic, ruling sections of society. Gradually, we can see such a public sphere being hijacked by forces of capitalism in the 19th century. Later in the 20th century, particularly in the post industrial age, we witness a total erosion of the old type of public sphere and the making of a virtual public sphere in cyberspace.

CONCLUSIONS

New Media and its multifarious forms bring in the need for a new sensibility, a new digital aesthetics. As a matter of fact, digital aesthetics analyzes the properties of digital media – interactivity, multimediality, virtuality, simulation etc. It also explores the creative potential of digital art including digital performance, remixing, and digital storytelling. Moreover, it explores how the digital representation of the world is aesthetically different from the one that was provided by analogue.

The increasing proliferations of web narratives do raise a very pertinent and interesting dimension – is print really going to die? Jeff Gomes in his book *Print is Dead: Books in Our Digital Age* (2008) convincingly dissects the 'future of the book' and logically concludes that whatever be the possibilities and opportunities of web media, the print media is here to stay. When the comparative merits and demerits of the traditional media and the new digital media are studied, two important issues are to be debated seriously, notions of authenticity and ethics. One may not usually see a news story in the old media which lacks authenticity whereas in various platforms of new media we come across many a news item which is fake or cooked up. Here, the question of ethics arises and the proliferation of   such stories is really a threat which is to be addressed by all.

Cyberspace has redefined writing and reading and these days, online writing, publication and reading have become very common. Ever since the introduction of new gadgets such as computers, cell phones, tablets and e-readers, electronic reading is getting fashionable, especially among the educated, urban and employed group. With the increase in the frequency of travels, and the reduction of hours of leisure, it has become imperative to carry such machines

and spend the available time fruitfully and judiciously. But, it remains to be seen whether readers are satisfied with such 'mechanical' reading in the virtual space, by ignoring the materiality of letters in books. New Media channels like You Tube helps in storing huge data and such modes of digital archiving will be available for future generation. Maintaining such a huge database in the traditional way is not practical because they are susceptible to wear and tear. Technology, no doubt has enriched our lives and in our contemporary era, what we witness is knowledge explosion and democratization of knowledge among all sections of society. No wonder, our society has become an information society through social networking and we are post human subjects with hyperlinked selves.

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Exploding the Normate: An Ecosomatic Reading of Gwyn Hyman Rubio's *Icy Sparks*

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Rosemary Garland Thomson used the term "normate" as that "which designates the social figure through which people can represent themselves as definitive human beings" (Cella 581). Needless to say, the normate is a socially constructed identity which is built on configurations of hierarchies based on "gender, race, sexuality and mind-body types" (Cella 581). The all-encompassing necessity to conform to the normate sentences all alternatives to the status of deviants. If normate status cannot be attained the subject is faced with social, political and economic oppressions and exclusions.

There are two models of understanding disability. The medical model treats disability as impairment of mind or body whereas the social model has concentrated attention on disability as a social construct. Since 1999, the social model has been the preferred choice in the field of disability studies. Remedying disability as an individual's impairment can only be addressed by medical intervention. Disability studies courses, theories and models focus on socially and culturally produced responses to disability which define difference and to a disturbing level dictate the lives and experiences of persons with disability. Exclusions centered on disability are often the creation of a society that is oppressively normalizing and those that conform to expected standards of behaviour are valorized while alternatives to the normate are consigned to the social borderlands. Discussions and debates within the field of disability studies also work to destigmatize disability.

Gwyn Hyman Rubio's *Icy sparks* is set in the rural Kentucky of the 1950's. The eponymous character is orphaned early in life and is brought up by her grandparents Patanni and Matanni. Shortly after her tenth birthday Icy has an episode of what will later on in her adult life be diagnosed as Tourette's syndrome. While sitting with her grandparents at dinner she feels that invisible rubber bands are fastened to her eyelids and pulled right through to her brain. Every few seconds a crank seemed to be turning in her head and she remarks that the hair above her grandmother's lips had turned grey. Patanni's response which features in the first page of chapter1 is perhaps the thrust of the whole novel. He says, "Calling attention to a person's weakness ain't right" (7). The novel is devoted to ex-centric characters that inhabit the social margins. Icy's parents are far from regular. Her father had been changed on the day she was born. Startled by a car that backfired, he ran into a covey of quail. The blood and feather aftermath and the relentless stare of a dead quail on his windshield as he is immobilized and trapped in his car had damaged him for the rest of his life.

Icy's closest friend is an adult named Miss Emily whose remarkable obesity had consigned her to the margins. The women of Ginseng titter that they do not make under garments big enough to fit Miss Emily's posterior. Miss Emily's mirror is covered with a cheese cloth. "Do you think I want to see this hog?" (37), she asks Icy. As Icy ratiocinates, Miss Emily would use their strangeness to unite them, "She'd be Miss Emily Tanner the fat woman of Ginseng; I'd be Icy Sparks the frog child from Icy Creek. Together we'd become the orphaned outcasts of Crockett County. Just the thought of such comparisons made me shudder" (38).

The bevy of outcasts is conspicuous in the novel. Peavy Lawson was the class outcast because of the visual oddity of his pop eyes and hands which looked like frog feet. Icy expostulates that his slender blood red tongue shoots out a full

five inches when he spoke. Icy like any other member of the human community has scant regard and heavy disgust for aberrations and unkindly asks Peavy to jump into the pond from whence he came. With strategic timing, the weird and seemingly witless Peavy replies, "we can jump together," (42) thereby demonstrating a keen wit and acuity of observation.

Icy is unkind toward Lane Carlson, the "girly" boy whom even the girls found too high pitched and hysterical. As icy cryptically puts it, "A misfit long before I became one" (78). The failure to conform to gender stereotypes is what contributes to Carlson's social expulsion. Icy judges unkindly, "He don't count. That big sissy deserves everything he gets" (46). Later on when the Catholic and vindictive fourth grade class teacher Miss Stilton exposes Icy's tall tale of her class teacher being a red headed woodpecker, and gets every student in class to swear that she is no woodpecker , it is Lane who avers against logic and credulity that what he sees before him is indeed a red headed woodpecker. He had earlier called her a frog and said "Nobody likes us. Now we can be friends" (79).

Cousin Acorn is presented as yet another individual excluded from mainstream life because of her peculiar gathering of sick or maimed animals. Icy's grandparents genially expatiate on the fate of this animal lover, "She lived a painful lonely life. No husband. No children. And no friends. ... a house full of animals till the day she died" (77).

Then there is Mamie Tillman, the recluse who tries to ease her unwed pregnancy out of her belly amidst the pine trees. Icy who witnesses the act unnoticed, promises herself not to breathe a word to anyone out of a sense of solidarity with another figure marooned in the borderlands. "We, keepers of secrets, had to stick together" (25). Icy herself with her yellow frog eyes, Tourettes syndrome and photographic memory is an iconic outcaste, but her

grandmother prefers to see her as beautiful and surrounds her birth with fairytales thus in effect transmuting her into a princess.

The author wanting to write a story featuring a protagonist with a disability, toyed with the idea of epilepsy and discarded it as it was closer home. She narrowed in on Tourette's syndrome, a neurological disorder first described by Gilles de la Tourette in 1885 where a person has episodes of violent jerks, croaks and tics. Icy also resorts to abusive language. The novel is a delineation of the protagonist's embracing of her difference by exploring her emplacement in the physical environment and her relationships and dependencies on other bodies, both human and non human. As she affirms "In rocky soil, I, Icy Sparks, have blosommed" (307).

Neil Evernden posits that the subversive element in Ecology rests not in its more sophisticated concepts but in its basic premise of inter-relatedness. Rueckert pronounces Larry Commoner's phrasing, "Everything is connected to everything else" (Rueckert 108) as the first Law of Ecology and deems it not mind bending or mind boggling but as mind expanding. The inter-relatedness emphasized by ecology is not a casual connectedness between different strands of the web of life but the "genuine intermingling of parts of the ecosystem. There are no discrete entities" (Glotfelty and Fromm 93). The inter-relatedness is of a literal nature. Evernden quotes Paul Shepherd to the effect that the epidermis of the skin is "ecologically like the pond surface or a forest soil, not a shell so much as a delicate interpenetration" (qtd.in Glotfelty and Fromm 93).

Icy's relationship with the physical environment is what Edith Cobb defines as "aesthetic." In the aesthetic relationship with the environment the individual does not appropriate the status of subject thereby relegating the non-human world into the position of the object.

> Rather than a subject-object relationship in which the observer parades before the supposedly beautiful view, we have instead a process, an interaction between the viewer and the viewed, and it is in that joint association that the aesthetic experience lies. Instead of detachment from the environment, we have a subtle diffusion into it. (Evernden 97)

Elaborating with an engaging example Evernden narrates the behaviour of a small fish called the 'cichlid' which during the mating season gets territorial and then seems to bid good bye to all rational behaviour for it will attack a much larger intruder. As Evernden maintains, "The fish is no longer an organism bound by its skin – it is an organism-plus-environment bounded by an imaginary integument" (Evernden 97). This is Icy's state of being emplaced as she is in the Appalachia. She is organism-plus-environment just as the cichlid is; breaking out of the restricting constraints of her skin to inhabit the entirety of the physical environment which permeates her. Icy states that she forgets time when she is out exploring. In anger she rages over the hills like a runner on the Ginseng High School track team. She is what Evernden classifies as a resident, a person who is part of a place just as the fish is part of the territory.

This concept of emplacement is crtitical to ecological thinking for since the time of Descartes', pronunciation of "I think therefore I am", the Western man in addition to not being part of the environment is not even part of a body. As Evernden elucidates, "We the 'real' us is concentrated in some disputed recess of the body, a precious cocoon, separate from the world of matter. Far from extending our 'self' into the environment as the territorial fish does, we hoard our ego as tightly as we can" (Evernden 98). Icy's being transcends her physical body and is portrayed as permeating the environment she inhabits.

Rubio in *Icy Sparks* while delineating the life and times of a person with a disorder also delineates the physical environment of which she is a part. Along with the portrait of the protagonist she limns the portrait of the place as well. With the threatened position of the human subject, the threatened position of the physical environment is subtly presented. The water in Ginseng is brown so Miss Emily drinks Coke instead. The water from the spring house in Poplar Hills where Icy lives is the only potable water available. The water in their well is too muddy to use. Icy and Miss Emily are shown relishing the spring water with what can only be described as sensuous enjoyment. Coke is mentioned several times with tongue- in-cheek humour. It is dispensed by Icy's ill-qualified school nurse as a panacea for all ailments. When Icy has one of her spells brought on by Miss Stilton's relentless spanking with a ping pong paddle, she is taken to the infirmary with the unctuous pronouncement, "This child isn't normal" (54). The kindly Nurse Coy offers her a Coke. She offers one to the black janitor Dooley as well even though she had offered him one just a while ago. She is heard commenting to Dooley, "Coke is the best medicine . . . it'll cure a stomach-ache and ease the pain of a headache. Headache, bellyache and heartache . . . I wish I had invented it" (55). Dooley retorts politely that she would have been a rich lady by now if she had. The hyperbolic attention given to discussions about Coke and its popularity, along with the issue of the paucity of potable water channels attention to issues of water depletion and environmental damage to rural areas because of the activities of large corporates and the channelling of water from rural havens to feed large cities.

Evernden makes a distinction between landscape painting and landscape portraiture. Just as the portrait is more than a reproduction of a physical likeness, the landscape portrait attempts more than a reproduction of similarities. "The landscape artist gives us a glimpse of the character of the land that would

otherwise require long experience to achieve. The artist makes the world personal – known, loved, feared, or whatever, but *not neutral"* (Evernden 100). Rubio makes the physical environment of the Appalachia known and loved through her narration of Icy's life. The portrait of the Appalachia that emerges in the novel is in a dialectical engagement with the portrait of the protagonist. The Protagonist's success in creating a "universal design" in the rural Kentucky of the 50's is linked to this interpenetrative engagement with her environment. As Evernden maintains, the establishment of the self is impossible without the establishment of place and casts an entirely different light on the significance of the non-human (101).

An ecosomatic reading will attempt a negotiation of emplacement of an individual with her embodiment. The dialectical relationship between the individualand the environment in which she is placed needs to be opened up for interrogation. As Mathew J. C. Cella affirms "places function as contact zones between the human mind- body and its environment so that the embodied subject is part of, and not separate from the places it inhabits and moves through" (584). In *Icy Sparks*, the Appalachia which is the location of the emplacement of the protagonist does not function as the back drop to the novel. It is as pertinent to the story as a central character. It can be viewed as an example of the "universal design", "the ideal mode of spatial organization that accommodates as many mind-body types as possible" (Cella 581). The narration encourages one to think that it is the healing and supportive presence of the physical environment that contributes to Icy's overcoming of a socially constructed perception of her disorder.

Icy's well adjusted, but socially shunned grandparents had figured out the lessons that needed to be learned from the non-human world which encircled them. When Icy attempts to prune a patch of withered daffodils because the

brown stems looked ugly, Matanni stops her, saying, if she did that, the flowers would never come back, and that pretty and ugly went together. "A pop-eyed, yellow baby ain't too pretty neither, but I didn't clip you into little pieces and toss you away... Look what you turned into" (37). Patanni who had abandoned religion is the voice of temperance and tolerance. He exclaims, "Why are we always bad mouthing someone who ain't like us? . . . Ain't we learned nothing from our own trials and tribulations? We, who are poked fun at and judged harshly every time we leave these mountains" (254).

Appalachia is a term which refers to a "cultural region in the United States that stretches from the southern tier of New York to northern Alabama" (Wikipedia). The core Appalachian region includes 164 counties in West Virginia, Kentucky, Tennessee, N. Carolina and Georgia. The Appalachian region had been economically backward throughout history. In the early 20th century coal mining and commercial logging were encouraged as sources of employment. While this did not sufficiently redress the economic backwardness of the place, it contributed much to the environmental degradation of the area, resulting in the setting up of four national parks in the Appalachian region.

Appalachia has been the locus of a variety of stereotypes and misconceptions. Its people are viewed as violent, uneducated, unrefined, and prone to feuding. This is attributed to them being biologically or genetically different because of inbreeding. They are the victims of cultural marginalization and concomitant discrimination. Appalachian poverty is often defined as a "consequence not of economic and political decisions but of residents' supposed biological and cultural attributes or of their perceived chronological and spatial distance from normative U.S. places" (Satterwhite 4). It is interesting to note that Rubio emplaces her protagonist in a region which is consensually viewed as the

stereotypical alternate to the normate. The human subject and the physical environment are both considered deviant by normalizing standards.

The importance of eliminating Appalachian traces from one's speech is cardinal in any endeavor to conform. Miss Emily admonishes Icy when she speaks like a hillbilly. Miss Emily remarks that Icy's speech will mark her for life. "If you don't change it, it will hold you back. You won't become the person I know you can be" (33). This wisdom, she gleaned from her stint at Berea College. The importance of not being perceived as hailing from the Appalachia is fore grounded here. As Miss Emily explains, "I'm proud of my roots, but in that great, wide world beyond these mountains, pride – false pride, mind you – is a flaw. It will hurt you" (33).

Extra literary motivations had triggered literary employment of the Appalachia in the local color movement of 1868-1910 and the revival of the local color movement during the mid-1980s. The post-Vietnam age which was marked by wealth gaps and preoccupations with ethnicity, immigration and the contours of a variety of oppressions and marginalizations chose to see the Appalachia as a rural sanctuary isolated from the dominant industrial culture. The book published in 1998 falls within this period and also postdates the Americans with Disability Act (ADA) passed in 1990 which has contributed to increased sensitivity to persons with disabilities.

Icy's journey of ordering her life marred by her disorder is the trajectory of the narration. The author employs the deux ex machina of an evangelical religious sect in bringing about the transformation of the protagonist which has contributed in a small way to the lack of critical enthusiasm for this beautifully written work which brings about a merger of the concern for the disabled mind-body and its precarious and fraught positioning in society and a physical

environment which faces an equal danger from the same grouping insensitized as it is to the situation of both. The physical environment is not portrayed as separate from Icy. It is narrated as a non-human confidant and consolation on the same level that Miss Emily Tanner is. The project of liberating the mind-body from socially constructed perceptions is allied with the deep ecological stand point.

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The Colours of Sacrilege: A Reading of Orhan Pamuk's *My Name Is Red*

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ABSTRACT

This paper attempts to understand the complexities of the relationship between culture and creativity. It is an attempt to discuss the effect of culture and religion on aesthetics. Orhan Pamuk in the novel My Name Is Red tries to plot the trajectory of the fate of the artist who has to learn the codes of blasphemy before he gives expression to his creative urges. Pamuk uses the art of juxtaposition to redefine accepted concepts of art, culture, religion and aesthetics. The worlds created by religion are mostly made up of reinvented myths, reconstructed rituals and reinforced symbols. If so, then religion is a pastiche not unlike the worlds created by art. Both art and religion attempt to conceal the artifice involved in the process of creation. According to Walter Benjamin, religious aesthetics works in between the attraction of art and the distance of scientific objectivity, between fascination for the object and a critical detachment from it, between collecting and the collection. So any analysis of art and religion attempts to unravel seemingly unified narratives, to question autonomy and to offer a different perspective of power structures that attempt to offer harmony in the midst of alienation and isolation. Creativity flourishes in an atmosphere that fosters independent thinking and is one of the indices of modernity in a society. Culture can be defined as the expression of the dominant class in a society. It is linked to production of knowledge, setting the criteria of morality, appreciation of art and definitions of beauty.

Keywords: liminality, art, culture, east west divides.

The Colours of Sacrilege: A Reading of Orhan Pamuk's My Name Is Red.

INTRODUCTION

The inflexible nature of religious dogmas have often given rise to laws that have promoted repression and the strict categorization of moral and ethical propriety have compelled artists to live in a world filled with real dangers caused by interpretation or misinterpretation of the products of their imagination. The codes of religion and artistic iconoclasm have often resulted in either the complete annihilation of aesthetic sensibilities or the ostracism of the artist by the power structure. Orhan Pamuk in the novel *My Name Is Red* tries to plot the trajectory of the fate of the artist who has to learn the codes of blasphemy before he gives expression to his creative urges. This is not without reference to his own cultural milieu, Turkey. Pamuk is an author who is categorized as a liminal figure in the world of literature. He has been called a comprador narrator who tries to negotiate between the West and the East. As a writer Pamuk attempts to negotiate between his position as a writer writing from and about Turkey and his reputation in the international literary world as a dissident author. Though it is felt that his dissidence from being a quintessential Turkish writer is validated and established by his acceptance of the Nobel Prize for literature, the political, social and cultural scenario of his fictional world is always Turkey. Pamuk delights in bringing word and image together and the structure of the novel *My Name Is Red* which can be taken as an image reinforces his perspective of time and space. The past is not a unified whole that can be captured by a well written linear narrative and hence the novel transgresses traditional norms of time and space that governed creative writing. The past as well as the present exist in fragments, sometimes as isolated images and in order to understand the past an understanding of the fragmentary nature of the reigning and the past cultures becomes necessary.

