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09th & 10th FEBRUARY, 2023

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ICETEST CONFERENCE PROCEEDINGS



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2023



THE CONFERENCE PROCEEDINGS

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February 09 and 10, 2023**

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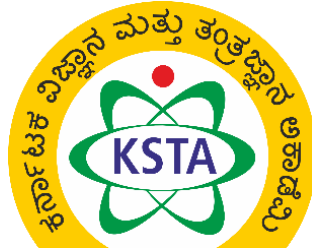
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SUMMARY OF THE PROCEEDING

B.L.D.E. Association's S.B. Arts and K.C.P. Science College successfully organized the Two-Day International Conference on **"The Emerging Trends in English Literature, Science and Technology"** on 9th and 10th February, 2023. The Conference was attended by Academicians, Practitioners, Researchers, and Post Graduate Students from different Countries and States .It served as the conducive setting for the exchange of novel ideas, new findings, confirmation of knowledge and innovative Theories presented by the Inaugurator, Keynote Speaker, and Resource Persons of all the Technical Sessions, the Paper Presenters, and Participants in the theoretical and practical areas regarding to all the aspects of **English Literature, Science and Technology** over the period of 02 days in ICETEST-2023. The Conference focused on the fields of Information, Communication and Technology (ICT), English Literature, Computer Sciences, Material Science, Engineering, Quantitative Sciences and also innumerable other interrelated fields. The Conference Proceedings Book Volume provides an opportunity for the Readers to expand their knowledge taking the reference of the innovative ideas of the Papers Presenters.

This Proceeding will be of Interest to: Researchers, Postgraduate Students, and Postdoctoral Researchers.

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1. AUTOMATIC DEHYDRATION UNIT FOR FRUITS AND VEGETABLES

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ABSTRACT

This paper aims to design and construct a dehydration unit for fruits and vegetables that is efficient, reliable, and user-friendly. The device was designed to dehydrate a wide range of fruits and vegetables, including tomatoes, apples, bananas, strawberries, and more. The performance of the unit was tested using a variety of fruits and vegetables and the results showed that the unit was able to effectively remove moisture and preserve the quality of the produce. The results of the project provide valuable insights into the design and construction of a dehydration unit for fruits and vegetables, and have practical applications in the food industry, helping to reduce food waste and improve the quality and shelf life of food products.

INTRODUCTION

Fruits and Vegetables are perishable goods that need to be preserved to prevent spoilage and reduce food waste. Traditional methods of dehydration, such as sun-drying and oven-drying, are often time-consuming and inconsistent, resulting in uneven dehydration and poor quality end-products. Moreover, these methods are not suitable for large-scale production and commercial applications. There is a need for a reliable and efficient dehydration unit that can effectively remove moisture from fruits and vegetables and preserve their quality, while also being user-friendly and suitable for commercial applications.

A dehydration unit for fruits and vegetables is a device used to preserve food by removing the moisture from fresh produce. The process of dehydration helps to prolong the shelf life of fruits and vegetables and allows them to be stored for longer periods of time without spoiling. Dehydration also helps to enhance the flavor and texture of the produce, making it a popular choice for many food preservation applications.

In this project, we aim to design and construct a dehydration unit for fruits and vegetables that is efficient, reliable, and user-friendly. Our goal is to develop a device that can be used to dehydrate a wide range of fruits and vegetables, including tomatoes, apples, bananas, strawberries, and more.

To achieve this goal, we have conducted a thorough literature survey to identify the best practices and state-of-the-art technologies in the field of food dehydration. We will have then designed and built a prototype of the dehydration unit, and test its performance using a variety of fruits and vegetables. The results of our tests are used to optimize the design and performance of the unit, and to validate the effectiveness of the process. The project will provide valuable insights into the

design and construction of a dehydration unit for fruits and vegetables, and will help to advance the field of food preservation. Additionally, the project could have practical applications in the food industry, helping to cut down the food waste and enhance the quality and shelf life of food products.

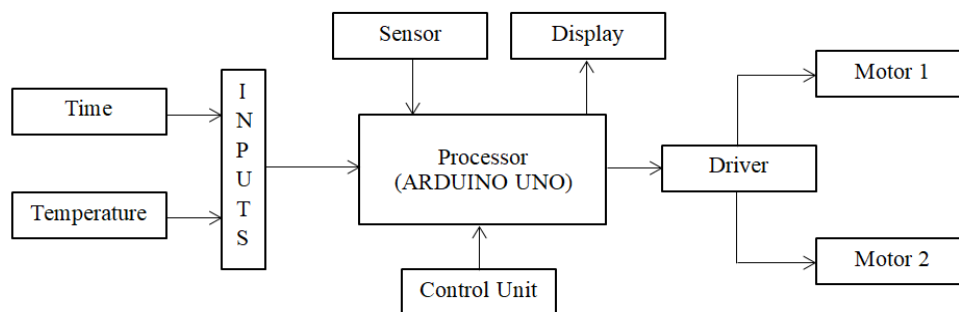


Fig 1. Block Diagram of Proposed Model

OBJECTIVES

Dehydration is the process used from ancient times for preserving and extending the shelf life of fruits and vegetables. The dehydration unit is a device that removes the moisture from different fruits and vegetables. Dehydrating dramatically reduces the moisture content of your food and allows it last longer and still taste delicious. The production of dehydrated fruits and vegetables for micro, small, and medium-scale industries holds a different place in the market.

The main objectives of this project are as follows:

- To reduce food waste by preserving fruits and vegetables for longer period of time.
- To design and construct an efficient, reliable, and user friendly automatic dehydration unit for fruits and vegetables.
- To achieve consistent and uniform dehydration of a wide range of fruits and vegetables, including tomatoes, potatoes, apples, bananas, pineapples, grapes and many more.
- To increase productivity and reduce the time and effort required to dehydrate large quantities of produce.
- To extend the shelf life of fruits and vegetables by effectively removing moisture and preserving their quality.

METHODOLOGY

The main aim of this project is to dehydrate food by using heat generated by electric energy. Food's moisture content is eliminated utilizing heat and air, which also inhibits bacterial growth and spread. The dehydration unit include trays for holding the food, a heating element and a fan or blower for circulating air. The temperature and time are set based on the fruits and vegetables that are to be stored inside the heating chamber. Additionally, the heating element (copper rod), through which current is passed, is utilised to heat the chamber. Due to its high resistance, it heats up quickly. The heating element will evenly disperse the heat within the heating chamber as a result of the radiation process.

The temperature and humidity inside the chamber are monitored by sensors, and the temperature is kept constant inside the heating chamber with the aid of a processor. With the aid of the Arduino UNO Processor and a relay module, the power to the unit is automatically cut off as the food gets dehydrated according to the predetermined time and temperature. Additionally, L298D Motor Driver – driven exhaust fans are used to reduce the humidity inside the heating chamber.

Firstly, the fruit or vegetable to be dehydrated are washed, trimmed, and cut into small pieces to prepare them for dehydration. The prepared fruit or vegetable are loaded into the unit's drying traya. The keypad is used to pick the fruit or vegetable from the food chart that is to be dried. The device automatically determines the time and temperature needed to dehydrate a particular fruit or vegetable. The heating element in the unit generates hot air, which is circulated over the fruits and vegetables to remove the moisture. The unit's air flow system ensures that the air is evenly distributed over all the drying trays, ensuring that all the produce dries evenly. The unit's control system monitors the temperature, making adjustments as needed to ensure that the drying process is carried out efficiently and effectively. Once the fruit or vegetable have reached the desired level of dryness, the unit is automatically turned off.

APPLICATIONS

1. The Automatic Dehydration Unit for Fruits and Vegetables has a wide range of applications, including:
2. Food Preservation: The unit can be used to preserve fruits and vegetables for an extended period of time, reducing food waste and increasing the shelf life of produce.
3. Commercial Production: The unit can be used in commercial settings, such as food processing plants and food manufacturing facilities, to dehydrate fruits and vegetables for use in various food products.
4. Household Use: The unit can be used in households to preserve fruits and vegetables and to produce healthy and nutritious snacks and food products.
5. Agriculture: The unit can be used in agriculture to preserve surplus produce and reduce

post-harvest losses, helping to increase the efficiency and profitability of farming operations.

6. Emergency Food Supply: The unit can be used in emergency situations, such as natural disasters, to preserve food and provide a source of sustenance for affected communities.

7. Military Use: The unit can be used by the military to preserve food for troops in field operations and to provide a reliable source of food in remote locations.

The applications of the Automatic Dehydration Unit for Fruits and Vegetables are varied and the unit has the potential to play an important role in addressing food waste, improving food security, and promoting sustainable agriculture.

OUTCOMES

The outcomes of an automatic dehydration unit for fruits and vegetables are as follows:

- Improved Dehydration Efficiency: An automatic dehydration unit is designed to remove moisture from fruits and vegetables in an efficient & consistent manner, resulting in a higher quality end-product that is well-preserved.
- Longer Shelf Life: By removing moisture from the produce, an automatic dehydration unit can extend the shelf life of fruits and vegetables, allowing them to be stored for longer periods of time without spoiling.
- Improved Dehydration Efficiency: An automatic dehydration unit is designed to remove moisture from fruits and vegetables in an efficient and consistent manner, resulting in a higher quality end product that is well-preserved.
- Consistent Results: An automatic dehydration unit is designed to provide consistent results, ensuring that the quality and preservation of the produce is maintained over times.
- Reduced Food Waste: By preserving fruits and vegetables for longer periods of time, an automatic dehydration unit can help to reduce food waste, saving time, money, and resources.
- Increased Productivity: The automatic and efficient operation of the dehydration unit increases productivity and reduce the time and effort required to dehydrate large quantities of produce.
- Enhanced Flavor and Texture: The dehydration process elevates the flavor and texture of fruits and vegetables, making them a popular choice for many food preservation applications.
- Overall, the expected outcome of an automatic dehydration unit for fruits and vegetables is a high-quality end-product that is well-preserved, with a longer shelf life, and improved flavor and texture. The unit should be easy to use, provide consistent results, and help to reduce food waste and increase productivity.

CONCLUSION

The proposed project of an automatic dehydration unit for fruits and vegetables could be relevant to the industry, society, or institution. The food processing industry has a growing demand for healthier and more convenient food options, and an automatic dehydration unit could meet that demand by providing a quick and efficient way to preserve fresh produce for a longer period of time. An automatic dehydration unit for fruits and vegetables is an efficient and effective way to remove moisture from produce to extend its shelf life, preserve its nutritional value, and create value added products. Through the use of automated process, the dehydration unit can ensure consistent and uniform results. This reduces the need for manual labor and increases the volume of production. In addition, an automatic dehydration unit can be customized to suit specific needs and requirements, such as the type of produce being dried and the desired level of dehydration. This flexibility allows for a wide range of products to be created, such as dehydrated fruits, vegetables and herbs. Overall, an automatic dehydration unit is a valuable investment for food processing business looking to create high quality, shelf stable products.

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2. IOT: A COMPARATIVE STUDY

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ABSTRACT

The Internet of Things (IoT), which links objects to the Internet and allows them to exchange data, talk to one another, and interact with people, is quickly becoming a well-known phenomenon in many spheres of human endeavor. It is now commonly used to describe a multitude of protocols and applications that improve people's way of life, going beyond Machine to Machine (M2M) communication. To prevent detrimental effects and ensure the wise use of finite resources around the world, this rapid development must be carefully monitored and assessed from an environmental perspective. In the sense described above, significant research is required to thoroughly examine the benefits and drawbacks of IoT technologies. In order to explain the key IoT ideas, degrees of abstraction, and several obstacles that still impede its advancement, mainly security and power issues, a comparative examination of IoT architectures, platforms, and applications is offered in this paper along with a case study. Then, to evaluate the current and future of IoT, a Strengths - Weaknesses - Opportunities - Threats (SWOT) study is offered.

Keywords: IoT, Platform, Communication, Security, Hardware, Smart, Architecture, SWOT.

INTRODUCTION

We are entering an era of the "Internet of Things" (abbreviated as IoT). This term has been defined by different authors in many different ways. Let us look at two of the most popular definitions. Vermesan et al. [1] define the Internet of Things as simply an interaction between the physical and digital worlds. The digital world interacts with the physical world using a plethora of sensors and actuators. Another definition by Peña-López et al. [2] defines the Internet of Things as a paradigm in which computing and networking capabilities are embedded in any kind of conceivable object.



Fig.1. IoT connects machines together from various fields

The IoT affects several areas of application, among these main areas we list: Automation, transport, environment, agriculture, healthcare, media/advertising, retail, water and waste Management, Power Distribution and many more. The Internet of Things (IoT) is a network of connected physical objects embedded with electronics, sensors, and software. These connected objects (also called nodes) exchange data over the internet. There will be 22 billion connected devices in the world by 2025[3]. IoT is used in various applications like smart home, smart parking, smart water level monitoring, smart healthcare, smart traffic lighting, smart waste management, smart solar panels, etc. It is essential for achieving high productivity, efficiency, a safe working environment, and low carbon emissions in the industry and other contexts. As a result, a lot of research is being done to overcome these obstacles and address IoT issues, and there will be need for even more research in the future.

PROBLEM DEFINITION

The Internet of Things (IoT) is a rapidly growing technology that has the potential to revolutionize the way we live and work. However, the design and implementation of IoT systems are complex and challenging due to the diversity of devices, communication protocols, and application domains. Moreover, there is a need to determine the best hardware and communication protocols for different IoT applications based on the requirements of the system and the environment in which it operates.