In *My Name Is Red* Pamuk provides a historiographic narration that mediates between culturally sanctioned forms of paintings, a murder mystery and the essentially   transitory nature of political power. The novel itself is liminal in nature as it attempts to cross the boundaries between image and text, an attempt which is carried on in Pamuk's *Museum of Innocence.* The first chapter of *My Name Is Red* opens with the announcement, "I Am A Corpse", with the story of the murdered man. From the depths of the well into which he was pushed, the recently murdered corpse speaks to the reader. The murderer too lends his voice to several of the book's chapters and even plays a double role: once as the actual murderer and once as one of three suspects. The identity of the murderer is shrouded in mystery until the very end not unlike a typical 'who dun it'. The function of narration is passed from one character to another. The list of narrators includes a horse, a lonely painted tree, a coin, Satan and the colour red that gives the novel its name. The novel   is constructed in an extremely individualistic manner where each chapter offers the divergent versions of the truth, each version being experienced by the specific narrator.

Literature Review

Eradag Goknar in Orhan *Pamuk's Secularism and Blasphemy* tries to place Pamuk in the context of the great changes that have taken place in Turkish socio-cultural milieu. He mentions that the novel *My Name Is Red* depicts how the receding power of the Ottoman Empire paved the way for modernity in art. He writes that " …one of the subtle narrative innovations of *My Name Is Red* is that it manipulates the discourses of European and internalized Republican orientalism to explode the limits of Turkish secular modernity" (134).

In an article titled "Multiperspectivity in Orhan Pamuk's *My Name Is Red"* written by Gayatri Jayakumar she highlights Pamuk's use of multiple

narrators. The novel has fifty nine chapters and several narrators including a horse and a corpse. The author relies on the reader to bring the threads of the narrative together. Jayakumar focuses on the craft of fiction.Writing for *Book Review,* Jonathan Levi writes "*My Name Is Red*, like the best historical novels, is a super-parable, a novel of our time. As the Taliban destroys statues of Buddha thousands of years old and Bible thumpers burn art books and ban John Lennon, we realize that still for some, it is not McDonald's but Michelangelo who is the great Satan".

Analysis

That novel unfolds in Istanbul in the year 1591. As part of the 1000th year of the Hijra - the emigration of Muhammad from Mecca- which marks the beginning of the Islamic calendar, a book that extols the virtues of the empire is commissioned by the Ottoman Caliph to commemorate the Hijra. The condition is that it must be in the style of the 'Franconian' (Western) masters. Islamic tradition considers it blasphemy to make humans the subject of a book because it places man at the centre of creation, not God. To understand the reason for the conceptual differences that set apart Western or Christian art from the paintings of the Middle East or Islamic art it is necessary to explore their differences in understanding divinity because art in the medieval ages was like everything else contained by the strictures provided by religion. Christian art is mimetic in nature whereas Islamic art is not. In western art forms the artist tries to portray an accurate likeness of the subject. Christ was considered to be the ultimate prototype and saints and common men were asked to imitate him and artists were encouraged to record his likeness.

> . . . just as painters in working from models constantly gaze at their exemplar and thus strive to transfer the expression of the original to their artistry, so too he who is anxious to make himself perfect

> in all the kinds of virtue must gaze upon the lives of saints as upon statues, so to speak, that move and act, and must make their excellence his own by imitation. (*Saint Basil* I)

In contrast Islam doesn't follow the path of mimetic behavior in the artistic process. According to Islamic faith God revealed himself to the Prophet through words which was later given to the followers in *the* Qu'ran. Naturally words are given more importance than portraits or events. For Islam, words are the embodiment of God. God sent down his image through words which were gathered into a book. In turn, Muslims decorate the interior and/or exterior of their religious spaces with phrases from the Qu'ran.

The written or the recited Koran is thus identical in being and in reality with the uncreated and eternal word of God. Thus, the most fundamental of Islamic beliefs offered a reasonable alternative to the ancient problem of images, an alternative that was as meaningful to the Moslem as the Doctrine of Salvation was to the Christian: If God did not reveal Himself nor His Image to the Prophet, He had nevertheless revealed the faithful "picture" of His Word. The representation of this Word, the Holy Koran, offered a reasonable substitute for the traditional human figure that represented Divinity in both pagan and Christian religions. (Erica Cruikshank Dodd 212)

Islamic art is traditionally non-representational, but there is a tradition in Islamic art of the depiction of human and animal forms, especially in painting and small relief figures as part of a decorative scheme. Almost all miniatures include figures, often in large numbers but are never the principal focus of the painting.

Sense perception varies owing to geographical and chronological circumstances, and according to age, race, class, gender, sex, and religion; it is crucial to identity formation, both individually and socially, based on how we sense and are sensed

by others; it is a primary component of our interactions with religious myths, rituals, symbols, and memories; and it is the fundamental nexus for understanding both religion and art, and particularly the passage between the two. With sense receptors as the crux of the matter, perception also links the inner world to the outer world, the body to the physical stuff around us, the body to the mind, and bodies to other bodies; ultimately, the activities of perception are responsible for the formation of community and society. (S. Brent Plate 2)

This paper tries to focus on the religious-cultural constructions that impact perception, and in the ways we experience   or are allowed to experience the world on a material basis. The visual arts; painting, theatre and cinema have been successful in providing the researcher of history with a wider perspective of what we were and what we are. This further provides us with an understanding of the structures upon which contemporary societies are created. In the chapter titled "It is I, Master Osman" the master miniaturist clearly defines the schools of paintings linking them to the cultures in which they were created. "Let's say we were to turn down a street: In a Frankish painting, this would result in our stepping outside both the frame and the painting; in a painting made following the example of the great masters of Herat, it'd bring us to the place from which Allah looks upon us; in a Chinese painting, we'd be trapped, because Chinese illustrations are infinite" (284).

In Pamuk's *My Name Is Red*, he offers the reader a glimpse of the Ottoman Empire through the medium of words that engage in describing colour and paintings which were sometimes unified images and sometimes isolated ones. Pamuk as always uses the technique of juxtaposition to redefine accepted concepts of art, culture, religion and aesthetics. The connection between religion and art is extremely strong. The worlds created by religion are mostly made up of reinvented myths, reconstructed rituals and   reinforced symbols. If so then

religion is a pastiche not unlike the worlds created by art. Both art and religion attempt to conceal the artifice involved in the   process of creation. According to Walter Benjamin, religious aesthetics works in between the attraction of art and the distance of scientific objectivity, between fascination for the object and a critical detachment from it, between collecting and the collection.   So any analysis of art and religion attempts to unravel seemingly unified narratives, to question autonomy and to offer a different understanding of the self-validating power structures that promises to deliver harmony in the midst of alienation and isolation.

The novel focuses on the seeming or surface level dichotomy between art and religion, East and the West, individual style and the art of the copyist. In the novel Elegant Effendi has been at work on an important and highly controversial book commissioned by the Ottoman Sultan, Murat III. He is an expert miniaturist and is selected because the Sultan wants the art work to incorporate and surpass the work of the Frankish masters.   Effendi was introduced to this style on one of his visits to Venice. This type of painting is sacrilegious to the Turks as it is representational and hence seen as opposed to how Allah would see it from the heavens above. This in a way gives prominence to the artist, the central focal point being the perspective of the artist. As far as the ideology of Islamic art is concerned there is a clear cut differentiation between the sacrilegious and the non-blasphemous modes of paintings. The paintings commissioned by the ruler are against the style of the Persian miniaturists who had perfected the art of painting in strict compliance to the Islamic codes. The style of painting becomes problematic in this situation as it is seen to challenge the established religion. It creates a divide among the artists also. The miniaturists are divided among themselves as this command to change their style raises questions about the very nature of their profession. The miniaturists are perfect

copyists and any display of individuality is a gross transgression. It is seen as the intrusion of ego upon a pristine form of art perfected through generations of imitation. There are clearly two ideologies at work here; one receding and the other emerging. A character called "The Butterfly" states, "I'm well aware that this lust for 'style', 'signature' and 'character' has come to us all the way from the East by way of certain unfortunate Chinese masters who've been led astray under the influence of the Europeans, by pictures brought from the west by Jesuit priests" (*My Name Is Red* 75). Here art becomes the medium through which alien cultures enter the cultural and geographic domains of Turkey. Originality in the realm of art is seen as a challenge to the accepted power structures and is always frowned upon. Any power structure wishes the people to conform and any expression of individuality is seen as a direct challenge to authority. The definition of what constitutes high or good art is defined by the cultural logic that engenders this art. Individuality and originality and expressions of one's unique perspective are seen as the best expressions of art in medieval Europe that was awash with the spirit of Renaissance. A masterpiece in the European tradition would be a combination of uniqueness of the object portrayed and the inner truth of the artist's mind. Any experimentation in styles, both in the matter of art as well as life was a challenge to the existing traditions. Innovations in style presupposed a conflict between the concept of authorship and the power of the state which assumed authority over individual creations. The signature of the artist was gaining importance, and there were many ways to reveal the identity of the artist other than a simple affixing of his signature to the painting. In Pamuk's novel the forbidden signature or individuality of the artist is probably the only clue which will reveal the identity of the murderer.

The clash of styles which is in fact symptomatic of a desire for identity as well as created by the chasm between the two civilizations is voiced by the tree in

the chapter titled "I am a Tree". A European painter says, "if you depicted one of the trees in this forest, a man who looked upon that painting could come here and, if he so desired, correctly select that tree from among the others". The tree with Ottoman roots objects: "I don't want to be a tree; I want to be its meaning" (61). Observation is crucial to the European artist; it is memory that is vital to the Ottoman miniaturist.

> Frankish novelty is represented by the brilliance of Venetian painting, which sweeps all before it with its portraits of faces set on achieving death-defying immortality through the palette. On the other hand is a tradition which seeks to record the objective truth as it might appear to Allah's dispassionate gaze (and may therefore be a subtle form of blasphemy). We all know that appearance deceives. A fool, thought Blake, sees not the same truth as the wise. But even the wise see differently. Islamic art took - and takes - its iconoclastic cue from that fact. (Hywell Williams 23)

In the chapter "I am a Horse" the horse meditates upon the clash of styles and finds that it is not easy to categorize any one style as blasphemous. Islamic cultural logic argued that since God is absolute, the act of depiction is a uniquely divine ability and therefore not human; and miniatures were obviously very crude representations quite removed from reality, the two cannot be mistaken and hence such art was condoned. Islamic rejection of any form of idolatry is bound up with its rejection of any notion of divine intercession. The individual has a direct line to God; ultimately, redemption and damnation are individual matters. The Islamic attitude towards images and visual representations of reality are ultimately concerned with the purity of the human/divine relationship. The creation of idolatrous images, is therefore both delusory and may lead to damnation.

Interpretations of other imagery may vary, but in general, representations that create illusions of reality are sacrilegious whereas those images that do not seek to create an illusion, or pretence of reality, are acceptable if kept away from any place of prayer. What followed was the rejection of the image that was copied from nature in the name of a higher realism.

But echoing the typical style of the postmodernists Pamuk deprives the reader of any sort of certainties about the binary opposites of the sacred and the sacrilegious. He problematises any easy categorization of visual representation of reality. He suggests that memory is a common denominator that binds the artists on either side of the globe. In the case of the Islamic miniaturists the power of memory is so great that the blindness is not a deterrent but an added advantage while engaged in portraying a higher reality. Memory plays an undeniable role in the artistry of the Frankish painters also. It constantly intervenes as the artist paints recreating a world aided by imagination. It is memory again that puts the stamp of individuality upon the creations of the artist. In the novel the horse, quite irritated with the way the miniaturists portrayed the horses that sauntered in unison with forelegs simultaneously, "unnaturally", extended says,

> … all miniaturists illustrate all horses from memory in the same way even though we've each been uniquely created by Allah, greatest of all Creators… they're attempting to depict the world God perceives not the world they see. Doesn't that amount to challenging God's unity, that is- Allah forbid-isn't it saying that I could do the work of god? (264)

So the art forms sanctioned by religion itself contain the power to question the ideology of the religion which has condoned it. The horse continues with its meditations. "The new styles of the Frankish masters aren't blasphemous,

quite the opposite, they are most in keeping with our faith" (264). The horse finds that the European style is not sacrilegious as it does not attempt to see as god does nor does it commit the sin of trying to compete with god. The miniaturists in the horse's opinion are not satisfied with the spectacle provided by the vision of sight, but delight in the vision provided by the mind's eye claiming that the horse that exists in their memory is drawn from gazing at other miniatures establishing that the horse thus drawn is God's horse. But ironically this can be seen as issuing a challenge to God implicitly stating that the miniaturist can do the work of God, thereby depriving God's work of the uniqueness associated with it, stripping it of the concepts of divinity.

But the horse though dismantling the categories of right and wrong as far as form is concerned is quite clear in marking Western art as blasphemous when content is concerned. It is the portrayal of the nudity of women that irks the horse as also the face of God, the face of Jesus. Islam expressly forbids the portrayal of the image of God or the prophet. Medieval Muslim artists found various ways to represent the prophet Muhammad without ever portraying his face. He is sometimes shown with a fiery halo hiding his face, head, or whole body, and is often shown with a veiled face. Members of his immediate family and other prophets were portrayed in the same way.

Pamuk revisions the entire dichotomy of East memory/ West observation by narrating version of history that questions this division of styles in to East and West. In the chapter titled "I will be called a Murderer" Alif states, "Contrary to what is assumed, making drawings of horses by looking at actual horses wasn't a discovery of European masters. The original idea belonged to the great master Jemalettin of Kazvin." He narrates the story of how the old master Jemalettin headed out on a campaign with the conquering ruler claiming that he

wanted to draw life like pictures of war and horses. So the great master artist, who for sixty-two years had drawn pictures of horses and battles without having seen a battle, went to war for the first time. But before he could even see the magnificent beasts plunging into war he lost his hands and his eyesight to enemy cannon-fire. The old master considered the blindness as a blessing. He said that the memory of a miniaturist was not in the hand that painted, but in the mind and the heart. He felt that being blind he could see the "true pictures, scenery and essential and flawless horses that Allah commanded be seen" (346-7). He hired a calligrapher's apprentice to whom he dictated exactly how to draw the horses that appeared to him in his blindness. After his death his apprentice put together three volumes that clearly dictated how a horse should be drawn. These volumes were internalized by illustrators and their students.

But after the conqueror Tall Hassan's nation was wiped out, Jemalettin and his manuscripts were forgotten. The Herat style became dominant. Kemalettin Reza of Herat violently criticized the old school, as the horses described by Jemalettin were not of God's vision, " … since the old master had described them after he d' witnessed an actual battle scene, no matter how briefly …(347) Alif continues, "Since the treasures of Tall Hasan of the White sheep had been plundered by Sultan Mehmet the Conqueror and brought to Istanbul, it should come as no surprise that occasionally certain of these 303 stories appear in other manuscripts in Istanbul and even that some horses are drawn as instructed therein." (347). Here Pamuk suggests that the norm of defining what is sacred and what is sacrilegious is clearly dictated by the power structure and is not divinely ordained.

Taking the technique of juxtaposition a step further, Pamuk positions art and religion drawing common denominators that inform both. He seems to

suggest that both religion and art are inventive practices that create new artifacts out of old in an endeavour to gain immortality. Pamuk seems to suggest that studying art provides a privileged perspective from which one can inquire into the rituals and practices of religion and that an important method to recognize the aesthetic dimensions of religion is to explore shapes, forms and logic of artistic practices. Art opens a window that enables us to look into the past; it also offers a perspective towards the future orientation of the religion. Artistic activity or the logic of the creativity that goes into the creation of artistic forms functions in religious as well as cultural worlds because it is creative and therefore has the power to transform the very tradition from which it grows. It also problematises the validity of the norms religion puts forward.

Among the many accusations leveled against Pamuk one of the most critical is the questioning of his authenticity as a Turkish writer. He has been accused of commodifying literature and writing to please a target audience of non-Turkish readers. But a reading of this novel will reveal the quintessential Turkish identity of Pamuk the writer. The love scenes in the novel echo and constantly remind us of the story of the love of Husrev for Shirin as he sees her bathing by moonlight. Blacks' passion for Shekure is both passionate and illicit. Shekure is neither a soldier's wife who is not sure whether her husband is dead or alive so she lives her life in a sort of limbo neither a widow nor a wife. Pamuk repeatedly visits the shared cultural memory of Husrev's love for Shirin. The painting becomes a common reference point for the immortality of an art that tries to capture ever fleeting passion.

> It's as if the lovers are to remain here eternally within the light emanating from the painting s' texture, skin and subtle colors which were applied lovingly by the miniaturist. You can see how

their faces are turned ever so slightly toward one another while their bodies are half-turned toward us -for they know they're in a painting and thus visible to us. This is why they don't try to resemble exactly those figures which we see around us. Quite to the contrary, they signify that they've emerged from Allah's memory. This is why time has stopped for them within that picture. (411)

This novel which was translated in the year 2001, a mere three weeks after the "event" of 9/11 seems to assume the stature of a parable that answers the turbulent questions asked by a world in the midst of 'holy terror'. Pamuk does not offer any easy solutions to the paradoxical situation that engulfs the modern-day life; the feuds between secularism and fundamentalism seemingly situated on a cartographic level. The East / west dichotomy which is firmly entrenched in the collective consciousness of humankind is repeatedly questioned in this narrative. This seems to be an over simplified reading of the narrative that the text resists categorization on multiple levels. Whether art, culture or religion the fault lines can be bridged with a transcending unity of understanding. In the chapter titled "I will be Called a Murderer", which serves to frame the denouement of the narrative the East -West divide is focused upon. The murderer claims that it is the possession of a style that corrupts a Turkish miniaturist and the desire to have one's portrait made is a definite sign of degeneracy. These are signs that one is being led astray by Satan. "Is this affliction impossible to resist?" I said. As this plague spreads, none of us will be able to stand against the methods of the Europeans" (483).

Countering the claim that only Europeans have the skill and the permission to narrate tales with the mark of individuality Black responds, "All

fables are everybody's fables" (484). The final redemption that saves mankind is the understanding that "To God belongs the East and the West"(484) which is repeated through the novel. In the chapter "I am your Beloved Uncle the corpse Effendi states,

> From the intermediate state of Berzah, past and present time appear at once, and as long as the soul remains within its memories, limitations of place do not obtain importance. Only when one escapes the dungeons of time and space does it becomes evident that life is a straitjacket. However blissful it is being a soul without a body in the realm of the dead, so too is being a body without a soul among the living; what a pity nobody realizes this before dying. … I begged of Exalted Allah to grant us souls-without-bodies in Heaven and bodies-without souls in life. (281)

The sweeping narrative brings together past and present, life and death, soul and body, East and West, religion and art. The novelist poses a complex question which persuades one to rethink certainties in turbulent times. Using art as a metaphor, an aesthetic tradition that renews itself, encompassed within the transformation progress and loss the novel puts forward a rare and much needed understanding that beneath the differences lie a deeper level of unity that is not easily discernible to the uninitiated.

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Transformation of Self in Amitav Ghosh's *Sea of Poppies*

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Amitav Ghosh´s novel *Sea of Poppies* is the first novel in his *Ibis* trilogy, a story set just before the Opium Wars. It deals with imperial oppression and unravels the notorious opium trade of the nineteenth century. In this paper, I intend to highlight the author's successful portrayal of the destruction caused by imperialism and the resilience of the characters even in adverse conditions.

A writer is influenced by the social conventions, historical events, religious and political ideals of an age. Imperial oppression and the lives of the downtrodden under capitalism drew the attention of the writers of the post-independent era. The works of Amitav Ghosh, one of the acclaimed writers of postcolonial India, are replete with political, historical and social consciousness. His novels in the Ibis Trilogy- *Sea of Poppies* (2008), *River of Smoke* (2011) and *Flood of Fire* (2015) explore the 19th-century Chinese Opium Wars and address the socio-cultural issues of the time. Foreign traders (primarily British) had been illegally exporting opium mainly from the plantations in India to China since 18th century and the Opium Wars arose from China's attempts to suppress the opium trade. The paper analyses Ghosh's successful portrayal of the changes that occur in the character of Deeti, the female protagonist and how she transforms herself by sheer will power while living in a hostile society.

In the fictional works of Amitav Ghosh, the readers can recognize the writer's global perspective as well as highly individual, often contested and marginalized histories; such as those of refugees, Indian sepoys under the British Raj, the "lower" caste Othered, and the women who are victims of multiple

colonisations. His novels pulsate with the voice of the downtrodden and their struggles and sacrifices, which went unnoticed in the annals of the history. Ghosh, by foregrounding history in his fictional narratives, tries to focus on the multiple perspectives that a 'historical event' can have. The novelist approaches history through the prism of multi-dimensional characters. In his *Sea of poppies*, Amitav Ghosh attempts to invoke history using a language common to all ages and cultures: the indices of trade and commerce. His books provide a larger exploration of cross-cultural influences, inter-national politics and free trade. He weaves a narrative out of memoirs, newspapers, diaries and letters. His books have introduced the readers to the opium war and the perspective that people from different strata of society, particularly Indian society had towards it.

History plays a central role in defining both individual and group identity. For a long time working-class history barely existed, though developments in social and labour history since the 1960s have done much to remedy this state of affairs. Historically grounded fiction is a powerful tool in the evocation of the past. Literary texts can evoke what past social relations meant and felt like to those involved. They can engage the emotions of the reader in an empathy that can give a sense of what it was like to be the subject of racism or slavery and a victim of oppression. They can voice the experience, views and perspectives of those groups not usually heard in the pages of history books.In his historical fiction, Amitav Ghosh has repeatedly considered the themes of indenture, migration, and the transformation of self and, thereby, given voice to the experience of "coolies," a generic term used to refer to indentured laborers from South, Southeast, and East Asia. '*Girmitiyas*' is the name given to generations of Indians, who were forced to leave the country in the middle and late nineteenth century to serve as labourers in the then British colonies where they eventually settled down for more than a century. Ghosh's focus on the *girmitiyas* provides

new insight into this numerically significant, though understudied, segment of the early Indian diaspora and allows readers to appreciate how this group of people struggled to maintain a sense of self while attempting to adjust to the unprecedented new context of mass recruitment and transportation across the seas.

In *Sea of Poppies*, the first novel in the *Ibis* trilogy we see different characters, of different social background, of different ethnic origin end up in travelling in a slave ship 'Ibis'. With the abolition of slave trade, the ship is refitted to transport the indentured coolies from Calcutta to the sugar estates in the British colony of Mauritius. The novel begins with the story of Deeti, a young widow of an opium addict from a village from northern Bihar, who is saved from her husband´s funeral pyre by Kalua, a man from lower caste, who falls in love with her. The second tale is that of Paulette, an orphaned daughter of a French botanist, who arrives on board the ship in order to delete her controversial past. The other story is that of a bankrupt *raja* Neel, who is chased from his estates which fall into the hands of a gluttonous opium dealer and his friendship with Ah Fatt, his cellmate in Alipore jail who is also an opium addict.

The most compelling part of the novel is the story of Deeti who is a victim of rape, a rape she doesn't remember because she was drugged with opium. To protect herself from further assault, she even considers committing sati—an act that is applauded by her family and community for its supposed religious merit. She falls in love with Kalua, big, dark-skinned, and sensitive; and their romance screams emancipation and the flouting of socio-cultural norms. Her rescue by Kalua and her defiant acceptance of his love are her first steps towards self-actualisation. Later she turns out to be stronger, more confidant woman and is considered to be the leader by the migrants in the ship. Deeti is portrayed as a woman of strong will power and determination- a woman who has made the

decision to leave behind her young daughter, marry a lower caste man and then to travel as a 'coolie' on a ship.

Deeti, born to an illiterate farmer was married to Hukam Singh, an opium addict and a crippled worker at Ghaziur opium factory. The fact that Hukam Singh was impotent was not disclosed to her but his relatives were fully aware of it. On the wedding night, Deeti was drugged with opium and was raped by her brother- in- law Chandan Singh at the behest of her mother- in- law and Bhyro Singh, Hukam Singh's uncle. The motive was to preserve the honour of the family, Deeti was told later. She used to live in a perpetual fear of her lascivious brother- in- law who made sexual advances towards her which she had to strongly resist. Chandan Singh even forces her to yield to him telling her only a son will be the rightful heir to Hukam singh's property which will, otherwise, be passed to his hands. He knew that after Hukam Singh's death, he will be her last resort to save herself and her daughter Kabutri from starvation. After her husband's death, Deeti summoned the courage to send her daughter to her brother and thought of committing the customary Sati as it was impossible to lead a normal life with Chandan Singh around.

It was Kalua, the ox- cart diver who saved Deeti from the funeral pyre. Deeti had once witnessed the sexual assault and humiliation Kalua had undergone and she had offered some help. Kalua believed it was only because of Deeti that his life got a new meaning and ever since held a secret affection for her. When Deeti became aware that Kalua had saved her, she had

> …a curious feeling, of joy mixed with resignation, crept
> into her heart, for it was as if she really had died and been
> delivered betimes in rebirth, to her next life: she had shed
> the body of the old Deeti, with the burden of its karma; she
> had paid the price her stars had demanded of her, and was

> free now to create a new destiny as she willed, with whom she chose- and she knew that it was with Kalua that this life would be lived, until another death claimed the body that he had torn from the flames. (178)

It was impossible for Deeti and Kalua to live together as it would invite the wrath of the villagers blinded with superstitious beliefs. Both of them remained undercover for a long period before they decided to join the crew of Ibis as indentured labourers. It was the only viable option left to save themselves from starving to death. In the novel, the connection between imperial policy and food scarcity is made plain, as Ghosh paints a vivid picture of the rich Gangetic plain consumed by mass opium cultivation:

> The town was thronged with hundreds of other impoverished transients, many of whom were willing to sweat themselves half to death for a few handfuls of rice. Many of these people had been driven from their villages by the flood of flowers that had washed over the countryside: lands that had once provided sustenance were now swamped by the rising tide of poppies; food was so hard to come by that people were glad to lick the leaves in which offerings were made at temples or sip the starchy water from a pot in which rice had been boiled. (202)

The moment of departure was most poignant for Deeti who had to leave behind her young daughter with the feeling that she was going to an unknown land and perhaps there was no return. Deeti was careful not to reveal anything from her past life to the authorities as well as to other migrants on the ship. Before, Deeti was used to introduce herself as *Kabutri-ki- ma*, but in the company

of the migrants, she renamed herself as Aditi, wife of Madhu. The ship Ibis is portrayed as a metaphor for a huge womb where the characters are socially reborn. While on land, these characters behaved in a different manner, each of them belonging to a certain community, religion or caste and were bound to strict conventions. Most of those on board are going to the island of Mauritius as indentured labourers, the differences between them as regards caste or culture being dissolved by their predicament. Their only way out of it is to cross their own ethnic, religious, cultural and linguistic borders and to communicate to their own good. Deeti possesses certain leadership traits which can bring about significant changes in the life of people. The migrants on the ship feel trust, admiration, loyalty and respect for the leader who offers an inspiring vision and give them an identity. Soon she comes to be known as *bhauji* and for many she is a friend, protector and confidant. It happens naturally, as she takes responsibility and speaks for truth and justice. Deeti shoulders the responsibility of guarding the single women like Munia, Sarju and Heeru throughout their journey to Mauritius. It was Deeti who amicably solved the disputes among the migrants and under her leadership the migrants could ease their immense dread of crossing the black waters. Shared experience reveals as many similarities as differences, and the *girmitiyas* put aside their religious and social divisions aboard the Ibis, declaring themselves as "*jahaz- bhais and jahaz- bahens*", boat siblings. Belonging to different strata of society, the characters strived to carve out a unique identity out of the straining circumstances. Deeti's character is developed as a product of its origins and circumstances; is also a process of self-invention. Towards the end of the novel the transformation of Deeti is complete- from a normal village woman to someone with enormous courage and willpower to face any hardship and to bring about significant changes in the lives of others.

While the abject poverty and hardship is undeniably presented as part of the *coolie's* world, signs of submissiveness and malleability to imperial dominance are reversed and what we encounter are people who faced the onslaught of imperial capitalism and overcame its bitterness with strengths of their own. The novel is an intimate portrayal of the journey of indentured laborers and their attempts to maintain a sense of self in a context characterised by a fracture of traditional social and cultural identities; but which in turn paves the way for the formation of new values and associations.

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Culture and Cinema: Analysing the Shift in the Perspectives of Landscape in *Manninte Maril* and *Indian Rupee*

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Literature and cinema are two art forms that capture the cultural facet of human agency. Unlike literature in film the setting or backdrop is pervasive. The characters and events cannot appear without the backdrop of a particular geographical region. Hence the sense of place is more prominently felt as they are invested with greater significance. They are functional in developing the narrative. Over the last twenty years geographers who became interested in the various forms of literature, film and visual arts started exploring the meaning of landscapes depicted in the works. When literature invents places creating geographies, films portray realistic backdrop of geographical spaces. Cinema has a long history of showing the natural world. In cinema even if the geographical space may be a virtual reality, the geography has to be represented. When literature gives space for mental pictures, cinema frames these otherwise mental pictures, which would have gone wildly elaborated while reading. In cinema the setting is always present and is set according to the mood of the events and action. Nevertheless the landscape remains silent and gains importance when it is portrayed in cinema. The foregrounding of the backdrop gives the landscape a character much important than the characters in the cinema. The paper attempts to read two movies *Manninte Maril* and *Indian Rupee* from the perspective of changing mindset towards landscape. *Manninte Maril* dates back to a time when man was bonded with nature when he treated land as a means of subsistence

whereas *Indian Rupee* takes us to a time when man considers land as a means of transaction. The films are taken to trace the cultural transformation of man according to the social condition of two periods in the history – one during the feudal times and the other set in the globalization scenario. In both the films landscape does not simply serves as a backdrop, but its foregrounding unfolds its enigmatic power over human beings.

 Manninte Maril a film by P. A. Becker based on the novel of Cherukad by the same title published in 1954 is set in the time of feudal Kerala. "Manninte Maril" literally means 'on the chest of the soil'. The film is centered on the issue of landlord and tenant and realistically depicts the widening gap between the tenant's labour and his gains. Exploitation by the landlord is taken for granted by the tenants and is often endured as a natural phenomenon – a phenomenon from which there is no escape. The film portrays the history of three generations of tenants – Konteran being the representative of the first who is blessed with a special daringness but not too daring to voice against the landlord, and Kochukonteran who belong to the last generation who is daring like his grandfather and bold enough to voice against the landlord influenced by the revolutionary ideas of the communist party. Labour for tenants is not a mere bread-winning act says Rajagopalan in *Cherukad Govinda Pisharody* but also has a cultural level of meaning too. Many activities of the tenant is in bond with the land. There is an emotional attachment towards the land because he is part and parcel of it. He is destined to do manual labour. The upper class saw manual labour as undignified whereas the real sons of the soil could not live without working on it. The strong emotional association that he keeps with the land is actually absent with the real land owner. He merely makes the full utilization of the ownership by torturing the tenants into meeting his demands who is forced to toil harder for fear of losing the land for cultivation.

The whole plot of *Manninte Maril* centers around the place "Athikodu," which steals the main attention throughout the novel more profoundly than its characters. In fact it is even true to say that one may be able to take Karimbanakal family off from Athikodu, but never Athikodu from the Karimbanakal family's soul. It is their life giving blood and breath. E. M. S. Namboothiripad in his preface to *Manninte Maril* remarked that if each speck of the soil of Athikodu holds the life of Karimbanakal family, then it could be rightly said that each drop of their life has been soaked up with the soil of Athikodu. Each member of Karimbanakal family has got an intense emotional bondage with each soil grain of the land that they have named the trees they planted after their family members as *muthayipilavu* representing Kondaren belong to the first generation of Karimbanakal family and *chankaranpaliyal* representing Chankaran belonging to the last. Athikodu also holds the remains of their ancestors for their precursors insisted so "*nneibidathanne*" (cremate me here). In their life and death they wanted to be one with the soil – the soil that fed them through generations. The thought of getting displaced even after death was out of question for them. Athikodu is their life and soul.

Athikodu, a corner of the village, is an abundantly fertile land uncultivated and unfrequented by people because of fear of pigs and other wild animals from the jungle nearby. Kondaren attempts to run the risk of getting the place for *pāttam* from the landlord when he grew interested in cultivation. He had a strong conviction that the soil of Athikodu had rich silt. His unflagging hardwork helped him to go against all odds and succeed after which he had no turn backs. The only thing that pained him was that the *pāttam* was going higher and higher each year as now everyone envy the land especially Pollarumolla who is greedy enough to get Athikodu at any cost. As Athikodu had become a part of life for Konderan, he agrees to pay more rent. The story continues for two

generations with Konderan's lineage working harder and harder in Athikkodu, the *pāttam* getting higher and higher and the family still struggling to make a decent living out of it. With Kochu Konderan the social scenario slowly changes. The impact of the communist party influence Kochu Konderan to gain awareness and courage to stand bold against the landlord's and Pollarumolla's threat that the land would be taken away from him. He has to endure a sojourn in the jail and has to further fight the police all alone to protect the land from going away from him. All his painstaking endeavor actually gives courage to other tenants who share his same plight. The film ends with the kindling of a new sense of spirit, a new awareness among tenants about their rights and their powers, which would in future, end up in the forming of new union of farmers.

Indian rupee a 2011 satirical film written and produced by Ranjith Balakrishnan is set in the suburban area and market places in and around Calicut. The protagonist Jayaprakash is a representative of the lot who wants to earn fast and easy money without laboring hard. Jayaprakash known as JP along with his friend Hameed called as CH embarks on a dream that one day they will make it big. Jayaprakash is a school dropout and along with Hameed lingers around a senior real estate agent Rayeen to pick up lessons of real estate brokership and to make out a living from the meager commission they manage to get. JP dreams of himself as a prospective and promising real estate broker.

JP understands from his experience what the business is really like. He is taught from experience that in this business world, human values have no place. Greed, deception, cheating are all prime ingredients to make this business a successful one. Two sellers Dr. Sheela colleague of JPs beloved Dr. Beenaand Achutha Menon associate with JP to sell a plot. JP feels like his business dreams are coming true. Obviously there are people who are not happy with JP's deals and they are Rayeen and Joy with whom JP and CH associates. JP and CH tries to

apply their business lessons on the two cases Dr. Sheela and Achutha Menon but gets crippled by Rayeen and Joy who are revealed as an epitome of greed. They want JP and CH to be assistants forever.

Anyway the first deal that JP makes does not see any light. The plot that Achutha Menon intends to sell happens to be the family house of the Foreign affairs minister. Achutha Menon himself intended to play mischief by trying to sell the plot which is not in his name. Land is seen with selfish motives – a source to make immediate money. When Achutha Menon manages to give all the documents required to prove his authority to sell the property little did JP know that the whole scene was set for a great deception. The deal would have been done smoothly if the minister's intervention did not happen. The incident shows that it is not that easy to make big fat money quickly and it very much depends on luck. Achutha Menon understands that it is not easy to cheat people if they are blessed with luck.

The news that Dr. Sheela Koshi's plot has been sold out send another shock to JP. This belittles the importance of the authorization letter he had obtained and closes the slightest chance to escape from the shade of Rayeen and Joy. Achutha Menon who later becomes the guiding force for JP and CH advices JP to prepare a predated stamp paper which bear the information that the plot has been decided to be sold to another person. Along with which he should also give a cheque bearing the advance amount. He advised them that they should argue with them when they say the plot is sold out and should stand tough to get compensation.

This incident proves that too many brokers spoil the deal. They can also go to any extend to ruin the sale and can even make it never work. Human values drop when man becomes highly materialistic. The film unfolds the varied

relationship of man with man. Achutha Menon seems to be very tough not to see the emotion on the other side while concern for Dr. Sheela Koshi is reflected in JP's words to Achutha Menon when he asks him whether it is right to do so as she is a good hearted human. Achutha Menon asks him to discard those feelings and escape from further drowning by getting hold of the 25 lakhs which they might get if played well. Achutha Menon further adorns the role of the buyer. Greed for money surpasses feelings of goodness.

Even though CH and JP feels guilty of what they did, Achutha Menon strongly supports whatever they have done. For him money is more important than any relationship. Relationship may not save us from drowning in poverty, but money can. So he gives more regard to money. Perhaps JP and CH has not seen much of life like Achutha Menon, they are a bit more considerate towards Dr. Sheela Koshi and feels a little disturbed for what they have done. It could be clearly seen that Achutha Menon's intervention as an external force triggered their potential of trapping those who come their way.

The film then opens up a game of rupee, a cyclical game of rupee. Achutha Menon is visited by his children from his second wife. It happens that they are in need of money very urgently. The amount they require to get back their house from getting sealed is 25 lakhs. Achutha Menon emotionally blackmails the daughter and son in America and Geneva and they consents to give 25 lakhs. This 25 lakhs move through a number of hands to reach back to none other than Dr. Sheela.

The very next day JP and CH goes to attend a new deal, which is a Golden Mall owned by Papachan, a highly thrifty millionaire. The mediators of the deal Rayeen and Joy are not at all happy with the presence of JP and CH. Their prospective buyer Madhusudhanapaniker is very much keen to make a positive

decision about the plot. Papachan the seller is adamant to get 25 lakhs as advance in order to hand it over to his son in America who on the other hand needs to give it to his father-in-law. At this juncture JP comes forward and offers to give 25 lakhs which shocks almost everyone especially Rayeen and Roy. Both Rayeen and Roy do not like JP's enthusiasm though JP's concern was to make the deal happen.

Overwhelmed with jealousy, Joy brainwashes Panicker into dropping the deal. At this point in time, Papachan asks JP whether he wants the mall. Bewitched by the question he readily agrees to Papachan's offer disregarding the objection of CH. Papachan decides a date and tells JP to bring one crore on that day or else he would lose his 25 lakhs. After the deal is over JP and CH steps out the house only to see Achutha Menon waiting to take the 25 lakhs from Papachan. Papachan is none other than Achuthamenon's daughter's father-in-law. The same 25 lakhs that JP gave to Papachan is going to come to his office brought by Achutha Menon.