OBJECTIVES

The objectives of this study are to:

- Investigate and compare different IoT architectures, including their abstraction layers, software and hardware platforms, and communication protocols.
- Conduct a case study to illustrate how the different IoT abstraction layers function and interact with each other.
- Provide a comprehensive SWOT analysis that evaluates the current and future business and research feasibility of IoT.

METHODOLOGY

The methodology for this study will include a review of the literature on IoT architectures, software and hardware platforms, communication protocols, and related technologies. A case study will be conducted to illustrate how the different IoT abstraction layers function and interact with each other. The SWOT analysis will be based on the data collected from the literature review and the case study. The data will be analyzed using qualitative research methods.

FUTURE of IoT

The future of IoT looks promising with increased adoption of edge computing, expansion of 5G networks, development of smart cities, advancements in AI and machine learning, growth of the wearables market, and increased cyber security concerns. Overall, IoT is expected to bring significant improvements to various industries and daily life, but addressing challenges and concerns is crucial for responsible and sustainable development.

IoT ARCHITECTURE

There is no single consensus on architecture for IoT, which is agreed universally. Different architectures have been proposed by different researchers. The Internet-centric architecture and the thing-centric architecture are the two architecture perspectives. The user is at the heart of a thing-centric architecture, with all devices interacting with him or her and data being saved locally on the user's device [6]. In contrast, devices connected to Internet-centric architecture are connected to the cloud, where all data is stored and controlled. With a web application connected to the Internet, the user has access to the cloud's data. The use of Internet-centric design is becoming more common, although it may not always be the optimal architecture because sometimes human action is required.

The Internet of Things (IoT) architecture refers to the overall design of the network that connects physical devices and appliances to the internet, allowing them to collect and exchange data. There are several layered architectures for IoT, ranging from 3 to 7 layers, each with its own benefits and drawbacks. Here's a breakdown of each architecture:

- **Three-layered IoT Architecture:** This architecture consists of three layers:

1. **Device layer:** This layer consists of IoT devices such as sensors, actuators, and edge devices.
2. **Network layer:** This layer is responsible for communication between devices and the cloud. This layer includes gateways, routers, and communication protocols.
3. **Cloud layer:** This layer consists of cloud servers and applications that process and store data.

- **Benefits:**

1. This architecture is simple and easy to understand.
2. Cost-effective.
3. Easy to implement.

- **Drawbacks:**

1. Data processing and storage are limited to the edge devices.
2. There may be a delay in sending data to the cloud.
3. **4-layer Architecture:** This architecture is similar to the 3-layer architecture, but it includes a fourth layer, called the "Fog" layer, which acts as a bridge between the edge devices and

the cloud.

- **Benefits:**

1. The fog layer improves data processing and storage capabilities
2. It reduces the delay in sending data to the cloud.
3. Better decision making based on the processed data.

- **Drawbacks:** The fog layer adds complexity and cost to the architecture.

1. **5-layer Architecture:** This architecture adds another layer, called the "Data Center" layer, between the fog and the cloud. The data center layer is responsible for data storage and management.

- **Benefits:**

1. The data center layer provides additional data storage and management capabilities.
2. It increases the reliability and security of the system.

- **Drawbacks:**

1. The data center layer adds more complexity and cost to the architecture.
2. **6-layer Architecture:** This architecture includes an additional layer, the "Security" layer, responsible for ensuring the privacy and security of the data.

- **Benefits:**

1. The security layer provides additional protection for sensitive data.

- **Drawbacks:**

1. The security layer adds more complexity and cost to the architecture.
2. **7-layer Architecture:** This architecture includes an additional layer, the "Application" layer, which provides a user-friendly interface for accessing and controlling the system.

- **Benefits:**

1. The application layer makes it easy for users to interact with the system.

Drawbacks:

The application layer adds more complexity and cost to the architecture.

There are several degrees of abstraction in IoT platforms. The application layer, which is the first layer for users and is where they can control devices and receive data on their smart devices, is followed by the communication layer, where data is transferred using different protocols between the various sensors, actuators, and their local gateways as well as between global gateways, and then comes the physical layer, which contains sensors, actuators, and controllers and their interactions with the gateway [7]. Figure 2 describes high level IoT architecture.

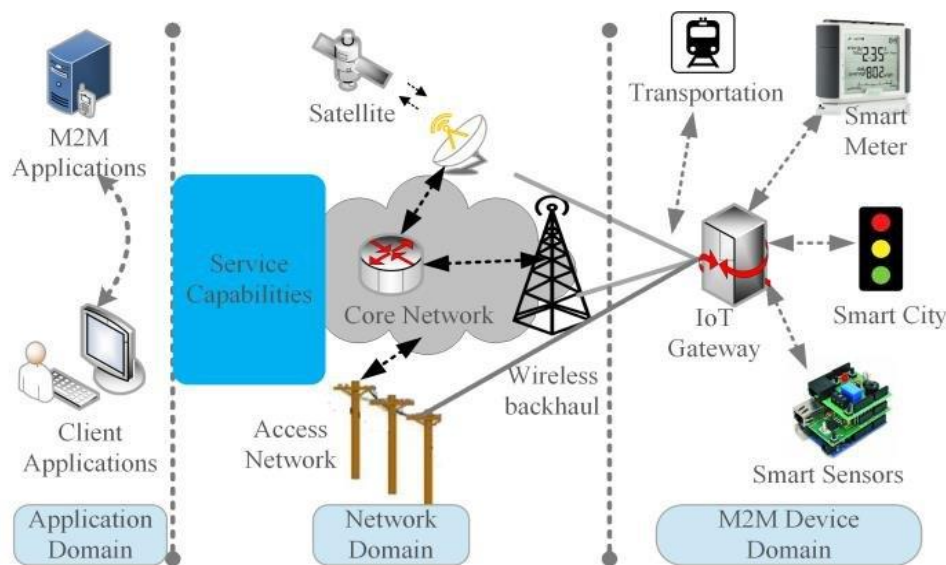


Fig.2. High-level IoT architecture

The following are the typical levels of abstraction of IoT:

Device level: This is the lowest level of abstraction and represents the individual sensors, actuators, and other devices that make up an IoT system. These devices may include temperature sensors, motion detectors, light switches, and more. They are often connected to a network through protocols such as Wi-Fi, Bluetooth, or ZigBee.

Network level: This level represents the infrastructure that connects the devices to each other and to the internet. This infrastructure may include routers, gateways, and other networking equipment.

Cloud level: This level represents the cloud-based services that provide storage, processing, and analysis of the data collected by the devices. Cloud-based services may include databases, analytics platforms, and machine learning algorithms.

Application level: This level represents the software applications that are built on top of the cloud-based services and provide a user interface for interacting with the IoT system. These applications may include mobile apps, web apps, and desktop applications.

Business level: This is the highest level of abstraction and represents the business processes and operations that are enabled by the IoT system. This may include supply chain management, predictive maintenance, and real-time asset tracking.

Building a good IoT system involves several key components, including:

Hardware: This includes the physical devices or sensors that collect data, as well as the microcontrollers, processors, and other components that make up the hardware platform.

Connectivity: The IoT system must have a way to communicate the data collected by the hardware devices. This can be achieved through a variety of methods, including using multi-modal technologies and various lightweight protocols, such as 5G, connect a very large number of local gateways in a heterogeneous environment, Wi-Fi, Bluetooth, cellular networks, and low-power wide area networks (LPWAN).

Data Management: The data collected by the IoT system needs to be stored and processed in a way that enables meaningful insights to be derived from it. This includes data storage, processing, and analytics capabilities.

Security: With so much sensitive data being collected by IoT systems, security is a critical consideration. The system must have measures in place to protect against data breaches and cyber-attacks.

User Interface: The IoT system must have a user-friendly interface that allows users to interact with and control the system.

Integration: The IoT system may need to integrate with other systems, such as cloud platforms or third-party applications, to enable additional functionality.

Scalability: The IoT system should be designed to scale as needed, as more devices are added or more data is generated.

Power Management: IoT devices often run on batteries, so power management is critical to ensure long battery life and efficient energy usage.

The foundation of IoT systems is thought to be the communication layer. It serves as the primary communication route between the IoT system's running activities and the application layer. Data and information that must be communicated with other nodes are present across the entire physical system. As a result, a communication protocol must be used to create an appropriate connection network between these nodes [8]. According to the designer's protocol, the communication could be wired or wireless. Communication protocols are categorized into three main groups based on distance: short-distance communication, which uses technologies like Bluetooth, Wi-Fi, ZigBee, and Radio Frequency Identification Tags (RFID); medium-distance communication, which uses technologies like Ethernet; and long-distance communication, which uses technologies like Fifth Generation (5G) and satellite networks.

Some of the main communication protocols are discussed below.

Bluetooth: Bluetooth is a wireless communication standard that is frequently used today to link devices. Nick Rydbeck and Johan Ullman originally discussed it in 1989 [9]. It makes use of electromagnetic (EM) waves, primarily at frequencies between 2.4 and 2.485 GHz [10]. It is built on a master-slave arrangement, in which a master and a maximum of seven slaves can communicate [11]. The most recent version, Bluetooth 5.2, enables longer range and faster

Bluetooth connections (2 Mbits/s) (more than 300 m). Coded communication and forwarding error correction are two capabilities found in Bluetooth 5.2 that facilitate the Internet of Things [12, 13]. However, one of the limitations of Bluetooth IoT is its relatively short range, which is typically around 10 meters. This makes it less suitable for larger IoT deployments where devices may be spread out over a wider area.

Wi-Fi: Wi-Fi is a simple and affordable communication system that uses a wireless router to link electronic devices to the Internet [14]. Wi-Fi is also the widely used communication technology for the Internet of Things. The most recent Wi-Fi standard is Wi-Fi 6, also known as 802.11ax. This standard was introduced in 2019 and improved energy efficiency compared to previous Wi-Fi standards. It offers huge bandwidth ranges (80 MHz and 160 MHz) and extremely fast speeds (varying from 433 Mbps to gigabytes per second) [15]. Wi-Fi's range can extend up to 100 meters [16].

ZigBee: ZigBee is a wireless communication protocol designed for low-power and low-data rate applications. Developed by the ZigBee Alliance, it has undergone revisions to enhance performance, security, and interoperability. ZigBee 3.0, released in 2015, supports over 1600 devices and applications. It offers benefits such as mesh networking for improved reliability and scalability. ZigBee remains popular in the IoT industry due to its low-power consumption, reliability, and interoperability, despite competition from other protocols like Bluetooth and Wi-Fi.

Radio Frequency Identification Tags (RFID): RFID tags have a long history and have evolved significantly. Today, RFID technology is widely used in industries like retail, healthcare, manufacturing, logistics, and transportation. Invented in the 1940s by Léon Theremin, RFID was later developed by Los Alamos National Laboratory for tracking nuclear materials. In the 1980s, it found commercial applications in toll collection and animal tracking. The 1990s saw the development of cost-effective tags and readers, leading to widespread adoption in retail and healthcare. RFID has continued to advance in chip technology, data management, and security. Currently, RFID tags play a crucial role in tracking goods in logistics and supply chains. The emergence of passive UHF RFID tags, which can be read from a distance, is a significant recent development.

Ethernet: Ethernet is a widely used networking technology for local area networks (LANs) that was developed in the 1970s and standardized as IEEE 802.3 in 1980. It enables computers to communicate over a shared cable and has undergone numerous improvements over the years. Ethernet networks initially operated at 10 Mbps and later increased to speeds of 100 Mbps, 1 Gbps, and even 10 Gbps. Ethernet switches were introduced to facilitate faster and more efficient data transfer. Ethernet became popular for internet connectivity, leading to the development of faster speeds like 10 Gbps and 100 Gbps used in data centers. Additionally, Ethernet has found applications in industrial and automotive sectors through technologies like Power over Ethernet

(PoE) and Ethernet/IP. Ethernet continues to evolve and remains a vital networking technology globally.

The Internet of Things (IoT) is a complex system that involves several layers of technologies and protocols to enable the communication and exchange of data between connected devices. ***IoT Application Layer:*** The Application Layer of IoT is responsible for managing the data and enabling applications to interact with the connected devices. It includes the software and protocols that enable the devices to send and receive data. Examples of IoT applications include smart homes, smart cities, and industrial IoT. In a smart home, for example, the Application Layer could include applications that control lighting, temperature, and security systems.

IoT Communication Layer: The Communication Layer of IoT is responsible for facilitating the communication between the devices and the Application Layer. It includes the protocols and standards that govern the exchange of data between devices. Examples of IoT communication protocols include MQTT, CoAP, and HTTP. These protocols ensure that the devices can communicate with each other and with the applications seamlessly.

IoT Physical Layer: The Physical Layer of IoT includes the devices and sensors that collect and transmit data to the Communication Layer. It includes the hardware components that enable the devices to connect to the internet and communicate with each other. Examples of IoT devices include smart thermostats, wearables, and industrial sensors. These devices collect data and transmit it to the Communication Layer, which then sends it to the Application Layer for processing.

IOT: A CASE STUDY

Let's consider a smart city as a case study for IoT to understand how all IoT layers work together. In a smart city, various IoT devices are interconnected to create an intelligent system of systems. One example of this system is a smart traffic system, which utilizes cameras to monitor the road and record data for congestion, accidents, and weather conditions.

The camera system communicates the status of the road to a gateway that combines it with data from other cameras to create an intelligent citywide traffic system. This intelligent traffic system is also connected to other citywide transportation systems that use their own intelligent devices to collect data. By analyzing the end-to-end data across this network, the system can identify how to respond in real-time. For instance, if the intelligent traffic system detects significant congestion due to an accident, that information can be sent to the citywide transportation system, which can then analyze the accident's impact on other city systems. Based on the analysis, the transportation system can notify relevant systems such as airports and schools to adjust their schedules. At the same time, the traffic system can send instructions to guide drivers around the accident.

The IoT layers involved in this system include the physical layer (camera), the local system (camera system), and the transportation system, all interconnected through the Internet. The data collected from these systems are analyzed on the cloud data center, which then sends the best instructions to the users in their cars, schools, and airplanes. Overall, this smart city case study

demonstrates how the integration of IoT devices, data analysis, and cloud computing can create a responsive and intelligent system of systems [17].

IOT HARDWARE AND SOFTWARE PLATFORMS

Hardware Platform: Some factors characterize the hardware platform for Internet of Things applications are Cost-effective transistors, Time-to-market, Nonrecurring Engineering (NRE) cost.

Based on these factors, designers have various hardware platforms to choose from, including:

Application-Specific Integrated Circuit (ASIC), Field Programmable Gate Array (FPGA), System-on-Chip (SoC).

Overall, the choice of hardware platform for IoT applications depends on a variety of factors, including cost, time-to-market, power consumption, and scalability. Designers need to carefully consider these factors to select the best platform for their specific IoT application.

B. Software Platform: As an open source operating system, Linux offers developers the flexibility to modify it for optimal performance. However, due to its relatively large memory requirements (RAM and ROM), Linux may not be ideal for real-time processing and may hinder its implementation in certain IoT devices. A comparison of different open source software tools used in IoT systems (Table-I) shows that RIOT-OS is an excellent option for IoT platforms, with superior architecture and scheduling options, memory size, and support for programming languages.

TABLE I

COMPARISON BETWEEN DIFFERENT OPEN SOURCE OPERATING SYSTEMS [18].

Open Source OS for IoT	Year of Release	License	Programming Language	Supported Hardware	Communication Protocols	Security
Linux-based OS	1991	GNU General Public	C, C++	Microprocessors	Wi-Fi, Ethernet, Zigbee, LoRaWAN, MQTT, HTTP	High
FreeRTOS	2003	MIT	C	Microcontrollers	Wi-Fi, Bluetooth,	Low
Contiki	2003	BSD	C	Microcontrollers	Bluetooth, Wi-Fi, Zigbee, LoRaWAN, MQTT, CoAP	Medium
NuttX	2007, 2020	BSD 3	C	Microcontrollers	Ethernet, Wi-Fi,	Medium
RIOT OS	2013, 2017	LGPLv2.1	C	Microcontrollers	Wi-Fi, Bluetooth, Zigbee, LoRaWAN, MQTT, HTTP	Medium
mbed OS	2015	Apache 2.0	C++	Microcontrollers	Bluetooth, Wi-Fi,	Medium
LiteOS	2015, 2021	Apache 2.0	C, C++	Microcontrollers	Wi-Fi, Bluetooth, NB-IoT, MQTT	Medium
Zephyr	2016, 2018	Apache 2.0	C, C++	Microcontrollers	Bluetooth, Wi-Fi,	Medium
Mynewt	2016, 2019	Apache 2.0	C	Microcontrollers	Bluetooth, Wi-Fi, Zigbee, LoRaWAN, MQTT, CoAP	High
AWS IoT Device OS	2022	Apache 2.0	C	Microcontrollers, development boards, and system-on-modules (SoMs).	MQTT, HTTPS, and WebSockets.	High
MicroPython	2023	MIT	Python 3	Microcontrollers	UART, SPI, I2C, and MQTT.	High

The online survey is sponsored each year by the Eclipse IoT Working Group, AGILE IoT, IEEE, and the Open Mobile Alliance for the purpose of understanding how developers are building IoT solutions. The survey was open from January 24 until March 5, with 502 participants. This year 71.8 percent of respondents ticked "Linux" to the choose-all-that-apply question, "What operating system(s) do you use for your IoT devices?" Windows came in second with 22.9 percent, followed by Free RTOS with 20.4 percent. The answer "No OS/Bare-metal" took fourth place with a 19.9 percent tally. No other operating system received higher than a 10 percent vote [18].

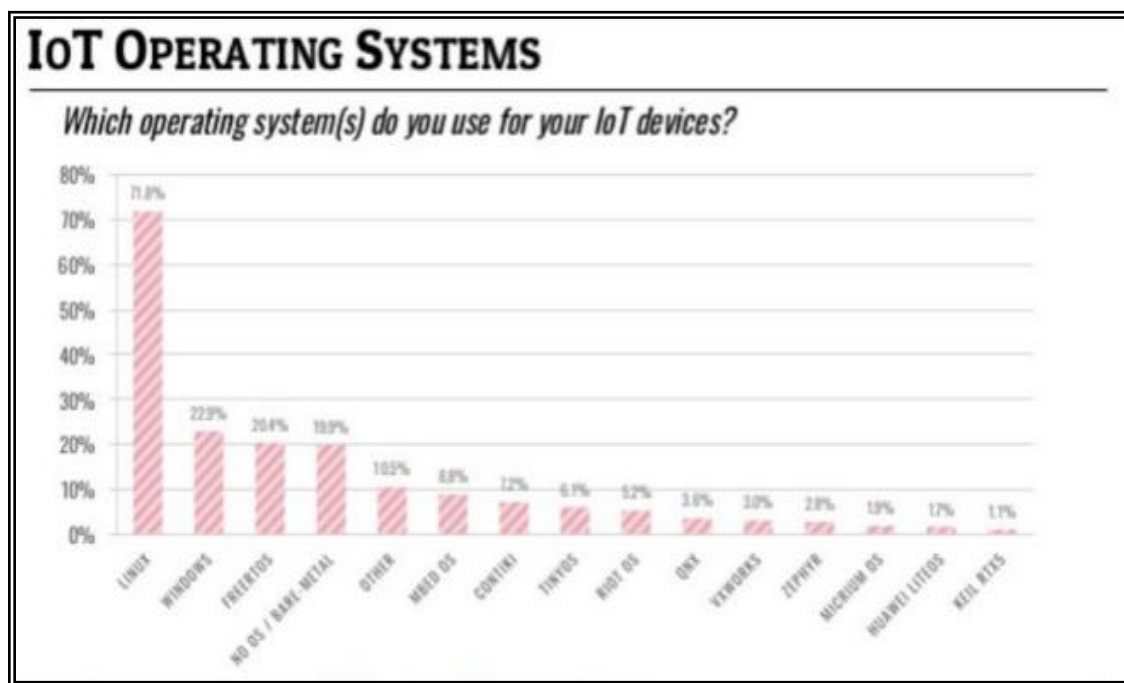


Fig. 3. Market share for different operating systems [18].

While some business software tools like IBM Watson and Amazon Web Services (AWS) are also used in IoT projects. However, developers have faced challenges in developing the operating system to perform the necessary functions. AWS, on the other hand, is a highly effective operating system in IoT fields, with its own cloud service and a user-friendly interface.

TABLE II
SWOT ANALYSIS FOR IOT

STRENGTHS	WEAKNESSES
Growing Demand: The demand for IoT is growing rapidly, as more and more organizations are recognizing the benefits of connecting devices and systems to the internet. Cost-Effective Solutions: The cost of IoT hardware and communication protocols has decreased significantly over the years, making IoT solutions more cost-effective and accessible. Improved Customer Experience: IoT has the potential to significantly improve the customer experience by providing real-time data and insights into customer behavior and preferences. Wider Adoption: IoT has been widely adopted by organizations across various industries, leading to increased demand for IoT solutions and services. Improved Interconnectivity: IoT has improved interconnectivity between devices and systems, making it easier to share and access data in real-time. Advanced Analytics: IoT has enabled the collection and analysis of large amounts of data, providing valuable insights and driving business improvements. Better Decision-Making: IoT has improved decision-making by providing real-time data and insights, enabling organizations to make informed decisions based on data. Improved Customer Experience: IoT has the potential to significantly improve the customer experience by providing real-time data and insights into customer behavior and preferences. Increased Automation: IoT has enabled increased automation of tasks and processes, improving efficiency and reducing costs. Integration with Other Technologies: IoT has been integrated with other technologies such as big data, cloud computing, and artificial intelligence, leading to new and innovative solutions.	Security Concerns: Security is a major concern with IoT, as devices and systems are vulnerable to hacking and other forms of cyber-attacks. Complexity of Implementation: Implementing an IoT system can be complex and challenging, requiring specialized skills and expertise. Limited Standardization: There is limited standardization in the IoT market, leading to compatibility issues and making it difficult for organizations to select the best solutions for their needs. Privacy Concerns: The collection and storage of vast amounts of personal data by IoT devices and systems raises concerns about privacy and data protection. Interoperability: IoT devices from different manufacturers may not be compatible with one another, making it difficult for users to seamlessly connect and use their devices. Reliability: Many IoT devices are prone to failure or malfunction, which can cause inconvenience and frustration for users. Privacy: IoT devices collect and store large amounts of personal data, which can put user privacy at risk if the data is not properly protected. Scalability: As the number of IoT devices continues to grow, it becomes more challenging to manage and maintain these devices, especially in large-scale deployments. Cost: Some IoT devices can be expensive, which can limit their accessibility and adoption among consumers. Regulation: There is currently a lack of uniform regulations and standards for IoT devices, which can lead to confusion and fragmentation in the market.
OPPORTUNITIES	THREATS
Expansion into New Markets: IoT has the potential to expand into new markets, such as healthcare, transportation, and energy, providing new growth opportunities for organizations. Increased Adoption of IoT Solutions: As organizations become more familiar with IoT, they are expected to increase their adoption of IoT solutions, creating new business opportunities. Development of New Technologies: The continued development of new technologies, such as 5G, edge computing, and quantum computing, will provide new opportunities for IoT innovation and growth. Improved Customer Experience: IoT has the potential to significantly improve the customer experience by providing real-time data and insights into customer behavior and preferences. Get involved of everyday activities.	Competition: The IoT market is becoming increasingly competitive, with many companies entering the market and offering similar solutions. Regulation: The increasing regulation of IoT, such as data protection laws, may limit the growth potential of IoT solutions. Technological Advancements: The rapid pace of technological change in the IoT market may make current solutions and technologies obsolete, leading to increased costs and reduced competitiveness. Economic Uncertainty: Economic uncertainty and market volatility may impact the growth of the IoT market and limit investment in IoT solutions. Tendencies to use nowadays regular batteries and the need to recharge or replace old batteries, which are the weak point to miniaturize devices.

C. Data Centers: Data processing and analysis are key strengths of the Internet of Things (IoT). As data grows, the size of storage machines must also increase. Direct server storage became unmanageable due to the lack of capacity pooling across multiple servers in the early 1990s. Data centers are crucial for supporting the expanding digital infrastructure by storing, processing, and analyzing massive amounts of data generated by IoT devices, cloud computing, and other technologies. Efficiency, optimization, reliability, and security are paramount for data centers. Ongoing advancements aim to enhance these aspects, with software-defined data centers (SDDCs) emerging as a new approach. SDDCs utilize virtualization technology to deliver data center infrastructure elements as a service, increasing flexibility and agility [19].

CONCLUSION

This paper highlights the increasing interest and funding allocated by nations for research in the field of the Internet of Things (IoT). IoT is recognized as a potentially revolutionary force that can positively impact the lives of millions of people worldwide. The establishments of research teams from various countries, all aiming to enhance communication with and among smart objects and realize the concept of seamless and pervasive connectivity. The study acknowledges the existence of challenges and concerns surrounding IoT, such as power consumption, security vulnerabilities, and the need for public awareness. Despite these obstacles, IoT remains a highly popular field of study and research. The article concludes by expressing optimism for the future of IoT, with expectations of substantial advancements and potential economic benefits.

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English Literature

3. ASPECTS OF SCIENCE FICTION IN JOHN BRUNNER'S SELECT WORKS

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ABSTRACT

Every genre of English literature has connections to science fiction, which is a subgenre of English literature. Science Fiction, which is typically futuristic and is frequently referred to as "speculative fiction," speculates on alternate ways of existence made possible by scientific advancement. John Brunner is a science fiction writer who has written science Fiction novels on the basis of advanced technology, futuristic ideas, and also related to environmental issues Brunner's works have been credited for prefiguring modern developments such as genetic engineering, same-sex marriage, online Encyclopedias, the legalization of cannabis, and the development of Viagra. The ideas brought forth in John Brunner's novels have relevance in the past, present, and future. Everyone is curious of the future. He foretells most of our present day. His works majorly explains about these aspects in a different way. Brunner is credited with coining the term "worm" (in computing) and foreseeing the emergence of computer viruses in his 1975 novel Shockwave Rider, in which he used the term to describe software that replicates itself across a computer network and also explains about robotic technology. Additionally Stand on Zanzibar (1968) discusses futuristic concepts, and The Sheep Look Up (1975) discusses environmental issues. These are the concepts that John Brunner famously regarded as science fiction elements in his works. Science Fiction and literature interlinked through the works of science fiction writers.

Key words: Science Fiction, Cyber Punk, Advanced Technology, Futuristic Ideas, Modern Minds.