The 25 lakhs could be seen rolling through the hands of the characters. The need for 25 lakhs for Achutha Menon to prevent losing his house and the need for 25 lakhs for Papachan is clearly linked. Slowly the relationship between the characters and the money gets revealed. In the next scene Acutha Menon is seen in the house of Kuriakose. He hands over the 25 lakhs to Kuriakose who has held Menon's house these days in exchange for the loads of money Menon's family had borrowed from him. Kuriakose is about to give the money to Dr. Sheela Koshi from whom he has bought the plot. Now the 25 lakhs that Dr. Sheela Koshi gave to JP has gone in a cyclical fashion round and round and reached back in the hands of Dr. Sheela Koshi. Nevertheless, this game of rolling is only revealed to the audience and not to the characters. Later when Beena takes JP to Dr. Sheela Koshi, the 25 lakhs is handed over by Kuriakose's son to Dr.

Sheela Koshi and Ms. Koshi keeps the money near JP. Nonetheless JP is ignorant of all the game that the 25 lakhs has played.

Although land is not an active character in the film, land undoubtedly becomes a character in the film. The way people put up a price on it and convincing people to buy it is sometimes symbolic of people putting up a price for the bull intended for meat. The entire film is revolving around the very element land. Land is seen in monetary terms and at the same time an article for trade.

Though JP right away agreed to buy Pappachan's Golden mall, he understands that it is very much a challenging task. The buyers who approach JP are misled by Rayeen and Roy. JP gets all the more restless as the date come close. Meanwhile JP's relative help him with 50 lakhs and JP buys one crore of fake notes with the original 50 lakhs. It was an in between sea and the devil condition for if he could hand over Pappachan the whole amount he gets a great deal which can give a good turn in his life, but if he loses he lose both the deal and his 25 lakhs. JP's big mistake actually strips him off a virtue and he attempts cheating and betrayal – a big time fault. JP would not have taken to fake notes had he be given time, but Papachan's stubbornness to get money and JP's unflagging wish to be established in the field of real estate actually provoked him to attempt the crime.

But cheating can never be covered up for a long time. JP's employee Ganeshan who lifted 1000 rupees from the bundle of fake notes was arrested by police triggering confusion and chaos in the life of JP and his friends. JP advised Achutha Menon and CH to escape. JP anyway played soundly good. He ran to Pappachan's house and revealed that whatever he has given is fake currency. Though Papachan breaks down and yells at him for cheating him he do according

to what JP says as any time they can expect police force. JP instructs him to put original notes one crore into a bag deducing 1000 rupees from it. Just in time police comes and enquire about the money. Papachan hand over the money to the police and they take it away for investigation. JP persuades Papachan to burn away all the fake money he gave to him. Along with the burning of money JP's greed for a name and money goes to ashes. JP swears to Papachan that he will arrange things in a way so that Papachan will never lose anything. He has already been approached by a buyer for his plot and was going to sell it at 94 lakhs which in turn gives Papachan a profit of eight and a half lakhs. When JP says this to Papachan he does not have any sense of greediness and he does not want back the 25 lakhs, which actually was obtained through a game of cheating.

Now JP is not bothered about profit or commission. The incident that almost landed him in the edge of jail life has changed JP's life totally. He shuts the big world before him and now has only one concern, his family, a small one consisting of his mother, sister and his lover and friends. This life of rushing after money has made him almost tired and he understands that making easy money is not that easy. He might have felt that in the busy life of making money he could not give more space to his own family. The incident taught him more lessons on the values of life than the real estate business school taught him. In this business world he understood that he had to renounce values like care, concern, and love.

Both *Manninte Maril* and *Indian Rupee* portray landscape as a character in one way or the other. In the feudal times, tenants had to depend on land for their survival. Landlords too depended on the tenants to get rice. The tenants in a way became a moderator between the land and the landlords. The landlords gained from the land through the tenants. If not for the tenant community, the landlords themselves would have to directly indulge in activities on the land to get food. The tenants were compassionate towards land and they believed that

land will never cheat them. There was an absence of undesirable behavior like treachery or deceit from the tenants because the tenants had to largely depend on the land and the landlords for survival and they did not own the land. Once social conditions changed and when land became an accessible asset to be possessed, land gained even more importance. One's social status was largely based on the land he possesses. With the help of occupational and social mobility, the rich began to amass land and sell it with profit motives. Real estate became a business which can enable one to gain fast money.

In *Manninte Maril* land is seen as a means of subsistence, but in *Indian Rupee* land is perceived as a means of affluence. Both agriculture and real estate business is centered round the character land. When land is used for agriculture, land is embedded with a humanized culture but when man uses land as an object of trade, it is selfish motive that governs the mediators. Though the buyer and seller are not much anxious about the sale of the property since they trust the brokers, it is the mediator who would be looking for the best commission possible and is much cautious to guard the property from other greedy brokers. Here scope for dehumanized value system surfaces.

The Athikodu landscape in fact becomes the sole witness to Komban Konderan's hardship, Chami's death, Ayyappan's toil, Konderan's new self-awareness and how he stand stoutly at the face of oppression and dominance from the higher class landlord and police. The Thampuran keeps on saying each year that interested people are coming forward to have Athikodu as *pāttam*, but Komban Konderan's family lineage did their level best to keep the land for themselves for years on end, though they had to stand the test of time by meeting the landlord's demand. Pollarumolla who appears as a villain throughout the film is also interested to do cultivation in Athikodu. It is because of him that Chami had to go to jail. All the events if looked closely seems to happen due to the land.

The land thus becomes the major character sidelining all the other human characters. Komban Konderan's decision to do farming seeing the land of Athikodu will never have flowered if there is no such land. Konderan's revolutionary ideas and self-awareness and boldness would not have happened if he was working hard in the land. The Thampuran would not have asked for the increase in *pāttam* if there was no land. If the prospect of making money was not invested on land then Jayaprakash, Hameed, Rayeen and Roy would not have landed up in the real estate business; Rayeen and Roy's jealousy to see Jayaprakash flourishing would not have happened; Achutha Menon's treachery towards his son would not have occurred; Jayaprakash would not have attempted the crime or cheated Pappachan and later would not have quit his running after making big money and settle in a village as a petty contractor.

Hence land becomes an inevitable and potential character surpassing the presence of all the other characters in the films. No other characters in the two films get the special attention than landscape itself dons. Here landscape becomes an object to be fallen in love, to be bargained on, to be loved and cared for, to invite envy, to be proud of and to make people bold, to commit crime, to commit treachery, to build big dreams to make money and to make people affluent. Actually more than people making landscape it is actually landscape that makes the people. Landscape changes the mindset of people. Landscape changes Pollarumolla to a villain, Komban Konderan to a farmer, Thampuran to a greedy person, Konderan to a follower of communist party, Rayeen and Roy jealous, Jayaprakash to commit crime and then later to renounce the business itself, Papachan to filthy rich, Achutha Menon to attempt treachery. Here instead of people dominating landscape, landscape itself dominates people's life even without their knowing. The landscape in fact changes man's destiny and character. This enigmatic role that landscape garbs on gives it a metaphysical

touch something beyond the physical manifestation and something beyond the statistical dimension. In fact both the films taken for study reveal the immense power that landscape possesses.

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Fashion, Lifestyle and Sexuality: *Fifty Shades of Grey* as an Extensive Anti-feminist Text

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Fifty Shades of Grey published in 2011 has become an epoch making success with two sequels of equal to less achievement published and the first book already becoming a blockbuster movie. Written by the British novelist Erika Mitchell alias E. L. James and movie version directed by Sam Taylor-Johnson, *Fifty Shades of Grey,* is still a debatable topic for its influence in popular culture. Even amidst bans and censorships, both the print version and the movie became popular by reaching to millions. The work can be effortlessly criticized for propagating and naturalizing BDSM (Bondage and Disciple; Dominance and Submission; Sadism and Masochism) culture, but a larger apprehension should be about the portrayal of women. Even though the author is a woman, majority of positive reviewers are women and the author herself projects the book as a celebration of sexual freedom for women, the extent to which women are demeaned in the very traditional way. This will bring into light the fact that the book is not at all a manifesto of sexual expression for women but a script filled with evidences to show that the author herself is not free from patriarchal influence. The stereotypical representations of women as attracted to lavishness, riches and strength is reinforced in the novel.

Narrated from the point of view of the female protagonist Anastasia Steele, the text shows the lifestyle of an inexorably rich young man Christian Grey who is addicted to BDSM culture and the female protagonist's relationship with him. The text as well as the movie successfully portrays the psychological

anguish of both the characters, Christian being incapable of letting his lifestyle go or shake of his confused feelings for Anastasia, and Anastasia being incapable of letting Christian go because she develops feelings for the rich Christian despite the disrespectful sexual encounters she experiences with him who showers her with lavishness. The text is already glorified at several instances as a manifesto of free sexual expression and a forerunner of an era of explicit writing that shuns all hypocrisy. Since the author is a woman and the narrative vantage point is of a woman, the popularity among the women readers is immense. The book has become a celebrated success soothing the consciousness of millions of people, convincing them of the grandeur of the text by erasing the numbness and shyness when it comes to matters of explicit sexuality which can easily be labeled as perversion in several cultures.

But a deeper analysis of the text will reveal the exact opposite facet of the text. It is not a text that favours female sexual freedom but an overt manifesto of patriarchal dominative theory that manipulates female consciousness to convince them of their subjugated position. *Fifty Shades of Grey* is using a technique in which confused feelings are generated about the text, primary reading suggesting that it is against women in general but hinting that there is something that is deeper than the surface meaning that might be pro-feminist, this itself is the success of the text. On an uncaring analysis, the text can be manipulated as a discourse supportive for freedom of expression and explicit female sexuality. The submissive attitude of the heroine can be twisted and read as the exploration of life she dares to venture upsetting traditional norms of accepted pattern of sexuality. But a detailed study of the text to see the effect of it in the society and the reason for its immense popularity will show us that the make-believe liberation as such especially for women is absent in the text.

The text's major focus is on the choice of the woman to follow the lifestyle option introduced to her by the major male character, we tend to take it

as a result of woman's free will. But how she is allured into accepting something that was initially to the extent of horrifying should be analyzed in detail. The portrayal of the fashionable lifestyle of Christian Grey, the rich bachelor who wanted Anastasia to be submissive to his demands, is very much in question here. His motive driven show off and Anastasia's eventual acceptance are confirming traditional norms of womanhood. Anastasia initially was reluctant to accept the offer of Christian to be his sex slave, but after a psychological anguish she accepts the deal, it should be noted that in between this denial and acceptance there was a lavish show off of the riches of Christian in the form of gifts and comforts which can be hinted as the reason for Anastasia's acceptance. The longstanding representation of women as the gender attracted to material wealth is reinforced here.

The very cover picture of the first book is a tie that at the same time represents enticing corporate lifestyle of the hero and helpless addiction of the major characters – the male protagonist to his lifestyle and the female protagonist to him. Christian is shown as a person of quality choice when it comes to fashion and lifestyle. For the first time when he is introduced, he is shown as a man of discriminating lifestyle with two beautiful young blondes as office staffs, spacious working space and wearing rich attires. At the same time Anastasia is introduced as an antithesis to this, she was rather simple, paranoid and always intimidated by the flaunting riches that her eyes struck in Christian's office.

In the course of time, Christian will take Anastasia for a ride in his personal helicopter and gift her first an I-phone, then a laptop, and later a costly car. While giving her a car, Christian will make sure that the old one is disposed off. He really wanted her to move on from her past. All this assure that Christian was clearly motivated for sexual prospects with Anastasia. And there is no point where Anastasia was shown as an exploitative woman who makes use of Christian's riches by manipulating him. It happened gradually, as a result of

psychological torment. If the text was picturing a woman who is in control of her emotions and actions, it can be fairly argued as a text favouring feminism, but on the contrary it shows a woman who is incapable of making good decisions for her well-being, it shows a woman who was gradually manipulated into succumbing to the whims of a sadist billionaire.

Here Anastasia is shown as changing her attitude gradually to Christian enticed by his material riches and lavish lifestyle. She was against the proposal of Grey to be his almost sexual slave in the beginning. But she herself calls him once she is heavily boozed. Again there is an elaborate show off of Christian's lifestyle. She wakes up to see the expensive flat with breakfast ready on the table. Christian is shown as a person conscious of health, he jogs every day. When he is back after a run, he removes his shirts to show his torso, all these are showing off his lifestyle. And Anastasia is shown as attracted to his physic as well. He is shown as a socially accepted and respected person, giving valedictory speech in the college where Anastasia is getting her degree. Anastasia is shown as impressed by this as well. She chooses the recently met Christian as a partner over another college friend whom he knows for a long time who tries to make moves with her. All these are confirming traditional image of women as looking to be provided by a muscular man who will fight life for her, an image that dates back to cave age. When he is into the most perverted BDSM culture, he talks about him as against necrophilia, clearing off his image as a choosy pervert not a complete one. All the pieces of attire Christian use are reflecting of his richness, his cars are all expensive and he is most of the time accompanied by a sturdy bodyguard.

For the first time when Christian meets Anastasia's mother, he describes his choice of drink in an elaborate way, this really impresses her mother. Again women as attracted to refined taste and riches is shown here. Anastasia's

roommate also asks her to continue the relationship; this is not based on a detailed knowledge of Christian's character but knowing the fact that Christian is wealthy. Throughout the work there are several instances where women voice for Christian, putting him in a pedestal, acknowledging him as a gentleman while he himself reveals to Anastasia that he had been in relationship with more than a dozen women in the BDSM way. But considering his 'other qualities', this is forgiven by Anastasia.

Christian never hides his intentions with Anastasia. He reveals that he is a man of power and control in all aspects of life in the first meeting itself. But this in turn is shown as making Anastasia wants him more. The accepted norms about women as inferior and finding pleasure in that subjugated status is again given fortification here.

> Oh, I exercise power over all things, Miss Steele, he says without a trace of humour in his smile.
> And her thought was
> Why does he have such an unnerving effect on me? (10)

The BDSM culture is taken as just another sexual choice in the work. Even without being judgmental about this so far identified as deviated method, the 'liberation' question can be addressed. As Grey's lifestyle is explicated slowly, he takes Anastasia to a 'playroom' where different tools and gears are displayed. And there are elaborate justifications at different instances to naturalize the culture by shaking off the stigma and horror associated with BDSM.

> There's a very fine line between pleasure and pain. They are two sides of the same coin, one not existing without the other. (126)
> "So you'll get your kicks by exerting your will over me."
> "It's about gaining your trust and your respect, so you'll let me

exert my will over you. I will gain a great deal of pleasure, joy, even in your submission. The more you submit, the greater my joy – it's a very simple equation."

"Okay, and what do I get out of this?"

He shrugs and looks almost apologetic.

"Me," he says simply." (212)

The work in fact succeeds in that. But at no point the traditional norms of sexuality as men as controlling and superior or women as inferior and object are questioned. The work eventually shows how Christian controls and manipulates Anastasia for his pleasures in the guise of a mutual participation in the affair. But Anastasia was rather being just another tool in Christian's room than a participant. It's also hinted that it is another women who got Christian into the BDSM lifestyle, so a woman as the root cause of the whole trouble is also mentioned. Christian might be the reason for the trouble for numerous people. But it's a woman who is the Dr. Frankenstein in this context, which is just another instant of defaming woman.

> [Ana] "You're a sadist?"
>
> "I'm a Dominant." His eyes are a scorching gray, intense.
>
> "What does that mean?" I whisper.
>
> "It means I want you to willingly surrender yourself to me, in all things."
>
> I frown at him as I try to assimilate this idea.
>
> "Why would I do that?"
>
> "To please me," he whispers as he cocks his head to one side, and I see a ghost of a smile.
>
> Please him! He wants me to please him! I think my mouth drops open. Please Christian Grey. And I realize, in that moment, that

yes, that's exactly what I want to do. I want him to be damned delighted with me. It's a revelation." (149)

"I want you sore, baby," he murmurs, and he continues his sweet, leisurely torment, backward, forward. "Every time you move tomorrow, I want you to be reminded that I've been here. Only me. You are mine." (320)

Even minute details like Christian's treatment of his own mother as an annoyance when she visits him unannounced and having only tall beautiful well shaped blonde women in the office as assistants can be counted as instances for defamed treatment of women. Even when Christian uses Anastasia in BDSM ways by tying her up, there is no place for love in his life. She never even allows Anastasia to touch him, thus showing his authority over women.

Why don't you like to be touched? I whisper, staring up into soft grey eyes. Because I'm fifty shades of fucked up, Anastasia. (369) The woman who brought me into this world was a crack whore, Anastasia … I slip into a dazed and exhausted sleep, dreaming of a four-year-old grey-eyed boy in a dark, scary, miserable place. (367)

He uses Anastasia for his own pleasure not for a mutual participation. After scores of times threatening Anastasia about a punishment, in the end he beats her mercilessly justifying his act as a part of the lifestyle they are engaged in. Even though it is shown that she breaks away from her blind affection to Christian, the sequels show how she is returning to him eventually.

The work's popularity is a hindrance in ruling it out as a sheer nonsense. The collective urge to appreciate a prejudiced work like *Fifty Shades of Grey* can be explained by using Uses and Gratifications Theory. This theory explains that

people will always tend to choose media to satisfy their implicit needs whether it is the need to fulfill emotional wanting or intellectual curiosity. *Fifty Shades of Grey* provides material for raw emotions pleasing wide range of people.

The fact that people tend to choose media of their choice to meet their demands is confirmed. Now we have to look into the psychoanalytic theories of Freud that explain why people choose certain stimulus over the other. Freud says people will always tend to seek pleasure and try to avoid pain. Everyone give prior concern to their instincts more than reason. To satisfy biological and psychological needs, people tend to engage in activities those satisfy their instincts. The term '*Pleasure Principle'* explains this desire to seek what basic instincts want. Now our basic instincts will always drive us to enjoy violence, sex and passion. Civilizations from primitive times knew about this and were always formulating methods to check this. That *Fifty Shades of Grey* is pleasing our instincts is not undisclosed. With a fair amount of social acceptance and people coming forward voicing for the work, anyone would appreciate it since it's hypocrisy that kept civilization intact after all.

The first time when Anastasia meets Christian, she falls down in front of him.

> I push open the door and stumble through, tripping over my own feet and falling head first into the office. Double crap—me and my two left feet! (7)

This is symbolic of whatever that is ahead. Womanhood surrendering to larger patriarchal setup which is strong, rich and pompous enough to manipulate female consciousness into believing whatever is happening is natural. Popularity of a book like *Fifty shades of grey* should be looked at critically. Whether it's an epoch making work of art or another piece of forgettable erotica, the book has reached to millions of libraries across the world. And under the guise of

celebrating female sexuality and liberation, the work is reinforcing the patriarchal ideologies with improved vigour. The book is read and appreciated to the foreground of the time when our country is about to block pornography and we have legally banned soft-porn magazines. *Fifty shades of Grey* is just an imported elite version of porn knit into a perfect story line. Whether to accept it or to reject it is a question better left to judgment of the time and space.

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Masculinity in Flux: an Analysis of Portrayal of Masculinities in New Generation Malayalam Cinema

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Masculinity in the common sense parlance is taken as a naturalized order which is opposite to feminine. However, social theorists treat it as a social institution which performs a function and can mutate over the period. Connell puts it as "a configurations of practice within gender relations, a structure that includes large-scale institutions and economic relations as well as face-to-face relationships and sexuality"(29)… They are inherently historical; and their making and remaking is a political process affecting the balance of interests in society and the direction of social change" (44). Cinema as an ideological device catering to the mass entertainment closely follows any such all-pervading social institutions and negotiates with it continuously. In this transaction, it may reflect as well as renegotiate such social constructs on the screen.