INTRODUCTION

Science Fiction, which is typically futuristic and is frequently referred to as "speculative fiction," speculates on alternate ways of existence made possible by scientific advancement. Science fiction is a subgenre of literature that frequently explores fantastical and futuristic ideas including advanced technology, space travel, time travel, parallel universes, and extra-terrestrial life. The mythology of antiquity is where science fiction gets its inspiration. Numerous subgenres are present, and it has ties to the genres of fantasy, horror, and superhero fiction. The most prevalent and significant example of futurist thinking in modern popular culture is science fiction. Science fiction serves as the "evolutionary mythology of the future," facilitating the deliberate evolution of a holistic, scientifically informed future consciousness. The most prevalent and significant example of futurist thinking in modern popular culture is science fiction. For many people, science fiction now encompasses their entire way of life, including how they envision and experience the

future. Science fiction fandom is a vast, incredibly diverse, and ever-expanding group of people who are engrossed in the technology, clothing, iconic roles, artwork, paraphernalia, computer games, virtual realities, motion pictures, archetypal characters, conventions and conferences, and science fiction literature. Science fiction is about how things will be in the future. Naturally, it examines future technologies, such as robots and space travel, but it also examines psychological, cultural, and spiritual-religious topics and themes, as well as the psychological, social, cultural, and ethical repercussions of these breakthroughs in science and technology.

Science fiction has always provided a variety of real-world influences. The human mind is a wonderful instrument. Not only are we able to imagine, depict, and tell a narrative, but we also possess the ability to imagine entire worlds that only exist in our imaginations and then write them down with nothing more than a pen. Science fiction literature is the result of imagining such amazing worlds, and it not only makes for enjoyable reading but also has an impact on reality.

Science fiction is a subgenre of literature where future science and technology are frequently depicted in the narratives. Science fiction has a connection to scientific ideas since these novels feature partially real, partially imaginary scientific rules or beliefs. Because it then delves into the fantastical genre, it should not be entirely unbelievable. The plot invents circumstances that are not found in either the present or the known history. Science fiction books often feature a human element that describes how future discoveries, events, and scientific advancements will affect us.

Background of Science Fiction:

Hugo Gernsback, the editor of the journal "wonderful stories," coined the term "science fiction" for the first time in 1928. He used the word "Scientifiction" to describe the stories based on scientific imagination that featured alien lands inhabited by equally strange people and made use of scientific tools and mythology. He changed this name to "Science Fiction" just three years later. A literary work that resembles a literary type can be found much earlier than the genre's establishment date, according to Parrinder Patrick, who points out that this term was only associated with magazine fiction and the anthologies that reprinted such fiction. Paperback novels first started receiving the science fiction label in 1950.

British science fiction author John Kilian Houston Brunner wrote both novels and short stories in this genre. He is born on September 24, 1934. Additionally, he is well known for being a cyberpunk author. At the age of 17, he penned his first book, *Galactic Storm*, but it wasn't until 1958 that he started writing full-time. Brunner is not only a novelist; he has also published a number of poems and unpaid essays in a number of magazines.

We all live in the same universe, yet Brunner once noted that we also coexist in parallel worlds. A competent science-fiction author, in his opinion, should foster readers' awareness of alternative forms of experience and provide them with glimpses into the future that heighten their awareness. According to this perspective, he created plots with the potential for the interaction of parallel universes in mind, envisioning zones of touch as natural to the human experience. Brunner is an

example of a writer who uses futuristic concepts to artistically depict modern society. The universe depicted in Brunner's novels is one where technology is proliferating and social issues are exploring this wonderful environment. One of the most prolific and well-known science fiction writers of the late 20th century was John Brunner. In the course of his distinguished career, the British author wrote with a consistency and literary quality matched by only a handful of other outstanding science fiction authors, incorporating modernist techniques into his books and stories and exploring every major issue of his generation, including racism, drugs, robotics, space travel, technological warfare, and ecology, advanced technology, futuristic ideas, and also related to environmental issues, Brunner's works have been credited for prefiguring modern developments such as genetic engineering, same-sex marriage, online Encyclopedias, the legalization of cannabis, and the development of Viagra. The ideas brought forth in John Brunner's novels have relevance in the past, present, and future. His books are frequently lauded for their original blending of politics, science, society, and the environment, with a particular emphasis on the spread of technology and its consequences in the shape of an environmental catastrophe. Modern technology has advanced past the limitations of being a machine and is now directing both human behavior and fate. He creates monsters like muckers, aliens, and regular men and women that carry out gruesome acts of brutality against anyone. Brunner has made every effort to make it possible for such a future to materialize, including the horrifying realities of overcrowding, racial prejudice, extra-terrestrial invasions, and the loss of any feeling of self or personal space.

The majority of contemporary ideas are explained in Brunner's books. In this article, a few of his works are highlighted and its elements are discussed.

Futuristic Idea in John Brunner's Work:

Stand on Zanzibar by John Brunner, published in 1968, represents futuristic ideas and that portrays a dystopian society that is not at all operating in a societal manner but rather acts as a catalyst for social change through self-reflection. Several aspects of the early twenty-first century were accurately foreseen in *Stand on Zanzibar*, including Brunner's prediction that Earth's population will top 7 billion by 2010. (He was only a year out: this happened in October 2011). He focuses on the constant fear as well as the hidden opportunities placed in the futuristic vision he is portraying in the novel as a result of the way he presents the apocalypse in society and consequently in the environment. He developed the plot using intricate and multifaceted viewpoints, which caused the book to be overstuffed with material. In the work, which is set in the not-too-distant future, Brunner depicts the lives of the people as they exist in a society where societal pressures, eugenics laws, escalating social tensions, future shock, and fanaticism are some of the key topics brought up as a result of overpopulation. Additionally, the issue of overpopulation has left the planet in a hopeless state where people are living like mere insects. Everything on the globe is used excessively as a result of overpopulation. This work explains about the Brunner's futuristic ideas and that people are witnessing in these days and it is a burning issue nowadays in the society and people have to find the solutions for these issues. This way the *Stand on Zanzibar* is considered as a futuristic novel and it is real for all time.

Science and Technology in Brunner's Works:

The term "worm" was created by John Brunner to describe a programme that infects another computer, he has mentioned about a programme that damages another computer, in his 1975 book *The Shockwave Rider*. Few people talk about and remember the *Shockwave Rider* for anything other than two things. The term worm was first used by Brunner to refer to a programme that spreads itself across a network and to characterize a computer virus before there were viruses. Second, since it was a forerunner of the cyberpunk subgenre.

In *The Shockwave Rider*, taking medicines and substances to ease the anxieties of having to deal with too much technology development and coping with cultural change that is equally as quick is popular and accepted among the public. Given that a few years prior to the events in the book, a catastrophic earthquake devastated California, leaving not only death in its wake but also as time passes, by ruthless corporations that demand mobile and flexible workforces, a society splintered into various factions, nay tribes, at odds with one another, the majority of these people are what we would today refer to as digital nomads, people going where their life takes them, where the jobs are and where people are nothing more than encoded bits of information. In this way, the work presents a clear image of robotic technology and technological advancement. Because robotic technology has become a regular feature of the technological world and people are aware of it and employing it in daily life, it is now a basic need of society. As a result of this technology being a part of daily life, human beings and robotic technology are interlinked.

Environmental Issues: *The Sheep Look Up*, a 1972 book by John Brunner, tells the tale of the year just before a major political and ecological disaster. *The Sheep Look Up*, which takes place primarily in the United States in an unspecified near future, depicts "death by a thousand cuts" problems one after another and wrongdoing after wrongdoing that pile up, reinforce one another, and are only addressed by a failing political and economic system that eventually falls apart under its own weight, additionally explains about the environmental issues which are everyone wears gas masks in the not too distant future due to the extreme air pollution. The infant mortality rate is skyrocketing, and there are an abundance of physical problems of all types, new diseases, and birth deformities. Unless you're extremely poor and have no other options, the water is not drinkable. For an ineffective, corrupt government, large corporations compete over revenues from products like drinking water, clean food, and gas masks. Environmental concerns are fundamental ideas in our world since they immediately affect how we live. Environmental issues are a hot topic in today's society and are being discussed extensively because without a healthy environment, people cannot survive on earth. As a result, people need to be more aware of environmental issues and consider ways to address their problems.

CONCLUSION

Science fiction is a genre that explores possibility, imagination, and innovation, and its popularity increases as science and technology develop. John Brunner is a writer who has written about the future and whose writings have inspired people to think critically and optimistically about the future. He has stressed the need to control the world by protecting the environment and avoiding environmental disaster. Additionally, John Brunner's writings are masterpieces of literature since they inspired individuals to think and develop their modern minds.

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V.S. Naipaul's "*A House for Mr. Biswas*" is a powerful and evocative novel that explores the complexities of the diasporic experience through the story of Mohan Biswas, an Indian immigrant in Trinidad. The novel delves into the struggles of finding a sense of belonging and identity in a new homeland, and how the legacy of British colonialism shapes the identities of the Indian diaspora in Trinidad. The novel delves into the struggles of finding a sense of belonging and identity in a new homeland, and how the legacy of British colonialism shapes the identities of the Indian diaspora in Trinidad.

The diasporic situation is described in *A House for Mr. Biswas* as far away enough to experience the sense of exile and loss, close enough to understand the enigma of an always-postponed 'arrival'. "Therefore, the diasporic present is perpetually tainted by the diasporic past. The Indian enslaved laborers and their descendants in *A House for Mr. Biswas* are hindered from settling down in Trinidad by sublimated ties to their disappearing pasts. The concept of arriving is mostly drawn from the viewpoint of the novel's main character, who tries to arrive at an identity that is true to herself and complete. The human issue of growing up as a colonial subject in a minority culture that was cut off from its roots in another continent is addressed by Naipaul "with a highly politicized consciousness."

The novel portrays the diasporic experience, through a close reading of the text. The research will also analyze the themes of identity, belonging, and home, which are central to the novel, and how they relate to the diasporic experience. The research will also focus on the ways in which the novel reflects the experiences of the Indian immigrants in Trinidad and its contribution to the understanding of the diaspora. The research will demonstrate that "*A House for Mr. Biswas*" provides a nuanced and powerful portrayal of the diasporic experience, highlighting the complexities and struggles of immigrants in search of a better life.

One of the ways in which Naipaul portrays diasporic renderings in the novel is through the character of Mr. Biswas himself. Mr. Biswas is a man who is constantly torn between his Indian heritage and his Trinidadian identity. He is aware of his Indian ancestry and the customs and traditions that come with it, but he also feels a strong connection to the Caribbean culture that he has grown up in. This conflict is illustrated in his struggle to find a home of his own, a physical space where he can feel a sense of belonging. The novel also explores the experiences of other characters who are part of the Indian diaspora in Trinidad. For example, Mr. Biswas' wife Shama is a woman who has grown up in a traditional Indian family but has had to adapt to Trinidadian

culture in order to fit in. Similarly, Mr. Biswas' mother-in-law, Mrs. Tulsi, is a woman who has lived in Trinidad for many years but still holds on to her Indian customs and beliefs.

Naipaul also depicts the tensions between different diasporic communities in Trinidad. The novel portrays the prejudices and stereotypes that exist between the Indian and African communities, and how these tensions are perpetuated through the generations. V.S. Naipaul's *"A House for Mr. Biswas"* is a novel that explores the complexities of diasporic experiences and identity in Trinidad. Through the character of Mr. Biswas, Naipaul portrays the struggles of individuals caught between different cultural identities and the challenges they face in trying to find a sense of belonging in a society that is divided by race and culture.

One of the key themes in the novel is the tension between Indian and Trinidadian identities. Mr. Biswas is a man of Indian descent who has grown up in Trinidad, and he feels torn between his Indian heritage and his Trinidadian identity. He is acutely aware of the cultural differences between the two communities and struggles to reconcile them in his own life. This conflict is reflected in his struggle to find a home of his own, a physical space where he can feel a sense of belonging. To avoid erasing Naipaul's stories from history, it is important to understand how he dealt with this hidden subaltern. A stronger longing for wholeness of self and universe exists in the subaltern figure whose culture has been disrupted and whose cultural identity has been shattered. The human issue of growing up as a colonial subject in a minority culture that was cut off from its roots in another continent is addressed by Naipaul "with a highly politicized consciousness."

To avoid erasing Naipaul's stories from history, it is important to understand how he dealt with this hidden subaltern. A stronger longing for wholeness of self and universe exists in the subaltern figure whose culture has been disrupted and whose cultural identity has been shattered.

Naipaul also portrays the experiences of other characters who are part of the Indian diaspora in Trinidad. For example, Shama, Mr Biswas' wife, is a woman who has had to adapt to Trinidadian culture in order to fit in. Similarly, Mrs Tulsi, Mr Biswas' mother-in-law, is a woman who has lived in Trinidad for many years but still holds on to her Indian customs and beliefs. Through these characters, Naipaul illustrates the complexities of cultural adaptation and the ways in which diasporic communities navigate their identities in a new context. Another key theme in the novel is it depicts the tension between different diasporic communities in Trinidad. Naipaul sheds the light on the prejudices and stereotypes that exist between the Indian and African communities, and how these tensions are perpetuated through the generations. This conflict is particularly evident in the relationship between Mr Biswas and his father-in-law, Seth. Seth represents the African community in the novel, and his hostility towards Mr Biswas reflects the deep-seated prejudices that exist between the two communities.