In Kerala, masculinity studies were rarely an area where serious researches have happened. Still rare were the attempts to map the Malayali screen masculinity and frame it with theories. However, scholars like Jenny Rowena, Ratheesh Radhakrishnan have contributed to the debate over the masculinity discourses of Malayalam cinema. Various film scholars like C. S. Venkiteswaran too has tried to analyze the multiple sets of screen masculinities and the function of certain 'star' bodies to project it. The concepts of hegemonic masculinity have been used to analyze these projections. Again, hegemonic masculinity is a concept introduced by Connell which refers to the reality of existence of multiple masculinities within society. However, there is a hegemonic process by which only one form of institutionalized masculinity is "culturally exalted" (Connell 77)

above all others. Then, according to Connell, we are culturally compelled to associate with this one dominant form (i.e. men looking up the hierarchy). This 'looking up' is the hegemony in the hegemonic masculinity. The role of Cinema is crucial in this hegemony making process and it can be itself the site for the generation of counter hegemony. Thus, cinema as a liminal space has the potential to augment as well subverts those institutions.

Ratheesh Radhakrishnan maps the various masculinities emerged since the beginning of Malayalam cinema and focuses primarily on the structuring of public sphere on the line of evolution of Malayali masculinity. He understands it as a continuity of masculinity crises and the consequent response of masculinity discourses to it. Ratheesh Radhakrishnan analyzes the revolutionary masculine figures repeated in the films of 60s. He details the narrative devices to establish a revolutionary masculinity through the body of Satyan, the Malayalam actor. Revolutionary masculinity is constructed vis-à-vis other male figures who represent its "other". A set of characteristics like courage, pride and an ability to survive through odds have been mobilized in these narratives. A set of masculine figures are invented to contrast the true revolutionary masculinity by portraying others as inadequate. A constant concern for de-classification and de-castification of the middle class upper caste heroes is required to realize this true revolutionary masculinity. The protagonist assumes the true revolutionary masculinity only by leaving their home, as "it is imperative for the revolutionary masculinity to construct the family as the 'other' within the narrative itself. Along with the family, desire is also erased."(Radhakrishnan 171) Further in his analysis of films like *Elipathayam* (1981), Ratheesh Radhakrishnan tries to understand the Nair masculinity (which tends to get generalized as Malayali masculinity) facing the crisis of matriliny and decline of feudal *tharavads*. Here he argues that, "it is mobility which is seen as the desired characteristic for Nair masculinity of the period in question. This mobility is in turn understood in relation to the changes

in familial structures and in new moral codes that were imposed on marriage and conjugality" (214). His argument about later Malayalam cinema, centers on the crisis of masculinity in the 90s and the anxiety it generates in the context of post-gulf war and the parallel emergence of discourses of feminism and women emancipation. While analyzing the films in 90s portraying mental illness, (*Aham* 1992*, Manathe Vellitheru* 1994) he points to the "crisis in masculinity that produces mental illness in these narratives and further that it is the anxiety of the 'emancipated' or rather the 'public woman' that is at the heart of these crises" (274).

Jenny Rowena as mentioned above uses a subaltern perspective to identify the caste body of Malayali screen masculinities. Jenny Rowena uses the prism of Savarna caste hegemony to make meaning of the masculinity portrayals on Malayalam silver screen. She posits two poles of masculinity to understand this, one is the hegemonic masculinity; "Hindu Savarna moral masculinity" and the 'other' as *themmadi* (rogue) "Sudrasubaltern masculinity" (49). She asserts that the rogue masculinity was marked by the exaggerated physical masculinity through thick moustache and rough body like that of Sathyan and the moral masculinity exemplified through the body of Nazir. Modernity of Kerala society was appropriated by the body of moral masculinity and the rogue masculinity was 'othered' into the margin, which always threatened the moral masculinity. While analyzing films of seventies, Rowena observes the tendency of subaltern masculinities to move into a homosocial world, different from the moral masculinity which prides itself in heterosexual relations. (68). Later, through masculine figures of Jayan, the rogue masculinity reached the mainstream and was hegemonized for some time. Rowena identifies in the flexible masculinity emanated by characters of Mohan Lal, where rogue masculinity assimilated into the moral masculinity, thereby affirming the Hindutva framework of cinema. Jenny Rowena argues that the hegemonical masculinity on screen were a reaction

to the various social changes within Kerala society like influx of Gulf money and the vocalization of hitherto subaltern sections and the reaction it generated to restore the Savarna order.

Osella who has done anthropological studies on the fans of stars have identified the aspects of masculinity of two super star personas which appeals their fan. As per Osella, Mammootty stands for the utopian and extraordinary masculinity which offers an aspiration type for the young fans. Whereas, Mohan Lal offers an identifiable model of nearness, whereby fans can enjoy the multi-subjectivities offered by his flexible masculinity. While queering the Malayalam screen projections of pre 90s, T. Muraleedharan reads masculinity of Mohan Lal as a nature of transgressions from rigid norms adding to the subjectivities of the male audience. Thus as C. S. Venkiteswaran notes in his study on the phenomenon of stardom in Malayalam cinema there exists dualities of masculinity on screen. His is not an exclusive study on masculinities but on aspects that constitute the body of stardom. He identifies certain polarities of masculinities which have worked in Malayalam cinema with Nazir-Satyan as well as Mohan Lal – Mammootty.

Malayalam cinema underwent a tumultuous masculinization in the post 90s. The major causative factors were various and its manifestations were in multiple forms. Media analysts like C. S. Venkiteswaran attribute this phenomenon to the impact and the disruptions caused by the advent of cable TVs. The family melodramas which characterized the Malayalam cinema till 90s were adapted to the TV screens and the cinema lost its monopoly over the family dramas. In this process as Venkiteswaran rightly points out, the media was gendered in such a way that TV was feminized and Cinema masculinized. The women audience preferred the domestic space offered by TV and the cinema hall became more and more masculinized. The threat of TV forced Malayalam cinema to magnify the spectacles of masculinity which went synchronous with the

changing audience nature. The phenomenon of superstars and narratives centered singly on superstars shifted the hegemonic masculinity towards hyper masculinity. As Meena T. Pillai observes it was accompanied by the "emergence of Brahminical ritual and signs on the celluloid and the nostalgic feudalization on screen" (109). Masculine figures larger than the screen were created for consumption and were valorized. Thus, the super star centered narrative was crucial in the manufacturing of this new hegemonic masculinity.

However, this effect of TV did not sustain for long, and the same holds true for cinema. Newer forms of Cinema audience spaces like multiplexes came up. Moreover, multiplexes offered a fresh space not yet amenable to the strict homosocial masculine world due to business reasons. Thus the spectatorship infrastructure changed its hegemonic hyper-masculine space. The super star system continues further, adapting to the new economic and social forces. However, the new trend of New Generation films interacted much creatively to the newer social fabrics of an increasingly urban Kerala society. In its interaction, it relied less on the super star personas to engage the audience. It relied more on the secondary actors to narrate the film and hence there was a break from the discourses of hegemonic masculinities which was conspicuous till then. In addition to this, most of the films were characterized by multi narrative approach to the story telling, which tends to curb the potential of hegemonizing processes and same is the case with masculinity.

Instead of reifying the notions of masculinity through the projection of a dominant masculine figure, these films distort the hegemonic masculinity through the fragmentation of narratives and multiplicity of male heroes. In this regard, it can safely be concluded that the multi-narrative, a central theme of New gen Malayalam cinema problematize the concept of masculinity. This becomes the quite conspicuous when compared to the male heroes in films like *Devasuram* (1993), *Narasimham* (2000), *Valiyettan* (2000) etc in the post 90s. There, the

omnipotent and the omniscient male figure marked by the Savarna culture rule a feudalized modern world. But here, the terrain of city and the modern professions disrobes the plumes of masculinity and the performance is subdued in contrast to the patriarchs of yesteryears.

Salt n Pepper- The crises of middle agedness

Aashique Abu's *Salt n Pepper* (2011) was a watershed moment in New Generation film discourse which consolidated the commercial space for the new trend. In a nutshell, it is the story of a middle aged man who is diffident to seek the hand of his love, who is a woman equally anxious about her own age. The New Generation heroes lack confidence in their own masculinity and are always doubtful. In *Salt n Pepper*, the hero Kaalidasan is such a character. He has crossed into his middle age and is diffident in his relation with the feminine world. If heterosexual consummation was the hallmark of earlier heroes where women were enamored by their masculinity (Examples are plenty in *Narasimham, Devasuram, Ravanaprabhu*), New Generation heroes like Kaalidasan rarely deal confidently with women.

If we analyze the social world of these heroes, we find them dabbling with the un-manly interests of cooking and the world of food. Kaalidasan is a frequent visitor to any kitchen he likes and an interesting episode comes as a flashback on how the cook Babu enters his life. Kalidasan goes to see a girl as part of arranged marriage and gets interested in the taste of the snacks and dashed off to kitchen to see Babu, the cook. He immediately proposes to Babu "Do you want to come with me?" The scene ends like a post marriage ceremony where groom leaves with the bride in a car, but here the bride is Babu, the cook.

Baburaj, actor with masculine physique who used to play the role of villains and wingman of main villain, plays Babu's role. His usual characters

stood for an aggressive masculinity which got subdued finally by the masculinity of the hero through physical fights. The tone of introduction of Babu's character is also interesting; he is shown moving around in a market (the usual site for public display of aggressive physical masculinity) and looking crudely at the people with tense background music hinting tension. His first act after this is to assuage a kid not to cry and asking for two Radhas soap from the shop. His voice and mannerisms are in contrast with the masculine figure and this portends the beginning of the playing around with the concept of masculinity. Babu's relation with Kaalidasan is also queer amounting to the level of a homoerotic relation, where the tough masculine figure of Babu is like a wife to Kaalidasan, where love is exchanged through tastes of food. But the same effeminate figure of Babu is equally aware of the masculine possibilities of aggressiveness. This is visible in the scene where he protects Kaalidasan in a scuffle with others and they are rebuffed by the towering aggressive posture of Babu. Thus, the character of Babu is an attempt at subverting the notions of masculinity and the role it performs. Equally interesting is a character working as an assistant in the beauty parlor of Maria at whose house Maya, the female protagonist stays. He is also presented as an effeminate character.

Another important character is Balakrishnan, a senior officer in archeology department where Kaalidasan works. His constant dislike of patriarchal figures (*chevipoodakkaar*, ear hair as a symbol of feudal patriarch) signifies the underlying theme of masculine discourses which want to disassociate from the then hitherto discourses centered on reverence of such figures.

Ee Adutha Kalathu - The uncertain contemporary masculinities

Ee Adutha kalathu (In recent times, 2012) directed by Arunkumar Aravind and scripted by Murali Gopi presents another multi narrative which

unfolds parallel in the contemporary city of Trivandrum. A subaltern character named Vishnu represents the lazy bum masculinity who defers to fulfill his familial duties of earning for his household. Vishnu is happy to be at the receiving end of rebukes from his wife on this regard. Another character, Ajay Kurien, a corporate CEO dominates his yesteryear actor wife beyond the limits which is an act to cover up his loss of virility. He loses his virility after an accident following one of his sexual adventures. Another central character, Tom Cherian, a Police Commissioner though airs around him the aura of 'Scotland Yard' masculinity and bravado, is struggling internally to generate a success to prove it. Finally, he fakes his achievement by taking credit for the trapping a serial killer who actually was captured by Vishnu. Another prominent character, Rustam is a stalker who masquerades as lover to get sex videos of famous women for internet market, who meets death in a nonsensical manner.

Analysing these male characters throw light on the fakeness which is worn by the urban masculinities. Inside them are the failed selves, who mask themselves to dominate women and the city to cover up their failures, and act farcically. This film questions the masculinity aired by the super hero characters played by Mammootty and Suresh Gopi in Police roles, by portrayal of a seemingly confident police commissioner but deep in his failures of achievement. The role of Tom Cherian is also evidently situated in this matrix of feigned masculinity in these recent times of masculinity crises. The character of Vishnu is also reluctant to face the masculinity test of being a breadwinner. Thus, the film in its approach generates multiple masculinities linked by a common factor of nonperformance of masculinities. All are uncertain in their approaches to the roles prescribed by the contemporary masculinity.

Trivandrum Lodge- The steaming space of masculine anxieties

Trivandrum lodge (2012) directed by V. K. Prakash and scripted by Anoop Menon unfolds itself in the masculine space of a lodge, Trivandrum lodge situated in the margins of Cochin. The sexual frustrations heaped one upon another by the numerous characters present an ideal emotional background for the questioning of the Malayali masculinity. Almost everyone survives wearing a mask. Abdu is a sexually deprived simpleton character who is facing failures at all fronts. Finally, even in the hotel episode he is just faking a sexual encounter as per the script of the central women character named Dhwani. He is denied entry into that space of masculinity and feels deprived always.

Another characteristic manner in which *Trivandrum Lodge* subverts the conventional masculinity is by the introduction of a woman into the then hitherto masculine space of lodge. The self-proclaimed masculinities who used to boast about their sexual exploits, face crises while encountering the new audacious woman. Just like the mimicry artists who also inhabit this space, everyone is living in some masks of masculinity. They are utter failures in making an impression as well. In several ways *Trivandrum Lodge* pokes the audience about the hollowness of the conventional masculinity and makes fun of itself.

CONCLUSIONS

A curious feature of many of these New Generation films is their frequent references to the bygone era superhit dialogues and super heroes. These films as well as the heroes are of a 'post' generation in many ways. They are post-globalization as well as post-super hero generation. However, frequent invoking of the past through the quotes from the earlier superhit films connotes a lack in the body of these films and life. It is acknowledging the giant hegemonic masculinities of the yester year films and keeping them in constant

remembrances. But, as the return is quite impossible, New Generation films and heroes celebrate this lack as well. The history of masculinities is well present but as a ghost which wants to manifest itself but only in a farcical manner. According to C. S. Venkiteswaran, "the end of super star era …haunts these narratives as absence or vital lack… This erosion of masculinity and obsession with castration goes in tandem with other erosions happening in the lives and political economies in the post-liberalization era in Kerala, that is marked by an overwhelming sense of vacuity at the centre, lack of order and never ending anxieties triggered by the vagaries of a speculating economy revolving around global finance capital IT jobs, real estate and stock markets" *(thehindu.com)*.

One common theme connecting these films is recurrence of the conventionally unfit masculinities. The grand narratives of masculinities which once ruled the Malayalam screen is imploded into local multi narratives. The certainty is replaced by ambiguity, the control by the helplessness and the presence by the absence. The local spaces of globalization in the cities denies then hegemonic masculinities to take roots, instead multiple masculinities emerge without hierarchy. The absence of family for the superiority performance of the masculinity mars its potential. The Hindu moral masculinity is neither able to command them. Nor is the rogue masculinity capable enough to define their nonchalant attitude and their emasculated figures.

Thus these films present a normative challenge to the concept of Malayali masculinity which resists neat theorizations. Critics like P. Shaima to explain the new situation in Malayalam screen have raised the concepts like post-masculinity. But, post-masculinity is too strong a term to describe the situation as masculinity now is only being reconfigured and post-masculinity is valid only in the vanishing of the gender performances as such. As long as femininity as a performance arena does not disappear and undergoes radical transformation,

masculinity as an area is bound to flourish. These masculinities are a creation of new material framework in the context of a globalized society. Uncertainties and crises mark the contemporary time and the screen masculinities signify these conditions. Earlier, in 90s, screen masculinities tried to encounter these material changes with tropes of hyper-masculinity and re-traditionalization. Now, changed spaces deny such a possibility and rendered them difficult to hegemonize. The new screen masculinities thus revel in multiplicities and in flux, liquid enough to fit any shape, typical of a post-modern society.

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Cultural Politics in Cinema: Representation of Sexual Subaltern in Bollywood

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Cinema, the manna of masses, is regarded as the most powerful visual media across countries and cultures. Cinema has a dialogic relationship with the socio-political and cultural context out of which it arises. In the current context, cinema is no longer perceived as a reflection of reality. On the other hand it produces cinematic reality or reality through various strategies which involve selection, fragmentation, mediation and even reconfiguration of reality. Cinema is also regarded as a socio-cultural construct which creates and propagates social meanings in addition to influencing audience's perception of reality.

Harvie Conn's description of film as a cultural mirror is significant, for the cultural context of its production is of primary significance in the analysis of film texts, which are cultural artifacts created by specific cultures, which in turn reflect as well as affect them. On the other hand, critics like Medved, places more emphasis on film as a form of culture. This is true to a great extent, for either a film can reinforce or interrogate the values, ideologies, beliefs and ways of life of an existing culture.

Given the significance of film and its interrelationship with the cultural context of its production as well as its ideological underpinnings, Cultural Studies becomes a handy tool for the analysis and conceptual understanding of the film text. Cultural studies, is in itself an engaged academic analysis of culture, becomes a powerful tool in analyzing the politics of cinematic representation.

From the context of Cultural Studies, representation becomes a much-contested topic. Representation entails power politics, as to who represents whom and it also involves selective perception and representation of reality. Representation of minority groups or subaltern in visual culture has for long remained a problematic area. These groups are denied the privilege of self-representation and are fated to bear the burden of mainstream ideologies and images imposed on them through their representation in visual culture, notably cinema. Thus cinema provides the most striking instance of cultural politics of representation in which discourse constructs its subject.

Subaltern is a term that refers to the perspective of persons from regions and groups outside the hegemonic power structure. The term was given its current signification by Antonio Gramsci. Subaltern, which originally denoted subordinate ranks in military hierarchy. Gramsci describes subaltern classes as those subordinated by hegemony, excluded from any meaningful role in the regime of power. In the contemporary scenario subaltern has come to mean a wide variety of groups, who are denied a voice and space for themselves.

In broadening the scope and context of the term subaltern, Ratna Kapur brought in the concept of "sexual subaltern" in her work, 'Erotic Justice'. The term connotes queer identities, which include LGBT- Lesbian, gay, bisexual and transgender groups. These groups have a subaltern existence as they face oppression and marginalization from the mainstream society and its discourses. The work also discusses the de-legitimatizing of queer identities in cultural and legal discourses. This leads to a criminalization of the sexual orientation as well as identity of the queer, which in itself becomes an abject social injustice.

Representation of queer groups in Bollywood, who are brought under the purview of sexual subaltern, is highly significant in the present context.

Bollywood, the dream factory is regarded as the largest film industry in the world. It produces on an average 1000 films per year. Bollywood has a wide market comprising national and international audience. The role of cinema as a discourse of power and ideology is especially significant in the case of Bollywood which has remained an ideological tool of the nation state, ever since India attained independence. Bollywood has always played a key role in validating and propagating dominant cultures and identities. Family drama, romance and romanticization of nationalism have remained stock themes of Bollywood. In the filmi tradition, the Indian culture displayed on screen through customs and rituals becomes equated with the Indian culture or 'sanskriti' as it is called. Bollywood, thus often becomes the custodian of national culture and identity which is often equated with the upper caste, upper class, heterosexual Hindu identity and culture. In portraying the queer identities and cultures, Bollywood often had an ambiguous and contradictory role.