Naipaul's portrayal of diasporic experiences in *"A House for Mr Biswas"* is complex and nuanced. He captures the conflicts, tensions, and challenges that arise when individuals are caught between different cultural identities. He also shows how these tensions are perpetuated through

generations and the impact they have on relationships and communities. Through his vivid and insightful portrayal of Trinidadian society, Naipaul highlights the importance of cultural identity and the struggles that arise when individuals are forced to navigate multiple cultural contexts. Overall, *"A House for Mr Biswas"* portrays the complex experiences of diasporic communities in Trinidad. Naipaul depicts the struggles of characters who are caught between different cultural identities and the challenges they face in trying to find a sense of belonging in a society that is divided by race and culture.

The fact that Biswas was able to construct his own residence meant that the colonial pattern of dominance had been broken. However, Biswas does not fully own the property, and this condition remains the same. As a result, it is implied that both his accomplishment and his postcolonial selfhood were insecure when he passed away. The novel's importance resides in its capacity to depict the struggle of a nascent and vulnerable postcolonial subjectivity as a result of the diasporic history of indenture and migration, primarily as personified in the character Biswas.

CONCLUSION

The outcome of this research paper is to provide a deeper understanding of the diasporic experience as portrayed in V.S. Naipaul's *"A House for Mr. Biswas"* and how it relates to the broader themes of identity, belonging, and home. The paper will also demonstrate the contribution of the novel to the understanding of the Indian diaspora in Trinidad and the legacy of British colonialism on the immigrants. The research will be an important addition to the existing scholarship on diaspora and immigration studies, and will further our understanding of the complexities of the immigrant experience. V.S. Naipaul's *"A House for Mr. Biswas"* is a novel that explores the themes of identity, displacement, and the search for a sense of belonging. The protagonist, Mohun Biswas, is a man of Indian descent who grows up in Trinidad and struggles to find his place in a society that is divided by race and culture.

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5. ICT MODEL IMPLEMENTATION IN SCHOOL EDUCATION

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ABSTRACT

Information and communication technology is enjoying a critical function in modern day complex world and authorities offering in particular it is located that in school exclusive in rural vicinity are reluctant to alternate their machine fashion and pattern of educating pedagogy. The teachers need to change their way of teaching by seeing the need of the society the difficulties for academic staff in changing approaches to teaching are substantial. Academicians can exchange solely if they are willing to take on each problems like validation external bodies it related issues and so on ICT can be really useful to the world and with the mixture of computer systems and applicable academic software it helps students and instructors in their education. it benefits students due to the fact it can help them to recognize and type of work shortly examples long essays it offers them self-assurance to apprehend the factors in the syllabus and vocabulary as well.

This paper mainly focuses on the issues that why we need to implement ICT in school. have tried to study the present situation of teaching learning methodology in selected schools and suggested solutions can create interest to learn the present curriculum and it also useful to the teachers and students to make quick reference of any easily and upgrade their knowledge.

Keywords: Information and Communication Technology, School Education

INTRODUCTION

ICT is an extensional term for information technology (IT) that stresses the role of unified communication. ICT is umbrella term that includes any communication device encompassing radio, televisions cell phones, computer and network hardware, satellite systems and so on. as well as the various services and appliances with them such as video conferencing and distance learning. ICT in schools supply an opportunity to teacher to transform their practices through offering them with extended academic content material and more effective teaching and learning methods. ICT improves the mastering method through the provisions of extra interactive educational materials that increases beginner's motivation and facilitate the easy acquisition of primary competencies. The use of various multimedia devices such as television, videos and computer applications offers more challenging and engaging learning environment for students of all ages.

Teachers get benefited from this because they can have more free time and without complaining lessons can be completed in less time as well. For example, if all the work and tests are

programmed on a system the teachers will have a hassle free life and they would not even have to waste time on marking papers because the system will print out the results for them.

Objectives of the study

- To study existing ICT implementation model used in the schools
- To study the importance of ICT in school education to develop new ICT implementation model for better utilization by students and teachers
- To study and help educators to create blended learning environment that make learning relevant to students mentality

Summary

It is widely accepted that digital technologies popularly known as information and communication technology (ICT) have the potential to strengthen and reform school education. However in the absence of clear framework for program design. The impact on learning processes and outcomes from numerous attempts by different government and other actors has not lived up to this potential. This note provides holistic framework for such a design covering infrastructure, teacher education, curriculum and content and education administration.



BENEFITS OF USING ICT IN EDUCATION

The merits of ICT in education have been extolled in the literature. The use of ICT has been found to:

Assist students in accessing digital Information efficiently and effectively

As Brush, Glazewski and Hew (2008) have stated, ICT is used as a tool for students to discover learning topics, solve problems, and provide solutions to the problems in the learning process. ICT makes knowledge acquisition more accessible, and concepts in learning areas are understood while engaging students in the application of ICT.

Support student-centered and self-directed learning

Students are now more frequently engaged in the meaningful use of computers (Castro Sánchez and Alemán 2011). They build new knowledge through accessing, selecting, organizing, and interpreting information and data. Based on learning through ICT, students are more capable of using information and data from various sources, and critically assessing the quality of the learning materials.

Produce a creative learning environment

ICT develops students' new understanding in their areas of learning (Chal, Koh and Tsai 2010). ICT provides more creative solutions to different types of learning inquiries. For example, in a reading class, e-books are commonly used in reading aloud activities. Learners can access all types of texts from beginning to advanced levels with ease through computers, laptops, personal digital assistants (PDAs), or iPads. More specifically, these e-books may come with some reading applications, which offer a reading-aloud interface, relevant vocabulary-building activities, games related to reading skills and vocabulary acquisition, and more. Therefore, ICT involves purpose designed applications that provide innovative ways to meet a variety of learning needs.

Promote Collaborative Learning in a Distance-Learning Environment

Koc (2005) mentioned that using ICT enables students to communicate, share, and work collaboratively anywhere, any time. For instance, a teleconferencing classroom could invite students around the world to gather together simultaneously for a topic discussion. They may have the opportunity to analyze problems and explore ideas as well as to develop concepts. They may further evaluate ICT learning solutions. Students not only acquire knowledge together, but also share diverse learning experiences from one another in order to express themselves and reflect on their learning.

Offer More Opportunities to Develop Critical (Higher-Order) Thinking Skills

Based on a constructive learning approach, ICT helps students focus on higher-level concepts rather than less meaningful tasks (Levin and Wadmany 2006). McMahon's study (2009) showed that there were statistically significant correlations between studying with ICT and the acquisition of critical thinking skills. A longer exposure in the ICT environment can foster students' higher critical thinking skills. Thus, schools are strongly advised to integrate technology across all of the

learning areas and among all learning levels. Where this is done, students are able to apply technology to the attainment of higher levels of cognition within specific learning contexts.

Government Initiative for Digital Education in India

The Government of India is imagining and shaping e-learning with digital pedagogy as a long term strategy in the education sector. It has contributed to the new age of learning which is not restricted to schools

PME vidhya

It is a comprehensive program announced on 7th May 2020 with the objective to unify digital and online education with the education programs for better reach and access to E-Learning it targeted almost 25 crores school students across the country

Diksha:

Digital infrastructure for knowledge sharing was initiated in 2017 with the dream of one nation one digital platform Diksha is a national platform for grades 1 to 12 and can be operated through a web portal or mobile app it includes e-content respective to the curriculum with the assignments and courses for educators as well

Swayam Prabha TV

This initiative includes 32 channels that focus on educational programs with the objective of one class one channel for asynchronous usage by anyone, anytime and anywhere, the curriculum and topics are organized similarly on DIKSHA. It has a tie up with Tata sky and Airtel to air and telecast the educational programs

Vidya Daan

with the objective to seek donations and contributors for the digital education resources for the schools form education resources for the school form educational institution, private players and individuals, vidyadaan was launched in April 2022. Assam, Goa, Kerala, Odisha, Punjab, Maharashtra, Telangana and Chandigarh along with the CBSE and NCERT or working efficiently on Vidya Dan to source content on DIKSHA

E Pathshala

This initiative focuses not only on students but also teachers and parents e- pathshala can be accessed through a web portal or mobile app for the E- textbooks with the 3500 + curriculum content in English Sanskrit Urdu and Hindi

CONCLUSION

ICT is increasing leave being employed in contemporary learning institutions to ease the work of students and teachers. most commendable successes of the employing ICT in learning institutions is E- learning in which the ICT tools are used in accessing classroom remotely ICT has no doubt changed our education system but we cannot say that it has diminished the value of our old time classroom learning digitization f education in the 21st century is that it is combined with the aspects of both classroom learning and online learning methods walking hand in hand both act as support system to each other which gives a stronghold to our modern students.

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6. Language, Gender and Power in Toni Morrison's "*Beloved*"

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ABSTRACT

Language, Gender and Power are often interconnected and explored in world literary writings, which can serve as powerful tools to challenge and critique these power dynamics. One example of literature that explores this intersection is Toni Morrison's novel *Beloved*, which tells the story of a slave named Sethe and her daughter Denver, who escape from slavery. The novel is a powerful exploration of the ways in which language, gender, and power shape the lives of the characters and provide a nuanced perspective on the legacy of slavery and its ongoing effects on the lives of Black Americans.

The research paper aims to examine how Morrison uses language, gender, and power in *Beloved* to give voice to the marginalized characters and to challenge traditional power structures. One of the ways the novel does this is through the use of African American vernacular, which is used to tell the story from the perspective of the former slaves, allowing them to speak for themselves and to challenge the dominant narrative of slavery. Another way that the novel explores the intersection of language, gender, and power is through the portrayal of Sethe, who is a strong and independent woman, but also a survivor of sexual abuse and exploitation. Morrison uses Sethe's story to challenge societal norms around gender and to explore the ways in which gender shapes the lives of the characters. The research paper will also analyze the themes of identity, belonging, and home, which are central to the novel, and how they relate to the intersection of language, gender, and power. The outcome of this research paper is to provide a deeper understanding of the ways in which language, gender, and power are interconnected in Morrison's *Beloved* and how they shape the lives of the characters and provide a nuanced perspective on the legacy of slavery and its ongoing effects on the lives of Black Americans.

Key Words: Language, Gender, Power, and Slavery,

INTRODUCTION

Toni Morrison is an acclaimed African American writer and a Professor. After completing her studies at Howard and Cornell Universities, she began her career as a teacher and taught at various universities. She also worked as an editor. Her love for storytelling and literature made her write her first novel *The Bluest Eye* published in 1970. Her writings helped her garner attention. Her novel *Beloved* (1987) brought her huge success. It is the best novel written after World War -II and won the Pulitzer Prize for fiction. She was also awarded the Nobel Prize in Literature. The focus in her writings is on the experiences of the black women in the United States.

Morrison builds the plot of *Beloved* on a true story of Maragareth Garner. According to William.L. Andrews and Nellie.Y. McKay (1999). She was a fugitive slave from Kentucky, who was chased to Ohio and captured by the Slave – Owning authorities. To prevent her family from having the same fate, she killed one of her three children and if she hadn't been stopped, she would have killed the other two as well. Upon contact with this story, Morrison "Was impressed by the enormity of the mother's achievement" and filed the information for almost a decade before writing about it. This news was the core from which *Beloved* emerged in the late 1980's (Andrews; McKay, 1999, P.6.)

The plot of the novel *Beloved* opens up with the children of the main protagonist Sethe, Haward and Buglar fleeing their home. They are afraid by the presence of a ghost that haunts the house from the street Bluestone road. Denver the daughter of Sethe is fond of the ghost. The story of *Beloved* is presented through soliloquies and flashbacks of the events that occur two decades ago on a farm called "Sweet Home" owned by a white man Mr. Garner. Sethe has arrived on this farm as a child of thirteen. The other male slaves who work on the farm are Paul D, Paul A, Paul F, Sixo and Halle. All these black men court Sethe. But she marries Halle, a generous hearted man who works on the weekends to buy freedom for his mother Baby Snuggs.

Garner as a white master is more liberal than other slave owners. But after Mr. Garner's death the nephew takes control of the farm. The slaves call him School teacher because he is very rigid. He tortures the slaves and they find the oppression unsustainable. Sethe is victim of the school teacher's sexual exploitation. Halle her husband witnesses the scene and he goes crazy. Unable to bear the oppression all the slaves decide to flee. Sethe husband Halle dies on the journey and she gives birth to a baby girl. A white girl named Amy Denver helps Sethe at this difficult hour. So she names her daughter Denver. Sethe goes to Cincinnati to meet her mother-in-law Baby Snuggs who is an Evangelical Pastor is serving the black community by holding meetings in woods. Sethe stays with her mother in law. But the School teacher manages to discover her place. He arrives there to take her back to the farm. Sethe has a 2 year old baby and does not want the little girl to suffer the horrors of slavery. So Sethe cuts the little daughter's throat and the child dies. She also plans to kill the other children. But the people in the house prevent her from doing it. Sethe's buries her daughter and the daughter's grave receives a headstone engraved *Beloved*. Sethe is arrested and later released. The family continues to live in isolation.

After a long time of seven years Paul D arrives at Sethe's place. He moves in with the old friend. Soon after his arrival a mysterious girl appears in Sethe's house. She remains there. As time goes by we learn that this is the ghost of *Beloved* she has returned to make the life of her mother miserable because she has killed her. Sethe goes mad. She loses her job and falls ill. In the mean while her daughter Denver finds a job meets a boy and reconstructs her life.