Alternate sexualities and identities have long been a part of Indian culture, art and myth. This is manifested in Indian scriptures and texts. The archetypal 'siva sakthi' cult, characters from puranas, texts like kamasutra and temple iconography all vouch proof for alternate sexualities and identities in Indian culture. However after colonialism, many of Western heterosexist ideals and ideologies were accepted as the norm, leading to the marginalization of homoeroticism. Even article 377 is a British law which still wields authority, according to which 'carnal intercourse against the order of nature' is criminalized. Here in the Foucaultian sense is a prime example of how state controls and regulates sexuality, which originally should have been a subjective choice. The condemnation of homosexuality, gained sway in the 1990's with the emergence of Right wing Hinduism. This period saw a codification of Indian culture which validated the heterosexist-Hindu family ideal as the norm; which leads to the

exclusion of alternate identities and sexualities. The concept of Indian tradition and family values upheld upper class, heterosexual, Hindu family system. Bollywood soon appropriated this cultural propaganda and celebrated the heterosexist family set up as the ideal. This paved way for the erasure of alternate sexualities-their identities and stories.

In the long history of Bollywood, there has been an assimilation of homosexuality as homosociality. This is notable in the tradition of 'yaraana' where male bonding is celebrated. Beginning from the times of Amitabh – Dharmendra duo in films ranging from Sholay to Dil Chahta Hai, male bonding has remained a pet-theme of Bollywood. Zenana or female exclusive spaces where women bond and relate are also part of the Bollywood tradition. Song and dance sequences, which are outside the narrative, often become a stage for the enactment of queer desires.

However with the 1990's there has been a marked decrease with respect to queer representation in mainstream cinema. The right wing movements regarded queer as a slur on mainstream culture and relegated them to a peripheral status. The gay culture was regarded as a Western import and hence an antithesis of Indian culture. The subaltern status of queer groups in India thus became more pronounced as the mainstream along with its most powerful discursive framework, cinema failed to accept and acknowledge queer groups and their concerns. The state along with the mainstream exerts control over sexuality, through a legal framework that criminalizes sexuality, censorship and cultural exclusion of queer groups.

Bollywood echoes the ideological changes that happened in India and the mainstream's homophobia through erasure and misrepresentation of gay cultures in mainstream cinema. Though the causes and concerns are queer and their

representation remains a key topic of the day, Bollywood has chosen to remain metaphorically silent over this issue. There are only a few films, which has been produced in the long history of Bollywood, especially since the cultural tumult of the 90's. Queer identities are often stereotyped as effeminate sidekicks, transgressive rebels or criminal goons, whose identities remain outside mainstream culture and identity. It is notable that Fire, a path-breaking movie on the topic of lesbianism belongs to the genre of parallel cinema and that Bollywood in its entire history and vast production has failed to produce such a movie, which accords a meaningful analysis of female bonding and lesbianism. The film in itself a saga of two women who found solace and love in each other's company, within the space of patriarchal family gave a new insight to female bonding. However the censorship came down heavily upon the film delaying its release and giving it an A certificate, similar to the fate meted out to Bandit Queen. The screening of the film met with widespread protest from right –wing activists, even culminating to setting theatres on fire. This incident speaks volumes about the homophobic tendencies prevalent in the state of India.

Kal Ho Na Ho portrays male bonding and intimacy which borders on homoeroticism. Though the film text attempts to focus on male bonding, the narrative put the film in the conventional Bollywood tradition, as the male desire is projected on to the figure of the heroine. Thus the film becomes a romantic comedy of two men's love for the same woman. The film also parodies the conventional Indian mindset of homophobia, in the character of an elderly domestic help Kantaben. She is shown to shudder in revulsion, whenever the male characters share space, as she considers their relationship as sexual and deviant. The traditional mindset of Kanaben is juxtaposed with that of the male leads, which belong to the uber culture and hence parody homoeroticism, which is supposed to be a Western import. There is a growing tendency within the

culture industry of Bollywood to stereotype, exoticize or demonize gay characters. Girlfriend a film released in 2004 is a typical example for this. The film depicts Taniya's obsessive relationship with Sapna with whom she has a lesbian relationship and her excessive wrath when Sapna leaves her to love a man. Tanya is represented as a butch-femme, who envies/ desires the phallus. Thus the Bollywood narrative tends to work upon the heterosexual love in the guise of homoeroticism. The filmy narrative further decries lesbianism, as it depicts Tanya's desire as arising from her male hatred and in depicting as a psychopath reeling in vengeance and jealousy. The film narrative mocks at the theme by treating lesbianism as aberrantly pathological.

Bollywood movies like My Brother Nikhil (2005), Honeymoon travels Pvt.ltd.(2008) and Fashion have gay characters . My Brother Nikhil deals with the angst of a gay youth, a national swimming champion who realizes that he is an AIDS patient. The attempts of the protagonist and his sister in fighting for a space for Nikhil speaks of the need of social acceptance and sympathy needed to the like. However the film adheres to the traditional outlook which equates homoeroticism with deviant sexuality. The film in itself is a tragedy of a homosexual and often resorts to a monolithic portrayal of queer identity. Honeymoon Travels as the name suggests is the tale of a bunch of honeymooners on their maiden trip. In the film the gay character becomes a comic stereotype, which Bollywood has for long employed to depict gay characters. The man ultimately comes to terms with his heterosexual role and finds social acceptance. Fashion, shows an aspiring male model who sleeps with the king- makers of fashion industry to become established. More than stereotyping the gay character, the film tends to perpetuate the myths about the fashion industry, that models are often gay and casting couch is the way to be a celebrity there.

Dostana(2008), regarded as a full length gay oriented movie also falls into the trappings of traditional Bollywood romance. The movie here also makes male bonding and desire acceptable by attributing it to the figure of heroine, with whom the two heroes are in love with. The mix of friendship and eroticism is projected as a love triangle-where the two heroes pose as a gay couple to share the flat of the heroine and thereby to woo her. The film which revels in male bonding packages the queer theme in conventional Bollywood romance thereby pleases the audience as well as to present a novel fare by making queerness a spectacle. This is accentuated in sexualizing the body of John Abraham a male lead and by cashing in on his item boy status. He occupies the space of the tradional heroine by becoming an object of pleasure for the hero and the spectators. The film is complete with the stereotypes Bollywood associates with the gay culture, including a pink car, floral shirts, foreign locale and the male heroes mimicking a heterosexual couple. Notably the film has Miami as its locale and gay intimacies are played out in this heterotopic space. This removes the film from its Indianess and exoticizes the gay subtext. Bol Bachan (2012), a romantic comedy film has the hero Abhishek Bacchan masquerading as Abbas, who is depicted as a sissy, an effeminate kathak dancer. In the true filmy style the movie invites the onlookers to have fun at the expense of gay characters through crass stereotyping.

Following the tradition later Bollywood movies continue to stereotype or make a spectacle of gay identities and cultures. This points to the fact that Bollywood tend to project and maintain the status of sexual subaltern, which the queer community is fated to bear within the Indian cultural context.

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Carnival of the Unpleasant: Reading *Naan Kadavul* as a Grotesque Narrative

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The visual economy of popular film aesthetics consists in representing the mainstream reality of everyday life with cinematic flavour induced by visual apparatuses. The narrative mode of popular films seldom provides us with unsettling scopic accounts; rather they cater to our scopophilic quest, supplying us with slices of mainstream life with an added imaginative flavour.

Movies offer periodic visual carnivals with an attributed order imposing upon the chaotic life with all its fluctuations and uncertainties, usually cramming tumultuous and dramatic episodes between two tranquil extremes of the beginning and the end.

Offbeat films or in cinematic and critical parlance art movies often try to see into the margins of lived reality to perceive the periphery. They are termed 'serious' films meant for 'serious' viewing. The division of films into popular and art is indicative of the demarcation of the cultural space too.

Cultural Space and the presence of the Grotesque

Recent space theorists have started to interrogate our naive and innocent notion of space as a given and natural reality inside which we perform different cultural roles. While theorising space, the space theorists pay special attention to the politics of space as the container of everyday life. It was the French Marxist sociologist Henry Lefebvre who divided space into three categories or segments based on the modality of power investment. He divided space into perceived space, conceived space and lived space. Perceived space refers to the space as we

see it. Conceived space denotes the space as we design and build it and lived space stands for the space as something we relate to in an emotional and affective way. Visual artists usually foreground perceived space, architects, urbanists and designers chiefly focus on conceived space, while cultural specialists and sociologists focus on lived space as their area of analysis.

Culture as a mode of lived reality pervades the entire area of the lived space. The lived space gets stratified into cultural compartments with their hegemonic and hierarchical implications which we 'feel' and 'see' everywhere. As a result certain areas of this scopic field are relegated into the soft focus to render the 'normal' reality clear. These 'other' little narratives are always present along the margins, but seldom have they intruded the discursive field of the mainstream. All the marginal elements constitute the cultural 'other' of the lived space. Culture sustains its 'uniform' notions of propriety and decorum of normality by othering these marginal modes of the lived reality. The processes of exclusion by categorization are central to the ideological mechanisms which shape our reality.

The grotesque elements or modes of ontological forms are always present in our cultural space. The Oxford Advanced Learner's dictionary defines the grotesque as 'strange in a way that is unpleasant or offensive' and 'extremely ugly in a strange way, often causing fear or laughter.' As a noun grotesque is used to refer to a person who is extremely ugly in a strange way. The visual aesthetics of our scopic sense is usually centred on pleasant sights, be it human forms or nature. The trope of the sublime, however, transcends this general and common place definition of the beautiful and the pleasant. In a largely reified life determined by the neocapitalist agenda of commodification and fetishism, the postmodern cultural space caters chiefly to our visual pleasure by providing ever enjoyable scopic fiesta, though governed by market ethos. We conveniently forget the fact that grotesquery and monstrosity are part of our lived cultural space.

The monstrous body is an important component of the grotesque. Distorted figures and maimed human forms embody the principle of the grotesque, devised to create a repulsive effect. In cultural studies the terms 'carnival' and 'the grotesque' are used in distinct and broader senses. Yet, there are common grounds where the implications of both these terms meet to produce certain political effects.

The Russian linguist and literary critic Mikhail Bakhtin traces the origin of the culture of carnival in the western tradition of ancient Greek and Roman culture. The earliest carnival was the Roman festival of Saturnalia. During a week in December, Roman citizens rested from everyday life and indulged in eating, drinking, partying and gift giving. The most noticeable feature of the carnival was that for a temporary term the social hierarchy was inverted. The carnivalesque gesture suspends standard roles and orders. The impossible becomes possible in the dreamlike landscape. The carnival is also marked by profanation and sacrilegious gestures which challenge order and normality. Destabilising the serious tone defining officialdom, the carnival is dominated by the non official and outside elements-- the clowns, fools, giants, dwarfs and jugglers---- all of whom lie outside the normal and official life.

The term grotesque has a long history if one has to trace it. Etymologically referring to the cave (grotto), the term first appeared in connection with the fifteenth century archaeological excavation of Roman ornaments and paintings. This ornamental style became known as the grotesque and the term was used in describing the arts. The literary reference to the term found in connection with the body was first used by the French writer Rabelias in the sixteenth century. From the sixteenth to the eighteenth century the term denoted caricature, burlesque and parody. The element of the terror was then absent.

Gradually in the semantic evolutionary process the term began to be used in connection with the elements of the terrific. Today in a broader sense the term grotesque, with its cultural underpinnings refers to the bizarre, the ugly, the abject and the fantastic, often evoking feelings of terror coupled with humour. The tragic sense dominates though there is a merger of the comical and the tragic. The Renaissance notion of the body as a perfectly symmetrical mechanism with aesthetically well demarcated contours (epitomised by Leonardo da Vinci's The Vitruvian man) is shattered by this image of the grotesque.

Grotesque is the vulnerable, pathetic fantasy we distort in our simultaneous search for love and property Grotesque is the mystery we eliminate to create the revolt of simple things, goods that desire mystery. (Blake Hobby 23) The grotesque is chiefly manifested in the use of queer physical forms. Usually the effect is created by physical deformity (ugliness). In western history ugliness has a long culture at least since the medieval period when sins, bestiality, corruption of the flesh-- all worked together to create the grotesque paradigm. The grotesque denotes an aberration from the ideal or accepted conventions, resulting in an image that is misshapen or deformed. The resulting effect is one of amusement coupled with terror.

The politics of the body has passed through various evolutionary stages, corresponding to the shifts in cultural and intellectual paradigms. The medieval equation of the body with the corrupted flesh , extolling the soul , gave way to the Renaissance induced scientific inquiry into the body, which discovered the 'secrets' of the corporeality of the organism improving its functioning and aesthetic symmetry.

In today's changed postmodern context determined by market ethos of profit and pleasure the corporeality of the subject is the prime focus, the outdated otherworldly discourse around the soul having been consigned to the cultural dustbins. The construction of 'good' and 'normal' corporeal frame is part of the

cultural logic of market-ridden capitalism. Arguing along a strict poststructuralist theoretical position there is no biological body without cultural mediation. The cultural space, i.e., the lived space is moulded by the subjects and they in turn are shaped by their cultural surroundings.

The grotesquery is present in the lived space, usually in the form of maimed corporeality. Bodies that do not conform to the cultural parameters of 'visual aesthetics' and discourses of 'normality' are termed grotesque. The scopic ethics of cultural decorum does not approve of their presence in the mainstream of lived space. Nevertheless, they are present along the margins. The 'invisibility' is culturally constructed and codified. The invasion of these grotesque forms is permitted on certain occasions. Carnival like cultural modalities approve of their presence.

Films, a form of cultural carnival, sometimes make use of them. Mainstream films, whose tinsel space is filled with symmetrical and visually pleasing corporeal forms of celebrities that even transcend the normal terrestrial aesthetic proportions and verge on celestial ideals of common imagination, very seldom, allow the intrusion of the grotesque body on the screen. The appearance of the grotesque bodies on the screen is usually a flickering episode to shock or amuse the audience. Most often grotesquery is introduced in a dialectical cultural formula to affirm or to consolidate what is termed 'normal' and 'common'. No film would dare to have its visual apparatus fully centred on the grotesque bodies.

Naan Kadavul, written and directed by Bala is a film uniquely noted for the disturbing spectacle of the grotesque. Celebrating the aesthetics of the abnormal and the ugly, the film defies the cultural propriety of 'normal' visual aesthetics. The grotesque bodies pervading the scopic field of the film from the beginning to the end deconstruct our normal visual ethos.

Due to some astrological reasons, a father leaves his son Rudran (Arya) in Kasi. Fourteen years later, repenting his act he goes with his daughter in search of

him. He was shocked to find him as an Aghori, a cannibalistic character whose duty is to give moksha and prevent the soul from getting rebirth. Having been brought back to Tamil Nadu, Rudran leaves his home to find abode in a nearby cave. The story takes a turn here and introduces us to the world of physically and mentally challenged beggars whose grotesque bodies pervade the entire tinsel space. This world is controlled by the cruel Thandavan (Rajendran). Hamsavalli (Pooja Umashankar) a blind girl is forcefully separated from her troupe and made to join the beggars. Soon she becomes another victim of Thandavan's cruelty. Thandavan then takes a deal with a Malayali man of the same profession to sell some of the beggars. Rudran kills him and is arrested by the local police. On Thandavan's request the police release Rudran to trap him. Meanwhile Hamsavalli is compelled by Thandavan to marry an ugly deformed man. In the end Rudran kills Thandavan and Hamsavalli to punish the former and to save the latter from earthly sufferings. He, then returns to Kasi.

The film is specially noted for the grotesquery which pervades the entire narrative apparatus. Bala has gone against the grain by filling the scopic space on the screen with grotesque bodies. The film thus achieves a carnivalesque effect. In the carnival the social hierarchy is usually inverted. In *Naan Kadavul* we seldom come across a normal human body. Cultural notion of spatial propriety is maintained by othering or marginalizing all the uncanny elements which are normally 'invisible.' Bala in the film destabilizes this spatial equation. He purposefully challenges our complacent scopic sense.

There is no transcultural notion of the body untainted by any ideological influence. 'Good' and 'normal' bodies are constructed by cultural specific mechanisms and grotesque bodies are relegated into the margins as organisms that trouble our visual aesthetics which is chiefly governed by pleasant sights and experiences. Horror films usually disturb this visual sense and scopic decorum by

mutilating and exaggerating our normal body consciousness. *Naan Kadavul* is not a horror film, but the film affects the visual horrific.

Main stream films silence and suppress all modes of alterities and try to parade before us 'handsome' and 'beautiful' bodily manifestations, effecting a grand narrative of the pleasant. All the 'other' bodily manifestations are suppressed to the cultural Hades. Grotesque bodies are associated with nauseating and abject feelings evoking less fun and more horror. Bala seems to have feasted on the morbid sensibility and ghoulish side of the aesthetics of the ugly which does not abide by the standard rules of visual decorum and cultural aesthetics. Perceiving from a spatial theoretical approach, we feel that the film has used the grotesque trope, not to jerk tears or sympathy from the audience. It was an attempt to make the 'invisible' world visible on the screen.

CONCLUSIONS

Popular idea of cultural space is constructed on the hegemonic notions of exclusion and inclusion, the politics of which is shaped by specific ideological apparatuses. As a result many facets of the cultural reality are 'invisible' in the social spectrum. The 'invisibility' of certain ontological modes assures the 'stability' of cultural space which is pivoted on the hegemonic notions of propriety and decorum.

The grotesque bodies evoke in us a feeling of the abject and the pestering other which is a dialectic necessity to consolidate the political stratification of the normal body which is an ideological effect inflected by market and cultural forces.

Naan Kadavul is a film that went against the grain, by affecting aesthetics of the ugly and the other. The non-didactic portrayal of the grotesque scopic space at least loosens the cultural apparatus that suppresses them to the limbo of

invisibility is lifted and it becomes a carnival of the unpleasant proclaiming the manifesto of the grotesque.

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Comparison of the Selected Physical Fitness Components of College Students of High Altitude and Sea Level Geographical Regions

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ABSTRACT

This investigation was undertaken to compare the selected physical fitness components of high altitude and sea level college students. It had the purpose of comparing and analyzing the data collected from each variable between subjects from high altitude and sea level regions. For the purpose of the study, forty male students were selected as subjects. The twenty subjects were selected from St. Joseph College, Moolamattom and twenty subjects were from Aquinas College, Edakochi. The selected variables for the study were Agility, Speed and Muscular Endurance. The test administrated to assess the agility, speed and muscular endurance were shuttle run, 50m Dash and One minute Sit-up respectively. The experimental design was double group. The result of the study supported the hypothesis that there would be significant difference in the agility of subjects among high altitude region and sea level regions. Hence the hypothesis was accepted since it was indicated that t-ratio obtained from scores of the both group was 5.212. This value was significant as it was greater than the t-value of 2.101 required for the significance at 0.05 level. The result of the study also support that the hypothesis that there would be significant difference in muscular endurance among the subjects from high altitude and sea level regions. The hypothesis is accepted since it was indicated that the t-ratio obtained from the scores of both group was 2.684. This value was significant as it was greater than the t-value of 2.101 required for the significance at 0.05 level. The hypothesis was rejected in comparison of Speed among the subjects of high altitude and sea level region. The t-ratio obtained for the speed was 0.781, and it was lower than the t-value of 2.101 required for the significance at 0.05 level.