Use of Black English Dialect:

In Toni Morrison's novel *Beloved* we can notice the use of black vernacular English in detail in comparison to the so called Standard English. The use of a different language is interesting for more than one reason. Firstly, Morrison expresses her experience of slavery in a different

language. Secondly, the use of the Black English dialect is an affirmation that this linguistic variety is still alive. Thirdly, the use of this linguistic variety portrays the resistance of the black public in the face of American white hegemony.

Susan Bassnett (1993) in her book entitled *Comparative Literature: A Critical Introduction* states that the handling of the literature in a political way is linked to the reconstruction and re-affirmation of cultural and natural identity in different parts of the world, contributing so that voices hitherto silenced could register of a language that was not accepted in the social and academic spheres being segregated from what was taken as the standard". In addition, the novelist Morrison in "Rootedness" states "there are things that I tried to incorporate into my fiction that are directly and deliberately related to what I consider to be main characteristics of black art, wherever it is one. One of them is the ability to be oral and written literature at the same time: combining these two aspects so that stories can be read silently of course but also can be heard

In the novel Tony Morrison uses Black English or Ebonics dialect. The English term Ebonics was proposed in 1972 by the Psychologist Robert L Williams, known for the Black intelligence test of cultural homogeneity. This dialect deviates from the standard form, rather it is a subversion to the standard norm that mixes the standard norm and the dialect. The work of Morrison's *Beloved* is marked by the frequent use of the dialect. Tony Morrison describes the cruelty, racism, violence and misery of the slaves by using the African American vernacular direct in her novel. Morrison opens up before the readers a universe of inequality and perpetual suffering.

Gender as a Central Theme:

Gender is significant in the description of the self. In Fonow and Cooks's view gender involves the "accounting of everyday experience of women which are neglected in the traditional sociology." (Pg.22). Gender tension prevails when women are traditionally subordinated to man. Man does not intend to relinquish gender advantage. In the same way white men do not intend to eradicate racist advantage.

In *Beloved*, Sethe is a major character who lives in the present with her past memories. As a slave woman she is treated as an animal and raped. She escapes from the white master but delivers a baby on her escape. Her time of happiness is short lived as the white school teacher returns. She does not want her children to be slaves. She kills her child. The ghost of beloved makes the life of Sethe miserable. Thus *Beloved* embodies the gender relations of Black African American people. The historical experience of Black African American is the background in the novel. '*Beloved*' represents the time of civil war i.e the time before and after the abolishment of Slavery. Sethe is under the burden of patriarchy and slavery. She struggles hard to cope with her free self.

Morrison in *Beloved* explores issues of family, identity and possession in a world wherein slavery is apparent. Morrison through *Beloved* focuses on Sethe's struggles for the realization of her 'self'. Sethe as black woman finds motherhood burdensome. As a mother she has to sell her children into slavery which has been traumatizing experience for her. At the same time this motherhood is not the result of matrimonial relationship. She has conceived her children by rape. Sethe thinks that

her child is good and she does not want her to be part of slavery. She finds death is good than being a slave. So she kills her child out of love for the child. Thus Morrison condemns the traditional values associated with white male suppression. She proposes a new gender model for black. The blacks have been imprisoned to their past due to the trauma of slavery. But they have to struggle for the future of freedom and equality.

The Power Dynamics in *Beloved*:

Toni Morrison thinks that it to forget the past and not try to understand it is dangerous. As a writer it is her responsibility to bring the issue and aspects of slavery and make the readers aware and think about the horrible and terrible conditions of African American during Slavery.

Toni Morrison's *Beloved* shows slavery continues to haunt them even after they are free. The negative impact of slavery is so powerful that it has devastated them physically, mentally, emotionally and spiritually. We see that Power and Gender are central themes that intersect in complex ways. The novel explores the experiences of African American women who have been marginalized and oppressed both by racism and sexism. Slavery has given more powers to whites so they have become "more bloody, silly worse than they wanted to be". (Morrison, 1997, p.234). Sethe being on the farm of the white school teacher is not treated as human being. She is treated as an animal and a machine to produce more slaves. Sethe thinks that her white masters want to use her body. They want to produce more children so that they can get more slaves without paying any money. Sethe hates slavery and is angry at herself for breeding slaves. Her outrage is so devastating that she is ready to kill her own baby than allow her to become slave. She does not want the white masters to come to her to claim her children as their property. She finally kills her own child Beloved as she wants to save her from brutal slavery. Her Community people are not happy to learn about Sethe's act of killing her child, but she kills the child as she claims her children as her property.

CONCLUSION

Morrison uses the black vernacular English to portray the resistance of the black public in the face of American white hegemony. In *Beloved* gender issues play a major role in the definition of self. Women are oppressed at several levels. First women are oppressed by patriarchal society. Secondly they are black women. Thirdly the institution of slavery denies them the motherhood and womanhood. At same time *Beloved* also focuses on women who have been marginalized by racism. Slavery has given more power to the whites. They can become worse and claim the black children as their property; Sethe is prepared to kill her child than give the whites the power of claiming her children as their property. She does not want her child to be treated as inferior being, as a commodity with a price tag or even as an animal. She fights for her right as a woman, as a mother, as a black woman to be treated as a human being and not as animal.

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7. FEMINISM IN VIRGINIA WOOLF'S "A ROOM OF ONE'S OWN"

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ABSTRACT

This research paper aims to examine the feminist perspective of Virginia Woolf and the role of identity, dominance, and gender relationships in society. Woolf's emphasis on the importance of having a "room of one's own" for women highlights her belief in the necessity of financial independence and personal space for women to break free from patriarchal oppression and attain intellectual freedom. The research delves into the historical context of women's financial and intellectual limitations and how these limitations affected their creativity and ability to write. It also analyses the problem of gender-biased modeling in literature and the ways in which societal hierarchies of gender are established. This research is to provide a deeper understanding of the challenges faced by women in attaining equal opportunities and rights and the ongoing fight for social justice. This study serves as a valuable guide for modern-day women in their pursuit of financial independence and personal freedom.

Additionally, this research paper explores the intersection of financial independence and creativity in the context of Virginia Woolf's works. Woolf's works serve as a testament to the power of women's writing and the need for women to have their own space to write without external influence. Her concept of a "room of one's own" is symbolic of the physical and mental space necessary for women to express themselves freely and to create without limitations. Also it investigates the societal and cultural norms that have contributed to the limitations faced by women in achieving financial independence and personal space. Furthermore, this study sheds light on the ongoing struggle for gender equality and the need for society to recognize and address the issues of dominance and oppression faced by women. The research concludes with a call to action for the need to continue the fight for women's rights and to strive towards creating a world where women can express themselves freely and have equal opportunities to pursue their goals and aspirations.

INTRODUCTION

Virginia Woolf (1882-1941) was a British modernist writer and a pioneer of feminist literature. She was a member of the Bloomsbury Group, a circle of intellectuals and artists who were influential in the arts and literary circles in the early 20th century. Some of her most famous works include "Mrs. Dalloway" (1925), "To the Lighthouse" (1927), and "Orlando" (1928). Woolf's works are known for their innovative use of stream-of-consciousness narrative and her exploration of the inner lives and perspectives of her characters. She was also a vocal advocate for women's rights and gender equality. Woolf's writing continues to be widely read and studied today.

In "A Room of One's Own" (1929), Woolf argues that women must have financial independence and a space of their own in order to create art and express themselves freely. In "Three Guineas" (1938), she criticizes the patriarchal institutions of war, religion, and education, and argues for women's full participation in public life. Woolf's innovative use of stream-of-consciousness narrative was also influential in feminist literary criticism. Her works challenge traditional notions of perspective and point of view, and she often used multiple narrators and perspectives to give voice to marginalized characters, particularly women.

Woolf's feminist themes and innovative writing style have been widely praised by critics and readers alike. Her works continue to inspire generations of feminist writers and thinkers, and are considered a cornerstone of modern feminist literature. Nevertheless, Woolf's contributions to feminist literature and her exploration of the inner lives of women continue to be widely celebrated and studied.

Feminism is a central theme in Virginia Woolf's works, and she is widely considered as one of the foremost feminist writers of the 20th century. In her writing, Woolf explored the limitations placed on women by patriarchal society, including restrictions on education, employment, and personal freedoms.

"A Room of One's Own" is a feminist essay by Virginia Woolf, published in 1929. In the essay, Woolf reflects on the difficulties that women face in society, particularly in the realm of writing and artistic creation. She argues that in order to be able to create and express themselves freely, women need both financial independence and a physical space of their own. Woolf draws on her own experiences as a woman writer, as well as on the experiences of other women in history, to illustrate the limitations placed on women's creative and intellectual pursuits. She notes that women have been historically excluded from education and employment, and have been restricted in their personal freedoms and financial independence. As a result, women have had limited access to the resources necessary for artistic creation and expression.

Woolf suggests that the lack of female writers in history can be largely attributed to these systemic barriers, and that a room of one's own is necessary for women to be able to write and create freely. She argues that this room must not only be a physical space, but also a metaphorical space, in which women can escape the constraints of patriarchal society and find the time and resources necessary to create.

Critical Analysis:

Even if a woman succeeds in all the above the situation life is still bit complicated for her. Even though she has her financial independence now but still is hounded psychologically by social stereotypes. Social stereotypes have always been a great hindrance for freedom of woman. She wants all these stereotypic bondages and shackles which are pulling her down to be broken and all that is binding woman to be broken and wants woman to come out from the cocoon which is spun by men.

She gives a day-by-day account of an imaginary "Oxbridge" college which is heavily funded. The narrator is at a lunchtime party where the food and wine are excellent and everyone enjoys the laid-back, ideal environment. The narrator then describes a dinner at Fernham, the made-up women's institution, after describing the opulent and lively lunchtime at the men's college. Although it may be assumed that Fernham has the same resources, customs, and environment as men's colleges because it is only a women's version of such institutions, the truth is very different. The meal offered to the ladies at Fernham is plain and unpleasant, in contrast to the lunchtime at the men's institution. This shows that women are constantly treated as 'other' and never treated as equal to men. By showcasing the difference in quality of meal Woolf tells that it's the patriarchal power that prevents women from producing great literature while allowing males to have fruitful intellectual conversations and produce great works of literature.

After going over a few of the speech's major points and addressing expected criticism, she returns to the persona of Judith Shakespeare, "this poet who never wrote a syllable." Although Woolf's portrayal of women whose ambitions were stifled before they could be realised is rather pessimistic in Judith's story, Woolf ends on a hopeful note by implying that Judith "still lives" within herself and the audience, as well as other women who remain at home taking care of domestic duties. Woolf suggests that women are connected to one another despite differences in social status, location, and history, and that this connection motivates them to feel a feeling of obligation to one another.

How much does sex affect developing creative integrity? One of the earliest authors, if not the first, to identify and address the gender gap was Virginia Woolf, who did so in a narrative about Judith Shakespeare, a fictional sister of William Shakespeare. Judith aspired to be a poet like her brother since she was just as intelligent as him. She was unable to use her creative talent because she was a woman, and the pressure placed on her leads to her untimely demise. After discovering she was pregnant by the theatrical manager who had dumped her, she committed suicide. Her brother also achieved professional success at the same period. Judith's sex doomed her to a life of suffering, exploitation, and ultimately death.

Thus, Virginia Woolf's works offer a nuanced and complex portrayal of women. Through her innovative writing style and her exploration of the inner lives of her female characters, she challenges traditional stereotypes and celebrates the diversity of women's experiences and perspectives.

Woolf's argument for financial independence is a critical aspect of her feminist stance, as it highlights the ways in which patriarchal systems have denied women the basic necessities for personal and intellectual growth. Her message continues to be relevant today, as women still face significant financial barriers to achieving their goals, including the gender pay gap and limited access to high-paying careers. It is important to note that financial independence is not just a matter of personal empowerment, but also a crucial aspect of social and political equality. By

advocating for financial independence, Woolf is calling for systemic change that would allow all women to achieve their full potential.

Woolf argues that in order to be able to create and express themselves freely, women need both financial independence and a physical space of their own. This concept of a "room of one's own" has been widely discussed and debated in the decades since its publication, and remains a relevant and powerful feminist concept even today.

Financial independence remains a critical issue for women today, particularly in the face of ongoing gender pay disparities and limited opportunities for women in many industries. A room of one's own, in the sense of financial independence, is still necessary for women to be able to pursue their creative and intellectual goals freely and without limitations. A physical space is a way of asserting their autonomy and as a means of escaping the constraints of patriarchal society. This physical space can be a literal room, or it can be a metaphorical space, such as a private online space or a community of supportive women. Women continue to face limitations and societal constraints, including traditional gender roles and expectations. A room of one's own, in the sense of a space for women to escape these constraints and find their own voice, remains necessary for women to be able to fully express themselves and break free from traditional stereotypes.

Women's voices and perspectives continue to be underrepresented in many areas of society, including politics, media, and culture. A room of one's own, in the sense of a space for women to express themselves and share their perspectives, remains necessary to ensure that women's experiences and perspectives are given the attention and representation they deserve.

There is scientific data and research supporting the idea that financial independence and physical space are important for women's equality and empowerment. For example, studies have shown that women with more financial independence are more likely to participate in the workforce, have more control over their own lives, and experience greater overall well-being. Research has also shown that access to physical space can have a significant impact on women's safety, autonomy, and ability to participate in various activities and decision-making processes.

In terms of representation of women, studies have shown that women are underrepresented in many areas of society, including politics, media, and business. This underrepresentation can have a significant impact on the experiences and perspectives of women, and research has shown that increasing representation of women in these areas can lead to greater gender equality and a more diverse and inclusive society. While Woolf's concept of a "room of one's own" may not be specifically supported by scientific data, the ideas and experiences it represents are supported by research in fields such as sociology, psychology, and gender studies.

CONCLUSION

In conclusion, the concept of a room of one's own remains relevant and necessary even today. Whether it is understood as a space for financial independence, a physical space for women to escape societal constraints, a means of breaking free from traditional stereotypes, or a space for women to express themselves and share their perspectives, a room of one's own remains an important and powerful feminist concept. By continuing to promote the importance of a room of one's own, we can ensure that women have the resources and support they need to pursue their creative and intellectual goals freely and without limitations. *"A Room of One's Own"* is a powerful essay that argues for the importance of women's financial independence and creative space. Woolf's ideas continue to inspire generations of feminists and writers, and the essay is widely considered a landmark work in the history of feminist Literature.

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8. Critical Survey of Indian Writing in English and Regional Literature In The Light Of English Expression: An Analytical Outline.

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ABSTRACT

English language is inseparable with regard to India which has twenty three official regional languages and two thousand regional languages more in it. It is impossible to have a national language in the country like India however colonizer endowed us with a language known by the world called English after looting India's worthy treasures with that countries like India somehow tries to exhibit their presence to the other part of the universe. This paper examines 'literature' in the context of Indian writing in English and regional literature of India in the light of Indian English. IWE claims superiority over regional literature of India and overshadowed it with the association of post-colonial literature. As it is not a separate entity, it is combination of Indian Diaspora fiction in English which contributes a lot to it. On the other hand. Regional literature chokes to breathe with not finding enough audience to cheer up and spread its fragrance across the world as it is done.

INTRODUCTION

The seed of Indian Writing in English was sown amid the time of the British rule in India. Right now the seed has bloomed into a tree with full of fragrant flowers and ripe fruits. The fruits are being tasted by the native people, as well as being chewed and digested by the non-natives. It happened simply after the consistent minding, pruning and nourishing. It is commenced with the works of Michael Madhusudan Dutt pursued by R. K. Narayan, Mulk Raj Anand and Raja Rao who poured water to it to flourish in the 1930s. These four writers are considered as pillars of Indian Writing in English for their writings are in English language not in regional language. After independence from the British Raj, ex-colonized commenced to express their sufferings and struggles through writings, that too in the colonizer language which they left behind after ruin in the era of post-independence state. Meenakshi Mukherjee in her edifying paper 'Beginning of the Novel' follows the ascent of the early English novel in India that was basically gone for an English audience of onlookers and as a rule started with titles that would pull the interest of the English towards the colonized as "unlike novelists in the Indian languages who were confident about a sizeable readership within their specific region, the writer in English suffered from uncertainty about his audience." It is frequently referred to Indo-Anglian Literature later metamorphoses into the stream. It is also associated with the works of members of the Indian Diaspora, for instance V. S. Naipaul, Kiran Desai, Jhumpa Lahiri, Agha Shahid Ali, Rohinton Mistry and Salman Rushdie, Amithav Ghosh, Aravind Adiga who are of Indian descent, not actually living in India, received

award and accolades throughout the world for their writing. While this Indian Diaspora fiction in English continues reflecting Indian culture, custom, social qualities and even Indian history through the portrayal of life in India and Indians living out of India, through this diasporic writing, IWE finds wider audience, contemporary Indian English fiction has been attempting to give expression to the Indian experience of the modern society, not the reality though Indian writing in English earned a discrete identity of intellectualism to the country, it cannot be entirely considered as true Indian Literature in the context of reality and content, for the reason that it always relies on India's diverse regional literature. IWE merely overshadowed the regional canon of India as it associated with post-colonial literature. India's Regional literature is hidden under the carpet called Indian Writing in English. There is a question arises with regards to IWE as opposed to writers who lives out of India and writes about India, Rushdie and Amit Chaudhuri expressed their perceptions through their book *The Vantage Book of Indian Writing* and *The Picador Book of Modern Indian Literature* correspondingly. Chaudhuri expressed his views after Rushdie, "Indian Writing in English commenced to use magical realism, bagginess, on-linear narrative and hybrid language to uphold themes seen as humanity viewed as the representation in miniature of India and apparently mirroring Indian conditions". He compares this with works of preceding writers and their use of the native of Indian writers in English has been prospering continuously in order to find wider audience across the world and financial profit. Literary critic ObliWali ponders, "one wonders what would have happened to English literature for instance, if writers like Spenser, Shakespeare, Donne and Milton had neglected English and written in French or Latin Simply because these classical languages were the cosmopolitan languages of their times". What is really important is the success of writers who writes in regional languages. Regional literature is branch of literature which deals with the depiction of regional life with a language and environment that is entirely regional in its true sense. It is this regional literature which reveals, through its weird and in depth portrayal, the true spirit of land to which one fit in. India has always been very prosperous in regional literature whether it is fiction, poetry and drama. In fact, it has always been the heart of Indian literature and gives a real tribute to Indian literature. Adding to this, it is always been a resource of great appeal among Indian writers and moreover a treasure of all our traditions and culture. Regional literature helps to keep all our ancient kathas and fables alive. Earlier writers like R.K.Narayan, Raja Rao, and Mulk Raj Anand have contributed a distinctive expression to regional flavor in their novels of delicate beauty. These writers Indianized the English so that it carried Indian experience. For example, Kanthapura famous novel of Raja Rao introduces the readers' to a village in southern part of India and provides a vivid and realistic description of the village and the people livelihood in the village. It was a work with a discrete Indian flavor; Raja Rao exercises English in a typical form to present it Kannada pulse.

"There is no village in India, however mean, that has not a rich sthala- purana, or legendary history, of its own. Some god or godlike hero has passed by the village -Rama might have rested under this pipal-tree, Sita might have dried her clothes, after her bath, on this yellow stone, or the Mahatma himself, on one of his many pilgrimages through the country, might have slept in this hut, the low one, by the village gate."

In a row, Narayan's description of Malgudi and its surroundings in his novels and short story. His novels were born out of regional experience, although he wrote in English, it has aroma of Indian writing in English and Regional.

With regards to literature, propagating alertness is sufficiently not. It is significant for stories from India to wind up a piece of mainstream culture to create impact. India's Regional literature is not read by everybody even those who know that particular language or belongs to particular region whereas when the same text gets translated into English people across the country have the chance to read it. So there is a call for translation here, how many people know that when Arundhati Roy comes up to a famous Indian Publisher with the manuscript of *The God of Small Things*, was given less importance and presented almost nothing for her book which later she published in England, won her The Booker Prize. A famous well known writer, Mahasweta Devi writes in Benglai, regional language not in English, she is the perfect epitome of India's endeavors to endorse the vast body of literature. In recent, Tamil writer Perumal Murugan, a college lecturer and novelist whose novel *Madhorubhagan* (2010) become popular later it got translated into English as *One Part of Woman* and published more than a year until he was criticized highly for his novel and filed a case against him in High Court as a result he reached national headlines, the English version of his novel touches the rapid sale, the novel written in one of India's native languages to find national reputation and recognition. The novel won the prestigious ILF Samanvay Bhasha Samman for writing in Indian languages and, for the translation, the Translation Prize from India's National Academy of Letters. Murugan's *Poonachi: Or The Story Of A Black Goat*, which has been translated from Tamil into English by N Kalyan Raman, also shortlisted for JCB Price for Literature similarly Benyamin's Malayalam *Jasmine Days*, translated by Shahnaz Habib similarly while Vivek Shanbag's Kannada novella, *Ghachar Ghochar*, translated by Srinath Perur, was added by The New York Times in their listing of the best books of 2017 and nominated for the Los Angeles Times Book Prize and the International Dublin Literary Award. This has happened because his novel has crossed the region/boundary to get wider audience when it gets translated into English; recently the novel has got review from the New York Times. So there is a need for translations of good works of regional text into English thus it would obtain an international audience and could be path to the "true Indian literature". Indian regional literatures like Bengali, Hindi, Tamil, Kannada and Malayalam and others have everlastingly been progressing, writing in regional languages outshines Indian writing in English what people in general refer 'Indian literature', writing in English merely cannot be considered as Indian literature for it should have some localness or the local color or pleasant smell of the soil in it. The writers do not insert themselves as performers. English fiction somehow draws more attention to the texture of the prose. When the writing is good, and the material is honest, it all comes together, but that's rare." Sinha recommends *Hangwoman* by K R Meera, translated by J Devika for a first timer. "For all the qualities that non-English fiction has, and English fiction doesn't." Until recently, writing in regional languages chokes to breathe and get attention in India but now it's time for regional literature critically worthy novels written in native languages are progressively more published in translation, aiding them go beyond their linguistic boundaries to find their wider audience.

However, writers writing in regional languages are not getting importance and enough recognition in general public as writers writing in English. Regional translation canons possibly result in wider conversation between the Indian languages themselves by using English as a vehicle to travel across the world to propagate the richness of regional literature of India, through this exercise translation which is ironically happening in the colonizer language of English will turn out to be more Indian (colonized) in this process. Indian regional literature alone can be considered as "true Indian literature", now it is also started to flourish and soon it will spread its fragrance across the world and bear fruit to taste it.

CONCLUSION

It outshines the regional literature now it is time for Regional literature to succeed IWE. Today, how many people are reading the text in their native language? Literally a few, for instance if the same text got translated into English some westernized Indian class or the colonized minds have the interest to read the book, this is what happened in the case of One Part Woman before it gets translation, none has known its exist, but once it got translated into English, people begin to question it critically and rise a controversial statement and became talk of the town nationwide. Researchers have opined that the mother tongue is the best medium of expression in literature as well as to learn something new. In that sense, Indian regional literature alone can be considered as "true Indian literature", now it is also started to flourish and soon it will spread its fragrance across the world and bear fruit to taste it.

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9. STREAM OF CONSCIOUSNESS IN LITERARY WRITINGS

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ABSTRACT

Stream of consciousness is a writing technique used to depict the flow of thoughts and experiences of a character in a literary work. The technique gained popularity in the early 20th century and has since been used extensively in modernist literature. The purpose of this research is to examine the use of stream of consciousness in literary works and its impact on the readers. The study analyzes the use of stream of consciousness in the works of prominent writers such as James Joyce, Virginia Woolf, and William Faulkner. Through a close reading of their works, the research explores the different techniques used to convey the inner thoughts of the characters. These techniques include the use of fragmented sentences, internal monologues, and the merging of thoughts with sensory experiences.

The research also looks at the impact of stream of consciousness on the readers. It is found that the technique offers a unique perspective on the thoughts and experiences of the characters, providing a deeper understanding of their motivations and emotions. Additionally, the use of stream of consciousness can create an immersive reading experience for the reader, allowing them to enter into the thoughts and experiences of the character.

The research concludes that stream of consciousness is a powerful writing technique that offers unique insight into the thoughts and experiences of characters in literary works. However, its use also requires skill and a deep understanding of the technique to avoid confusing the reader. Despite these challenges, the technique remains a popular choice for writers seeking to depict the inner thoughts and experiences of their characters.

In conclusion, this research demonstrates the significance of stream of consciousness in literary works and its impact on the reader. It offers insights into the use of the technique and the challenges faced by writers, highlighting the need for a deep understanding of the technique to effectively use it in literary works.

INTRODUCTION

Virginia Woolf is one of the most influential writers of the modernist movement, and her use of stream of consciousness in her novels and short stories is a hallmark of her writing style. This paper examines Woolf's use of the stream of consciousness technique in her works, highlighting the stylistic and thematic elements that are characteristic of her writing. The paper also provides an analysis of the significance of Woolf's use of stream of consciousness in literature and the continued relevance of her work in contemporary literature.

Virginia Woolf is widely regarded as one of the most important writers of the modernist movement, which was characterized by a rejection of traditional literary forms and conventions. In her works, Woolf utilized innovative narrative techniques to explore the interior lives of her characters, and her use of stream of consciousness is a hallmark of her writing style. Woolf's works are celebrated for their lyrical prose and vivid depictions of human experience, and her use of the stream of consciousness technique is a defining feature of her writing. This paper aims to examine Woolf's use of stream of consciousness in her novels and short stories, highlighting the stylistic and thematic elements that are characteristic of her writing. The paper will also provide an analysis of the significance of Woolf's use of stream of consciousness in literature and the continued relevance of her work in contemporary literature.

To understand the significance of Woolf's use of stream of consciousness, it is essential to examine the cultural and literary movements that influenced her writing. Woolf was part of the modernist movement, which emerged in the early 20th century as a response to the changes brought about by modernity. Modernist writers sought to challenge traditional literary forms and conventions, and to explore new ways of representing the complexities of human experience in the modern world. The development of the stream of consciousness technique in literature is also a significant factor in understanding Woolf's writing. The technique was first introduced by French writer Marcel Proust in his novel "In Search of Lost Time," and it was later adopted and developed by writers such as James Joyce and Woolf herself. Woolf's use of stream of consciousness was a significant contribution to the modernist movement, and her work helped to redefine the boundaries of literary form and style.