INTRODUCTION

'Physical activity', 'exercise', and 'physical fitness' are terms that describe different concepts. However, they are often confused with one another, and the terms are sometimes used interchangeably. This paper proposes definitions to distinguish them. Physical activity is defined as any bodily movement produced by skeletal muscles that result in energy expenditure. The energy expenditure can be measured in kilocalories. Physical activity in daily life can be categorized into occupational, sports, conditioning, household, or other activities. Exercise is a subset of physical activity that is planned, structured, and repetitive and has a final or an intermediate objective the improvement or maintenance of physical fitness. Physical fitness is a set of attributes that are either health- or skill-related. The degree to which people have these attributes can be measured with specific tests. These definitions are offered as an interpretational framework for comparing studies that relate physical activity, exercise, and physical fitness to health.

Effects of high altitude on humans

Edicine recognizes that altitudes above 1,500 meters (4,900 ft) start to affect humans, and there is no record of humans living at extreme altitudes above 5,500–6,000 meters (18,000–19,700 ft) for more than two years. As the altitude increases, atmospheric pressure decreases, which affects humans by reducing the partial pressure of oxygen. The lack of oxygen above 2,400 meters (8,000 ft) can cause serious illnesses such as altitude sickness, high altitude pulmonary edema, and high altitude cerebral edema. The higher the altitude, the more likely are serious effects. The human body can adapt to high altitude by breathing faster, having a higher heart rate, and adjusting its blood chemistry. It can take days or

weeks to adapt to high altitude. However, above 8,000 metres (26,000 ft), (in the "death zone"), altitude acclimatization becomes impossible.

There is a significantly lower overall mortality rate for permanent residents at higher altitudes. Additionally, there is a dose response relationship between increasing elevation and decreasing obesity prevalence in the United States.[1] In addition, the recent hypothesis suggests that high altitude could be protective against Alzheimer's disease via action of erythropoietin, a hormone released by kidney in response to hypoxia. However, people living at higher elevations have a statistically significant higher rate of suicide. The cause for the increased suicide risk is unknown so far.

Statement of the Problem

The purpose of the study was to compare the selected physical fitness components of college students of high altitude and sea level geographical area.

Delimitation

The study was delimited to the following aspects:

- The study was delimited to 40 students.
- 20 students of a college from high altitude and 20 students of a college from sea level.
- College selected from high altitude region was St. Joseph College, Moolamattom and college selected from sea level region was Aquinas College, Edakochi.
- Age ranged from 20 to 25 years.
- The study was confined to the male students.

- The variables selected for study were muscular endurance, speed and agility.
- Tests used for the data collection were shuttle run, 50 yard dash and sit ups.

Limitations

- The response of the subjects at the time of data collection was the primary limitations.
- Injury, Illness of subjects at the course of data collection was a limitation.
- Performance level while testing may have been influenced by environmental condition and dietary habits of subjects.
- The socio-economic status of subjects selected for the study.
- Psychological factors may have been an influence during administration of test.

Hypothesis

On the basis of literature reviewed, it was hypothesized that there would be a significant difference in selected fitness components among high altitude and sea level college students.

METHODOLOGY

This chapter describes the methodology and procedure adopted for the selection of the subjects, selection of variables, orientation of the subjects, administration of test, collection of data and statistical techniques employed for the analysis of data.

Selection of the subjects

For the purpose of the study, twenty male students of 20 to 25 years old were selected as subjects for the investigation. These subjects were college students from high altitude and sea level.

Selection of variables

For the purpose of the study, the investigator selected the following components of physical fitness as the variable. They were Agility, Muscular endurance and Speed.

Test Items

Selected variables of **AAHPER YOUTH PHYSICAL FITNESS TEST ITEMS** were used for assessing the selected fitness level of high altitude and sea level college male students. *Shuttle Run* – to measure agility, *1 minute Sit-ups* – to measure muscular endurance and *50 yard Dash* – to measure speed.

Statistical technique

In order to find the significance of difference among the two groups on selected variables, the t-ratio was applied. To compare the significance of difference the level of significance was kept at 0.05 at level.

ANALYSIS OF DATA AND RESULT OF STUDY

In this study twenty male students were selected randomly from St. Joseph College, Moolamattom and twenty from Aquinas College, Edakochi. During data collection, standard procedures were followed. Further descriptive statistics and Independent 't' test were employed to find the physical fitness between high

altitude and sea level school students. After analysis, obtained data is presented in table I.

TABLE I

DESCRIPTIVE ANALYSIS

AGILITY OF HIGH ALTITUDE AND SEA- LEVEL COLLEGE STUDENTS

Region	N	Mean	Min	Max	Range	Sd
HIGH ALTITUDE	10	11	10.34	11.2	0.86	0.194
SEA LEVEL	10	12	10.94	12.5	1.56	

TABLE II

THE SIGNIFICANT DIFFERENCE OF AGILITY

REGION	DM	DF	T
HIGH ALTITUDE SEA LEVEL	1	18	5.212*

*Significant at .05 level

t .*05* (18) = 2.101

An observation of table II indicates that t-ratio obtained from the scores of the shuttle run to assess the agility of subjects among sea level and high altitude region was 5.212. This value was significant as it was greater than the t-value of 2.101 that required for the significance at 0.05 levels.

TABLE III

DESCRIPTIVE ANALYSIS

MUSCULAR ENDURANCE OF HIGH ALTITUDE AND SEA- LEVEL COLLEGE STUDENTS

Region	N	Mean	Min	Max	Range	Sd
HIGH ALTITUDE	10	38	27	45	18	2.53
SEA LEVEL	10	31	20	40	20	4

TABLE IV

THE SIGNIFICANT DIFFERENCE OF MUSCULAR ENDURANCE

REGION	DM	DF	T
HIGH ALTITUDE	-7	18	2.684*
SEA LEVEL			

*Significant at .05 level

t .*05* (18) = 2.101

An observation of table 4.3 and table IV indicates that t-ratio obtained from the scores of the sit-ups for one minute to assess the muscular endurance of subjects among sea level and high altitude region was 2.684. This value was significant as it was greater than the t-value of 2.101 that required for the significance at 0.05 levels. The result pertaining to the analysis of the findings of the variable muscular endurance are presented in the table 4.4.

TABLE V

DESCRIPTIVE ANALYSIS

SPEED OF HIGH ALTITUDE AND SEA- LEVEL COLLEGE STUDENTS

Region	N	Mean	Min	Max	Range	Sd
HIGH ALTITUDE	10	7.4	6.5	8.5	2	0.253
SEA LEVEL	10	7.6	6.82	8.06	1.24	

TABLE VI

THE SIGNIFICANT DIFFERENCE OF SPEED

REGION	DM	DF	T
HIGH ALTITUDE	0.2	18	0.781
SEA LEVEL			

t .*05* (18) = 2.101

An observation of table VI indicates that t-ratio obtained from the scores of the 50m dash to assess the speed of subjects among sea level and high altitude region was 0.781. This value was not significant as it was lesser than the t-value of 2.101 that required for the significance at 0.05 level. The result pertaining to the analysis of the findings of the variable agility are presented in the table V and table VI.

Discussion of findings

This study was undertaken to compare the selected physical fitness components of high altitude and sea level college students. It had the purpose of comparing and analyzing the data collected from each variable between subjects from high altitude and sea level regions. During data collection standard procedures were followed. In this study the results shows that there was a significant difference in Agility and Muscular endurance among high altitude and sea level college students. The scores that obtained from the 50m dash to assess the speed of subjects reveal that there was no significant difference among high altitude and sea level college students in their speed.

There was a significant difference in Agility and Muscular Endurance among high altitude and sea level but their speed remains almost same because of the reason that the students of high altitude region acclimatize with the lesser oxygen consumption during their workout, compared to the students of sea level.

Discussion of Hypothesis

The present study was based on the Hypothesis that:-

There would be a significant difference in speed, agility and muscular endurance among high altitude and sea level college students.

On the basis of findings of the study the hypothesis that there would be significant difference in the agility and muscular endurance among high altitude and sea level college students may be accepted.

The hypothesis that there would be significant difference in speed of selected subjects may be rejected since the findings of the analysis failed to show the significant difference.

Summary

This study was undertaken to compare the selected physical fitness components of high altitude and sea level college students. It had the purpose of comparing and analyzing the data collected from each variable between subjects from high altitude and sea level regions.

For the purpose of the study, forty male students were selected as subjects. The twenty subjects were selected from St. Joseph College, Moolamattom and twenty subjects were from Aquinas College, Edakochi. The selected variables for the study were Agility, Speed and Muscular Endurance. The test administrated to assess the agility, speed and muscular endurance were shuttle run, 50m Dash and One minute Sit-up respectively. The experimental design was double group. The result of the study supported the hypothesis that there would be significant difference in the agility of subjects among high altitude region and sea level regions hence the hypothesis was accepted since it was indicated that t-ratio obtained from scores of both the groups was 5.212. This value was significant as it was greater than the t-value of 2.101 require for the significance at 0.05 level. The result of the study also supported the hypothesis that there would be significant difference in muscular endurance among the subjects from high altitude and sea level regions. The hypothesis is accepted since it was indicated that the t-ratio obtained from the scores of both group was 2.684. This value was significant as it was greater than the t-value of 2.101 required for the significance at 0.05 level. The hypothesis was rejected in comparison of Speed among the subjects of high altitude and sea level region. The t-ratio obtained for the speed was 0.781, and it was lower than the t-value of 2.101 required for the significance at 0.05 level.

CONCLUSIONS

With the limitations and delimitations of this, the following conclusions were drawn:

- There was a significant difference in agility and muscular endurance among students of high altitude region and sea level.
- There was no significant difference in assessing the speed among the students.

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Effect of Bharatanatyam Dancing on Selected Physical Fitness Variables Among School Girls

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ABSTRACT

This investigation was undertaken to analyze the effect of Bharatanatyam training on selected variable among school girls. For the purpose of the study, 90 female students aged ten to sixteen years were selected as subjects for the investigation. The subjects were the dance students of Sruthy Dance School of Bharatanatyam. The pre-test was administered by researcher during their first week of training and post-test were administered after eight weeks of training. A training session was delimited to 60 minutes daily for 5 days in a week, as per the syllabus of Sruthy Dance School of Bharatanatyam. The selected variables for the study were flexibility and explosive strength. The test administered to assess the flexibility of lower back and hamstring muscles and explosive strength were sit and reach test and standing vertical jump respectively. The experimental group was single group design. The pre-test and post-test scores of the experimental group were analyzed and treated statistically. To find out the significant difference between pre-test and post-test score of the experimental group, the t-ratio was employed. The level of significance was kept at 0.05 level.

INTRODUCTION

Classical dance involves the body, emotion and mind: it is both a physical activity and a means of expression and communication. Dance is a conscious effort to create visual designs in space by continuously moving the body through

a series of poses and pattern training. The movements must also be symmetric and should follow a particular rhythm. Bharatanatyam, according to Balasaraswati, is a natya yoga that reveals spirituality through the physical and emotional body. It is the most popular of the Indian classical dance forms in South India, and the most ancient of all the classical Indian dance styles in India, which are all based on Nāṭya Śāstra, the Bible of the classical Indian dance.

BHARATANAYAM

Bharatanatyam is classical dance-form and has dynamic structure of movements. This dance form may sooth human being's physical and mental health. In Bharatanatyam, dancer feels the rhythm of music through ears and represents the rhythm sensed, through her body movements. The movement pattern in Bharatanatyam gives aesthetic pleasure as well as relaxation of very high order and can be regarded as the end in itself. It can certainly serve as the means to other desirable and important ends.

Bharatanatyam is an Indian classical dance which is designed by sage *Bharata*. Nāṭya Śāstra is a book which is written by *Bharata* that describes how the Bharatanaya should beperformed. It is a blend of expressions, melody and rhythm. *Nritta* highlights body movements and rhythm. *Nritya* gives emphasis to dance postures and body movements. *Natya* gives importance to drama and poems. Dance, a form of physical activity and a mode of exercise performed by individually and in small groups of all ages is a sequence of non verbal rhythmic body movements of creative nature and scope for expression. Bharatanatyam, an Indian classical dance, is a recreational activity since age old times

The purpose of this study is to investigate effect of training Bharatanatyam for eight weeks on explosive strength and flexibility among school girls. Bharatanatyam can create several increments in physical fitness

components. This research typically focused on the explosive strength of lower extremity and flexibility of lower back muscles and hamstring group of muscles.

Delimitations

The following were the delimitations of study.

1. The subjects were the female students of Sruthy Dance School of Bharatanatyam.
2. The investigation was delimited to 90 subjects.
3. The age group of subjects was 10 to 16 years.
4. The training sessions were for 60 minutes a day for 5 days a week.
5. The training period between pre-test and post-test was eight weeks.
6. The effects of previous training before the eight week training programme were neglected.

Limitations

The following were limitations of the study:-

1. The whole training sessions were managed by the teachers of Sruthy Dance School of Bharatanatyam.
2. The injury or illness of subjects may have interrupted their training session.
3. The socio-economic status of the subjects selected for the study was a limitation.
4. Performance level while testing may have been influenced by the environmental conditions and dietary habits of the subjects.
5. Psychological factors may have influenced during the administration of test.

6. Holidays, casual leaves or sick leaves may have interrupted the training sessions.

Hypothesis

On the basis of the literature reviewed, it was hypothesized that there would be a significant improvement in explosive strength and flexibility with Bharatanatyam training among selected subjects.

Significance of the study

1. The result of the study may help us to analyze the changes of selected variable by Bharatanatyam training among the subjects.
2. The findings of this study would reveal the extent to which the Bharatanatyam training programme improves the explosive strength and flexibility.
3. **The** result may establish a health related role of Bharatanatyam training.

Methodology

Selection of subjects

For the purpose of the study, ninety female students of ten to sixteen years old were selected as subjects. These subjects were dance students of Sruthy Dance School of Bharatanatyam.

Selection of variable

The physical ability and disciplines expected of a dancer can be easily related to those of an athlete. A dancer must certainly achieve basic motor

qualities in their profession and physical skill must be mastered. For this purpose of the study selected variables were:-

1. Explosive Strength
2. Flexibility

Test items

The investigator analyzed various available literatures, had consulted the experts in the field of physical education and selected the following standardized test items to collect relevant data on the selected dependent variables and they were:

➢ **Standing vertical jump** (to assess the explosive strength).
➢ **Sit and reach test** (to assess the flexibility)

FINDINGS AND RESULTS

TABLE 4.1
DESCRIPTIVE ANALYSIS OF THE DATA OF
FLEXIBILITY AMONG SELECTED SUBJECTS

Test	Min	Max	Range	Mean	SD
Pre-test	17	42	25	30.65	6.82
Post-test	22	41	19	32.8	5.76

After descriptive analysis of the data, the significant difference was calculated. Since the investigation was to find out the impact of Bharatanatyam on selected variables among the subjects, the findings were compared with the result before and after the test. For this comparison the t-test was used.

TABLE 4.2

THE TABULATION OF THE SIGNIFICANT DIFFERENCE OF FLEXIBILITY AMONG SELECTED SUBJECTS

Test	N	DM	DF	σ DM	T
Pre-test	90	-2.15	38	0.573	3.75*
Post-test					

*Significant at .05 level   t .05 (38) = 2.021

Table 4.2 indicates that t-ratio obtained from the scores of the sit and reach test to assess the flexibility of subjects were 3.755. This value was significant as it was greater than the t-value of 1.684 that required for significance at 0.05 level. Since the value significantly differs, it shows the effect of Bharatanatyam training is positive in the case of flexibility. The static and dynamic stretch positions in the Bharatanatyam improve the muscle tone and elasticity of the muscular fibers. This advancement of muscle fiber helps in the improvement in the flexibility of body by increasing the range of motion around a joint. The data on explosive strength of the pre-test and post-test score were statistically analyzed by the 't'-test and the results are presented in table 4.3 and table 4.4.

TABLE 4.3

DESCRIPTIVE ANALYSIS OF THE DATA OF EXPLOSIVE STRENGTH AMONG SELECTED SUBJECTS

Test	Min	Max	Range	Mean	SD
Pre-test	19	41	22	30.5	5.74
Post-test	20	40	20	30.95	5.55

TABLE 4.4

THE TABULATION OF THE SIGNIFICANT DIFFERENCE OF EXPLOSIVE STRENGTH AMONG SELECTED SUBJECTS

Test	N	DM	DF	◯ DM	T
Pre-test	90	-1.1	36	0.429	2.56*
Post-test					

*Significant at .05 level

t .*05* (38) = 2.021

Table 4.3 and table 4.4 indicate that the t-ratio obtained from the scores of vertical jump to assess the muscular endurance of subjects were 2.567. This value was significant as it was greater than the t-value of 1.684 that required for the significance at 0.05 level. And it reveals that the Bharatanatyam practicing would help to increase the explosive strength by toning the muscles of lower limb by the complex movements as in sports.

Discussion of findings

The findings of the study revealed that the experimental group improved significantly on the selected variables of flexibility and explosive strength. Scientifically and systematically monitored Bharatanatyam training programmes are expected to improve overall development of individuals in general and improve flexibility in specific. The reasons for improvement might be due to the application of Bharatanatyam training on the subjects. The nature of Bharatanatyam training programme has the potentiality to blend different forms of stretching postures, explosive movement such as fast foot works, jumps and balancing poses. Bharatanatyam includes many sporty movements like upright

posture, squatting, pausing or balancing as in *Aramandi, Muzhumandi, Nataraja* pose etc. These movements might help to develop physical fitness components. Technically the Bharatanatyam also provide static and dynamic stretching as seen in sports training. Salutation*, Paadhabedhas, Adavu* etc are some example for these.. Hence it is informed that the Bharatanatyam training can significantly improve the flexibility and explosive strength among college girls.

Discussion of Hypothesis

The present study was based on the hypothesis that:

There would be a significant improvement on explosive strength and flexibility with Bharatanatyam training among selected subjects.

The hypothesis of the investigation is accepted as the statistical analysis shows that the t-values for both flexibility and explosive strength were significantly improved with Bharatanatyam training for eight weeks among selected subjects.

CONCLUSIONS

The result of the study revealed that there would be significant difference in the flexibility and explosive strength by Bharatanatyam training programme for eight weeks.

Recommendations

The following recommendations are made for future investigations:-

➢ Similar studies can be conducted on individuals practicing other dance forms.
➢ Similar studies can be done on different sex and age groups.

- The duration of training can be increased to investigate the effect of long term Bharatanatyam training.
- A similar study can be undertaken in with different psycho-motor variables.

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Effect of Ladder Training on Selected Motor Abilities of School Level Soccer Players

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ABSTRACT

This research was undertaken to analyze the effect of ladder training on selected variables among school level soccer players. It had the purpose of comparing and analyzing the data collected from each variable.

For the purpose of the study, twenty players of 16 to 19 years old were selected as subjects for the investigation. These students started ladder training in St. Michael's Higher Secondary School Kaduthuruthy. The pre-test was administrated by researcher during their first day of training and post-test was administrated after six weeks of training. . The selected variables for the study were Speed, Agility and Quickness. The test administrated to assess the speed, agility and quickness, 50 m dash (to assess the speed) Shuttle run (to assess the agility) and choice response test (to assess the quickness).. The test was about the effect of ladder training for six weeks. A pre-test and post-test score of the experimental group and controlled group were analyzed by employing the T-test. To find out the significance of difference between pre-test and post-test score of the experimental group and controlled group, the t-ratio was employed.

INTRODUCTION

Soccer is played worldwide and in highly varied environmental circumstances. In some instances the climatic conditions are too hostile or temporarily unsuitable for playing, and will bring a lull in the competitive program. This applies to northern climates during winter and tropical countries during the rainy season. In the former, it becomes impossible to maintain playing pitches and the weather is too cold. On another occasion it is too hot to cope with high heat and humidity. Usually the hottest part of the day is avoided and matches are timed for evening kick-offs. In highly competitive international tournaments, this is not always feasible and some teams from temperate climates are obliged to compete in conditions to which they are unaccustomed.

The speed of play in today's game is said to be quicker than ever. While elite soccer players are by no means Olympic sprinters, all other things being equal, faster players have a marked competitive edge. Soccer, like any sport, places a lot of uneven demands on the body. Soccer is the total sport, and a well-thought-out soccer training program must reflect that. Soccer is one of the few sports demands speed and other speed factors.

Speed endurance training significantly improves your recovery after a bout of repetitive sprints. Your body's ability to remove lactic acid increases which can make such a difference to your game. Thirdly, a soccer speed training program should improve agility, foot speed and reaction time. Exercises to improve agility don't tend to be physically taxing. The emphasis is on short, sharp movements of a high quality. (www. sport-fitness-advisor.com)

Explosive power is not always the predominant goal of the strength training program. For events such as distance running, cycling, swimming and rowing, strength endurance is a major limiting factor. Again, the greater amount

of starting maximal strength, the more of it can be maintained for a prolonged period.

Agility is the ability to change direction without the loss of speed, strength, balance, or body control. The performances of athletes who compete today have raised the level of agility. The physical conditioning of athletes has led to a number of changes in teaching, coaching, and training. These changes have allowed for a planned and implemented process that leads to improved performance through greater agility, balance and timing. This new emphasis leads to the evolution of faster, stronger and better conditioned athletes and to elite performances by athletes.

Three components of soccer that can be improved through plyometric training are speed, agility, and quickness (SAQ). If coaches are using these kind of exercises they could improve their teams' performance by easily adding some simple exercises at the appropriate time.

Statement of the problem

The present study is design to examine the Effect of ladder training on selected motor abilities of school level soccer players.

Delimitations

The study was delimited in the following factors:

1. 20 school level soccer players were only selected as subjects for this study.

2. The subjects' ages ranged from 16 to 19 years.

3. The subjects were selected (N=20) from St. Michael's Higher Secondary School Kaduthuruthy. (N=10) has selected as control group and (N = 10) has selected as ladder training group.

4. The duration of the training period is restricted to 6 weeks.

5. The bio motor abilities such as speed, agility and quickness are selected as criterion variables for this study.

Limitations

The following uncontrollable factors associated with the study were accounted as limitations of this study:

1. The previous experience of the subjects in the field of sports and games which might be influencing the training and data collection, were not considered.
2. The investigator did not put any effort to control or assess the quality and quantity of food ingested separately for each individual.
3. The quantum of physical exertion, life style and physiological stress and other factors that affect the metabolic functions were also considered as limitations.
4. The growth and development of the subjects if any, during the period of experimentation and its possible influence on the criterion variable could not be controlled.

Hypotheses

1. There would be a significant improvement on bio-motor abilities due to ladder training.
2. There will not be any significant differences on bio-motor abilities due to controlled group.

METHODOLOGY

Selection of Subjects

The purpose of the study was to examine the effect of ladder training on selected motor abilities of school level soccer players. To achieve this purpose, twenty male soccer players from St. Michael's Higher Secondary School Kaduthuruthy Kerala state were selected as subjects. Prior to the selection of subjects, the investigator had met the soccer players in St. Michael's Higher Secondary School Kaduthuruthy, Kerala State.

Selection of Variables

Most of the literatures reviewed point out that bio motor abilities are closely associated with soccer game. The desirable development of soccer game of a player basically depends upon with the bio-motor ability. The combination of bio motor ability and skill ability will help the team to achieve the optimum performance in the game of soccer.

Table I Tests Selection

Sl. No	Criterion variables	Test items	Unit of Measurements
1	Speed	50 meters dash	Seconds
2	Agility	Shuttle run	Seconds
3	Quickness	Choice-response test.	Seconds

Training session

Each work out session lasted for 60-75 minutes. After the first half of the training five minutes were given as the rest period.

Table II

SAQ TRAINING EXERCISES

	EXERCISES		
Sl. No.	Low intensity	Medium intensity	High intensity
1	Hop Scotch Drill	high knee forward	ladder speed run
2	high knee forward	high knee side ward	partner resisted run
3	high knee side ward	ladder speed run	ladder zigzag cross over
4	In-Out Drill	Five Count Drill	Double Trouble
5	Five Count Drill	ladder zigzag cross over	-----------------------
6	Carioca	Double Trouble	cross lateral skaters
7	Centipede	cross lateral skaters	----------------------
8	scissors jump	scissors jump	single leg hop

ANALYSIS OF DATA AND RESULT OF STUDY

The selected variables for the study were Speed, Agility and Quickness. The test item to assess the speed, agility and quickness were 50 m dash (to assess the speed) Shuttle run (to assess the agility) and choice response test (to assess the quickness). A pre-test and post-test score of the experimental group and controlled group were analyzed by employing the T-test. To find out the significant difference between pre-test and post-test score of the experimental group and controlled group, the t-ratio was employed.

Findings

Speed

The data on speed of the pre-test score and post-test were statistical analysis by t-test and the results are presented in Table III

Table III

Pre and post test score of speed

Control	Pre test		Post test		df	t value
Factors	N	SD	N	SD		
Experimental	10	.314	10	.294	18	5.764*
Control	10	.134	10	.139	18	0.560

* Significant at 0.05 level of confidence

The table value result for significance is 2.101.

Table III shows the number of subjects, standard deviation and 't' value of speed of experimental and control group. The mean values of experimental group pre and post test were 6.18 and 5.92 and that of control group pre and post were 6.145 and 6.137. The standard deviation of experimental and control group pre and post were .314, .294 and .134, .139 respectively.

The above table indicates that, there was a significant difference between the pre and post test performance on abdominal strength of experimental group, since the calculated 't' value of 5.768 is higher than tabulated 't' value of 2.101 at 0.05 level of significance with 18 degrees of freedom. In the case of control group there was no significant difference.

Agility

The data on agility of the pre-test score and post-test were statistical analysis by t-test and the results are pictured in Table IV

Table IV

Pre and post test score of agility

Control	Pre test		Post test		df	t value
Factors	N	SD	N	SD		
Experimental	10	.467	10	.425	18	5.011*
Control	10	.229	10	.172	18	1.220

* Significant at 0.05 level of confidence

The table value result for significance is 2.101.

Table IV shows the number of subjects, standard deviation and 't' value of agility of experimental and control group. The mean values of experimental group pre and post test were 12.247 and 11.936 and that of control group pre and post were 12.253 and 12.234. The standard deviation of experimental and control group pre and post were .467, .425 and .229, .172 respectively.

The above table indicates that, there was a significant difference between the pre and post test performance on agility of experimental group, since the calculated 't' value of 5.011 is higher than tabulated 't' value of 2.101 at 0.05 level of significance with 18 degrees of freedom. In the case of control group there was no significant difference.

Quickness

The data on quickness of the pre-test score and post-test were statistical analysis by t-test and the results are pictured in Table V

Table V

Pre and post test score of quickness

Control	Pre test		Post test		df	t value
Factors	N	SD	N	SD		
Experimental	10	.086	10	.075	18	5.398*
Control	10	.081	10	.089	18	1.280

* Significant at 0.05 level of confidence

The table value result for significance is 2.101.

Table V shows the number of subjects, standard deviation and 't' value of abdominal strength of experimental and control group. The mean values of experimental group pre and post test were 1.746 and 1.684 and that of control group pre and post were 1.71 and 1.724. The standard deviation of experimental and control group pre and post were .086, .075 and .081, .089 respectively.

The above table indicates that there was a significant difference between the pre and post test performance on abdominal strength of experimental group, since the calculated 't' value of 5.398 is higher than tabulated 't' value of 2.101 at 0.05 level of significance with 18 degrees of freedom. In the case of control group there was no significant difference.

The discussion of Hypothesis

The present study was based on the hypothesis that:-

There would be a significant improvement on bio-motor abilities of the experimental group as a result of ladder training, when compared to control group.

On the basis of findings of the study the hypothesis that there would be significant difference in the speed, agility and quickness of subjects as a result of six weeks of experimental group ladder training program is accepted

Summary

This study was undertaken to analyze the effect of ladder training on selected variables among school level soccer players. It had the purpose of comparing and analyzing the data collected from each variable.

For the purpose of the study, twenty boys players of 16 to 19 years old were selected as subjects for the investigation. These students were started ladder training in St. Michael's Higher Secondary School Kaduthuruthy. The pre-test was administrated by researcher during their first day of training and post-test were administrated after six weeks of training. . The selected variables for the study were Speed, Agility and Quickness. The test administrated to assess the speed, agility and quickness, 50 m dash (to assess the speed) Shuttle run (to assess the agility) and choice response test (to assess the quickness).. The test was about the effect of ladder training for six weeks. A pre-test and post-test score of the experimental group and controlled group were analyzed by employing the T-test. To find out the significance of difference between pre-test and post-test score of the experimental group and controlled group, the t-ratio was employed.

CONCLUSIONS

Based on the results of the study following conclusions are drawn.

[1] The speed is improved by the practice ladder training.

[2] The agility is improved by the practice ladder training.

[3] The quickness is improved by the practice ladder training.

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Comparative Study of Competitive Anxiety and Superstition of Footballers at Different Playing Positions

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ABSTRACT

This study was undertaken to compare and analyse the superstition and competitive anxiety among attackers and defenders in football. For the purpose of the study, thirty male football players of 13 to 20 years were selected as subjects for the investigation. The subjects were the football players who were pursuing football training from Football Academy Cochin, Santos Academy, Fortkochi, Grasshoppers Club, Cochin. For the test administration researcher randomly selected 30 attackers and 30 defenders in football. The selected variables for the study were superstition and competitive anxiety. The test item used to assess the superstition was The Superstitious Ritual Questionnaire (SRQ; Bleak & Frederick, 1998) and to asses competitive anxiety Competitive State Anxiety Inventory-2 questionnaire. The scores of the attackers and defenders on selected variables were analysed and treated statistically. To find out the significant difference between the selected groups of subjects on superstition and competitive anxiety, the t-ratio was employed with the level of significance kept at 0.05 levels.

INTRODUCTION

Superstition and pre-game rituals remain in sport despite advancement in sports science and technology. Superstitious behaviours are clearly prevalent and have been extensively discussed in the popular media. From professional organizations to the local league team, the use of superstitious behaviour is evident from the media reporting of sporting events.

Superstitious practices in sports have been linked to the theoretical perspectives of attribution (Heider, 1958), achievement motivation (Weiner, 1990), reinforcement (Skinner, 1948), and locus of control (Rotter, 1966). Attribution theory is based on individual perceptions about success and failure and relates to the need for achievement. Weiner (1990) believed that when achievement is aroused, we tend to attribute our performance to a variety of possible causes or attribution elements, such as ability, effort or luck.

Examples of superstition in sports are regularly seen. Team mascots, lucky numbers and the use of lucky charms are often used by sportspersons. Similarly, there are many professional examples of this behaviour. Basketball player Michael Jordan wore the same pair of college basketball shorts underneath his team uniform for every game throughout his career. Famously, Golfer Tiger Woods always wears a red shirt on the last day of any tournament he plays in, and Red Sox shortstop Nomar Garciaparra gets dressed in the same order every game day and makes sure to step into each dugout with both feet touching the ground at the same time. Superstitious behaviour in sport can be defined as actions, which are 'repetitive, formal, sequential and distinct from technical performance, which the athlete believes to be powerful in controlling luck and other external factors' (Bleak & Frederick, 1998.).

Anxiety is a state consisting of psychological and physical symptoms brought about by a sense of apprehension of a perceived threat. However, levels

of anxiety can differ according to situation and the individual. Trait anxiety relates to an aspect of personality in which nervousness is a stable personality trait. State anxiety refers to temporary feelings of anxiety in a particular situation. Pre-competition anxiety is commonly experienced by athletes at all levels of ability, but at events perceived as more intimidating, perhaps due to the nature of the competition, anxiety levels can fluctuate.

Statement of the problem

The purpose of the study was to compare the competitive anxiety and superstition of Football players at different playing positions.

Delimitations

The following were the delimitations of study.

1. The subjects were the football players of Football Academy Cochin, Santos Club, Cochin and Grasshoppers club, Cochin.
2. Numbers of the subjects were delimited to sixty.
3. 30 defenders and 30 attackers were selected for the study.
4. The age group of subjects was 13 to 20 years.

Limitations

The following were limitations of the study:-

1. The socio-economic status of the subject selected for the study was a limitation.
2. Psychological factors may have been influenced during the administration of test.
3. Heredity and environmental factors which contribute to psychological factors have not been controlled.

Hypothesis

On the basis of the literature reviewed, it was hypothesized that there would be a significant difference in competitive anxiety and superstition among defenders and attackers in football.

METHODOLOGY

Selection of subject

Sixty football players were selected as subjects for the investigation. Among the selected group thirty were defenders and thirty were attackers in football. The subjects were selected from Football Academy Cochin, Santos Club, Cochin and Grasshoppers club, Cochin.

Collection of data

Description of Superstition Ritual questionnaire

The Superstitious Ritual Questionnaire (SRQ; Bleak & Frederick, 1998) questionnaire was given to all subjects.

Scoring

Using the five point scale shown below indicates how uncharacteristic or characteristic each of the following statements is in describing the subject.

= not at all effective

= rarely effective

= sometimes effective

= all the time effective

= very effective

Description of Competitive State Anxiety Questionnaire

Competitive State Anxiety Inventory-2 questionnaire which was developed by Martens et al. (2003) was used for the study. It contained 24-item. Anxiety was

divided into three components: cognitive anxiety, somatic anxiety and related component self-confidence. Totaling the scores for the three subscales resulted in a total competitive anxiety score.

Scoring

Scores ranged from 1 (never) through to 5 (always). Scores are added together and referred to analysis of guidance.

Statistical technique

The statistical technique used for the interpretation of result of selected variable among setters and attackers were the 't-test'.

ANALYSIS OF DATA AND RESULTS OF STUDY

The selected variables for the study were superstition rituals and competitive anxiety. The test item used to assess the superstition was The Superstitious Ritual Questionnaire (SRQ; Bleak & Frederick, 1998) and to asses' competitive anxiety Competitive State Anxiety Inventory-2 questionnaire developed by Martens et al. (2003). The purpose of the study was to compare the superstition and competitive anxiety of attackers and defenders in football. For this study the investigator selected 30 attackers and 30 defenders of football and test scores of the groups were analysed by employing the T-test. To find out the significant difference of superstition and competitive anxiety between attackers and defenders, the t-ratio was employed with the level of significance was kept at 0.05 levels.

The data on the comparison of anxiety between attackers and defenders were statistically analysed by the 't' test and the results are presented in the table I and table II.

TABLE I
DESCRIPTIVE ANALYSIS
THE COMPARISON OF ANXIETY BETWEEN ATTACKERS AND
DEFENDERS IN FOOTBALL

Group	Minimum	Maximum	Range	Mean	Standard deviation
Attackers	53	104	51	81	13.539
Defenders	60	110	50	86	10.38

TABLE II
THE SIGNIFICANT DIFFERENCE OF ANXIETY BETWEEN
ATTACKERS AND DEFENDERS IN FOOTBALL

TEST	N	DM	DF	σ DM	T
ATTACKERS	60	5.2	58	3.16	1.64
DEFENDERS					

*Significant at .05 level   t .05 (58) = 2.00

Table I indicates that t-ratio obtained from the scores of the test to assess the anxiety of subjects was 1.643. This value was not significant as it was not greater than the t-value of 2.00 that required for significance at 0.05 levels.

The data on superstition test were statistically analysed by the 't' test and the results are presented in table III and table IV.

TABLE III

DESCRIPTIVE ANALYSIS

THE COMPARISON OF SUPERSTITION BETWEEN ATTACKERS AND DEFENDERS IN FOOTBALL

Group	Min	Max	Range	Mean	Standard deviation
Attackers	21	149	128	110	25.902
Defenders	57	128	71	98.47	20.111

TABLE IV

THE SIGNIFICANT DIFFERENCE OF SUPERSTITION BETWEEN ATTACKERS AND DEFENDERS IN FOOTBALL

TEST	N	DM	DF	σDM	T
ATTACKERS	60	11.6	58	5.987	1.932
DEFENDERS					

* Significant at .05 level t .*05* (58) = 2.00

Table III and table IV indicate that the t-ratio obtained from the scores of superstition l of subjects was 1.932. This value was not significant as it was not greater than the t-value of 2.00 that required for the significance at 0.05 level.

Discussion of findings

The study had the purpose of comparing and analyzing the superstition and competitive anxiety between attackers and defenders in football. During data

collection standard procedure were followed. In this study the results shows that there were no significant difference in the superstition and competitive anxiety among attackers and defenders.

Discussion of Hypothesis

The present study was based on the hypothesis that there would be a significant difference on superstition and competitive anxiety between attackers and defenders in football. The hypothesis of the investigation is not accepted as the statistical analysis shows that the t-values for both superstition and competitive anxiety were not significantly differs in attackers and defenders.

Summary

This investigation was undertaken to compare and analyses the superstition and competitive anxiety among attackers and defenders in football. For the purpose of the study, thirty male football players of 13 to 20 year were selected as subjects for the investigation. The subjects were the football players who were pursuing football training from Football Academy Cochin, Santos Club, Cochin and Grasshoppers club, Cochin. For the test administration researcher randomly selected 30 attackers and 30 defenders in football. The selected variables for the study were superstition and competitive anxiety. The test item used to assess the superstition was The Superstitious Ritual Questionnaire (SRQ; Bleak & Frederick, 1998) and to asses competitive anxiety Competitive State Anxiety Inventory-2 questionnaire. Developed by Martens et.al. (2003).. The scores of the attackers and defenders on selected variables were analyzed by treated statistically. To find out the significant difference between the selected groups of subjects on superstition and competitive anxiety, the t-ratio was employed with the level of significance was kept at 0.05 level.

CONCLUSIONS

The result of the study doesn't support the hypothesis that there would be significant difference on superstition and competitive anxiety between attackers and defenders in football

Recommendations

The following recommendations are made for future investigations:-

[1] Similar study can be conducted for female players.

[2] Similar studies can be conducted on individuals practicing in other major games.

[3] Similar studies can be conducted by involving more positional players in football.

[4] Similar studies can be done on different age groups.

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