In this paper, we will examine Woolf's use of stream of consciousness in her novels and short stories, highlighting the stylistic and thematic elements that are characteristic of her writing. The paper will provide an analysis of the significance of Woolf's use of stream of consciousness in literature, exploring how it helped to reshape literary conventions and continue to inspire writers and readers today. To fully understand the significance of Woolf's use of stream of consciousness in her works, it is essential to examine the historical and literary context in which she wrote. Woolf was part of the modernist movement, which emerged in the early 20th century as a response to the changes brought about by modernity. The modernist movement was characterized by a rejection of traditional literary forms and conventions, and an exploration of new ways of representing the complexities of human experience in the modern world.

Woolf's use of stream of consciousness was a significant contribution to the modernist movement. Stream of consciousness is a literary technique that seeks to represent the flow of thought and feeling in the human mind. The technique was first introduced by French writer Marcel Proust in his novel "In Search of Lost Time," and it was later adopted and developed by writers such as James Joyce and Woolf herself.

In Woolf's works, stream of consciousness is used to depict the inner lives of her characters, capturing the fluid and often fragmented nature of human thought and perception. Woolf's use of

this technique was influenced by her interest in psychology and her own experiences of mental illness. Woolf's writing was also influenced by the social and political context of her time. Woolf was writing during a period of significant social change in England, including the women's suffrage movement and the aftermath of World War I. Woolf was a feminist writer who sought to challenge traditional gender roles and patriarchal power structures. Her works explore themes of gender, sexuality, and identity, and her use of stream of consciousness allows her to portray the complexity and ambiguity of human experience.

In "Mrs. Dalloway," Woolf uses stream of consciousness to depict the inner lives of her characters, exploring the themes of memory, time, and identity. The novel takes place over the course of a single day, as Clarissa Dalloway prepares for a party. Woolf uses stream of consciousness to capture the shifting thoughts and emotions of her characters, showing how their inner lives are shaped by their past experiences and their present circumstances.

Similarly, in "To the Lighthouse," Woolf uses stream of consciousness to explore the themes of memory, time, and perception. The novel is divided into three sections, each focusing on a different time period in the lives of the characters. Woolf uses stream of consciousness to capture the fluid and subjective nature of time, showing how memory and perception shape our understanding of the world around us.

Woolf's use of stream of consciousness was a significant contribution to the modernist movement, and her works continue to be celebrated for their innovative style and exploration of human experience. Woolf's writing was shaped by the social and political context of her time, as well as her own experiences of mental illness and interest in psychology. By using stream of consciousness, Woolf was able to capture the complexity and fluidity of human thought and perception, and to explore themes of memory, time, and identity in a new and innovative way. Virginia Woolf's writing style is characterized by its experimental and innovative nature. Woolf was a key figure in the modernist movement, which sought to break away from traditional literary forms and conventions. Woolf's use of stream of consciousness was a significant contribution to this movement, allowing her to explore the complexities of human experience in a new and innovative way.

Woolf's writing is notable for its lyrical prose and vivid imagery. Her use of language is often poetic and musical, creating a sense of rhythm and flow in her writing. Woolf's writing is also characterized by its attention to detail and the sensory world, with a focus on the small, everyday moments that make up our lives. One of the key features of Woolf's writing style is her use of interior monologue and stream of consciousness. Through these techniques, Woolf is able to capture the inner lives of her characters, representing the flow of thoughts and emotions in the human mind. This technique allows Woolf to create a sense of intimacy with her characters, bringing the reader into their minds and exploring the complex nature of human consciousness.

Woolf's writing is also notable for its use of symbolism and metaphor. Woolf often uses symbols and metaphors to represent complex ideas and emotions, creating a multi-layered and nuanced

reading experience. For example, in "To the Lighthouse," the lighthouse itself becomes a symbol for the elusive nature of truth and understanding, representing the characters' search for meaning in their lives. Another key feature of Woolf's writing style is her use of fragmentation and non-linear narrative. Woolf's works often jump back and forth in time, and her use of interior monologue and stream of consciousness can create a fragmented and disjointed reading experience. This fragmentation is intentional, however, as it reflects the fluid and subjective nature of human thought and perception.

In "Mrs. Dalloway," for example, Woolf uses a fragmented narrative structure to represent the shifting thoughts and perceptions of her characters. The novel jumps back and forth in time, and the stream of consciousness passages can be difficult to follow. This fragmented structure, however, is key to the novel's exploration of memory, time, and identity.

Virginia Woolf's writing style is characterized by its experimental and innovative nature. Her use of stream of consciousness and interior monologue allows her to capture the inner lives of her characters in a new and intimate way, while her use of symbolism, metaphor, and fragmentation creates a multi-layered and nuanced reading experience. Woolf's writing is a testament to the power of language to explore the complexities of human experience in new and innovative ways.

One of the most striking features of Virginia Woolf's writing is her ability to capture the complex and often contradictory nature of human emotions. Through her use of stream of consciousness and interior monologue, Woolf is able to explore the inner lives of her characters in a way that is deeply empathetic and emotionally resonant. In Woolf's works, we see characters grappling with a wide range of emotions, from joy and love to despair and grief. Woolf's writing is particularly adept at capturing the nuances of these emotions, representing them in all their complexity and ambiguity. For example, in "Mrs. Dalloway," Woolf portrays the character of Clarissa Dalloway as a woman who appears to have everything she could want in life, yet who is still haunted by a sense of emptiness and longing. Through Clarissa's stream of consciousness, we are able to see the inner workings of her mind as she grapples with her own sense of identity and purpose.

Similarly, in "To the Lighthouse," Woolf explores the complex emotions of loss and grief through the character of Mrs. Ramsay. Through Mrs. Ramsay's interior monologue, we see her struggling to come to terms with the death of her son, a loss that has left her feeling empty and bereft.

Woolf's writing is also notable for its exploration of the more subtle and elusive emotions that are often difficult to articulate. In "The Waves," for example, Woolf portrays the characters' shifting moods and emotions through a series of interconnected monologues, creating a sense of ebb and flow that mirrors the movement of the ocean. One of the reasons why Woolf's writing is so effective at capturing the complexities of human emotions is that she is able to represent them in a way that is both specific and universal. While her characters may be grappling with specific circumstances or situations, the emotions they experience are ones that we can all relate to on some level.

CONCLUSION

Overall, Virginia Woolf's writing is a testament to the power of literature to capture the complex and often contradictory nature of human emotions. Through her use of stream of consciousness and interior monologue, Woolf is able to explore the inner lives of her characters in a way that is deeply empathetic and emotionally resonant. Her writing reminds us of the power of literature to help us understand ourselves and each other in new and profound ways.

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10. Selected Memoirs of Indian Women: An Analysis

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ABSTRACT

Memoir is a non – fiction narrative writing of the author's personal life. Many Indian women writers like Asha Miro, Kamala Das, Protima Bedi, Shoba De, Shobha Narayan and Madhur Jaffrey wrote memoirs to express their personal feelings. In this paper *Selected Memoirs of Indian Women: An Analysis* selected Asha Miro's *Daughter of the Ganges: A memoir*, Protima Bedi's *Timepass*, Kamala Das *My Story* and Shobha De *Selective Memory*. Asha Miro's memoir is "A moving and emotional story about one girl's adoption" While growing up in an Indian orphanage, Asha Miro dreamed of someday being adopted. Her wish finally came true, but only at the misfortune of another. Protima Bedi in her memoir *Timepass* honestly unveils her life to the readers thus making it a true autobiography. She underwent both beautiful and horrible experiences in her life. Kamala Das *My Story* captures a woman's inner life in all its sad solitude, its desperate longing for real love and its desire for transcendence. Shobha De wrote *Selective Memory: Stories from My Life* is remarkable for the honesty with which it captures the essence of a fascinating woman who has become a legend in her own time.

Key Words: Memoir, Orphanage, Misfortune, Transcendence, Fascinating.

Selected Memoirs of Indian Women: An Analysis

Memoir as a genre in literature became popular in Modern time though a lot of autobiographical writings appeared in 18th and 19th centuries. Indian writers of post-Independence period wrote their experiences of life in their memoirs. Particularly the memoirs written by the Indian women provide us greater insight into the female psyche leading to the understanding of position of women or the space of women in Indian society. The present study attempts a critical reading of selected memoirs of Indian women. Three memoirs are taken for the present analysis. They are Miro's *Daughter of the Ganges: A memoir*, Protima Bedi's *Timepass*, Kamala Das's *My Story* and Shobha De's *Selective Memory*.

Asha Miro's Daughter of the Ganges: A Memoir

Asha Miro's *Daughter of the Ganges: A memoir* is a moving and emotional story about one girl's adoption. The memoir reveals some of stark realities of Miro's life. While growing up in an Indian orphanage, Asha Miro dreamed of someday being adopted. Her wish finally came true, but only at the misfortune of another. When Asha was six, a Catalan family was in the process of adopting twins but one of the children suddenly fell ill and died. This twist of fate led the family to adopt Asha instead. Leaving a life of poverty behind, Asha was given a second chance.

Twenty-one years later, Asha takes a heart-wrenching trip back to India to uncover her native roots. Full of unexpected encounters, this adventure informs and touches Asha beyond her

expectations. She visits her old orphanage, speaks with her former caretakers, explores the land that she might not have ever left, and comes to form a more solid identity. Yet one trip is not enough. Eight years later she returns. This time she journeys to the small rural village where she was born. As well as uncovering the details behind her adoption, she finds the only living member of her immediate Indian family: a sister she never knew she had.

Protima Bedi's Timepass

Protima Bedi's *Time pass* is a remarkable piece of autobiography of India. It not only became the best seller since its publication but also set a trend in writing memoirs. Protima's book is a great record of an Indian women and how she lived a full life. Few lives have been more eventful and controversial than Protima Bedi's, and *Timepass*, derived from her unfinished autobiography, journals and her letters to family, friends and lovers, is a startlingly frank and passionate memoir. Protima recounts with unflinching honesty the events that shaped her life: her humiliation as a child at being branded the ugly duckling, repeated rape by a cousin when she was barely ten, the failure of her 'open' marriage with Kabir Bedi, her many sexual encounters, and the romantic relationships she had with prominent politicians and artistes. She writes, too, of her intense involvement with dance, her relationship with her guru and fellow dancers, the difficult mission of establishing Nrityagram, and the suicide of her son--a tragedy from which she never fully recovered.

In a moving epilogue to the book, her daughter, Pooja Bedi, describes her last days and the circumstances of her death. Illustrated with over fifty photographs, *Timepass* is the story of a remarkable woman who had the spirit, the courage and the intelligence to live life entirely on her own terms. "I have broken every single rule that our society has so carefully constructed. I have known no barriers; I have done precisely what I bloody well felt like doing and never given a damn. I have flaunted my youth, my sex, my intelligence, and I have done it shamelessly. I have loved many, been loved by some..."

Kamala Das My Story

My Story by Kamala Das is 'Widely read, widely discussed and widely celebrated'. The title 'My Story' is self-explanatory as it reveals the author's own life story. Kamala Das was born on 31st March, 1934 in Malabar, [Kerala](#). She was known as one of India's foremost poetesses. She started writing poems at a very early age and was influenced by her uncle Nalapat Narayan Menon who was a prominent writer. [Kamala Das](#) was also affected by the poems of her mother. She was privately educated until the age of 15 until she got married to K. Madhava Das.

It presents several details about the author's life including her strained relationship with her husband. Kamala Das had a natural flair for both [Malayalam language](#) and English. The book faced several controversies as it contains some frank discussion from the author about her quest for love inside and outside the marriage. In the book, Kamala Das had written about the then society and its conventional conservativeness. The book was written with a clear vision about her relationships and the various aspects of traditional society. *My Story* shocked the mainstream Kerala with its candid accounts of her encounters with men. As an artist, her paintings included

nude ones. In this piece of work of Kamala Das clearly depicted the intensely personal experiences including her growth into womanhood, her unsuccessful quest for love in and outside marriage, and her living in matriarchal rural South India after inheriting her ancestral home.

Shobha De *Selective Memory*

India's most controversial writer ShobhaDe is supermodel, celebrity journalist and best-selling author; friend, rival, colleague and confidante. In this engagingly candid memoir, a woman who has been a familiar face and name to millions (although few know her) finally reveals the true self behind the public persona. Insiders know that besides her commitment to work and the frantic pace of her life, ShobhaDe's first priority in life has always been her family. Here she writes poignantly of her early years, and of her relationship with her parents and siblings, her husband and her children.

Shobha De's high voltage career "happened" in unexpected ways, starting with her unplanned entry as a teenager into the glamorous world of modeling, and moving on to her high-profile years as a magazine editor. In these avatars she keenly observed and astutely chronicled the new India "brash, affluent and ambitious. High-society hi-jinks, movie star follies, celebrity neurosis "none of these escaped her unsparing eye. And now she tells it all, just as it was, just as she saw it. In her inimitably forthright fashion, she writes of the choices she made, the decisions she took and the influences that shaped her. Written in a voice that is consistently confident and candid, *Selective Memory: Stories from My Life* is remarkable for the honesty with which it captures the essence of a fascinating woman who has become a legend in her own time.

These memoirs unveil the personal life of Asha Miro, ProtimaBedi, Kamala Das and Shobha De. Whatever they expressed that are pivotal moments of their life. Their feelings and assumptions are central to the narrative. Asha Miro with her emotional story, ProtimaBedi with her frank acceptance, Kamala Das with her realistic style and ShobhaDe with her most controversial writings made this memoir writing very great and popular across India. These memoirs paved the way for many writers to express their emotions and feelings through this mode.

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11. The Praxis of Oriental Ideologies in Edward Said's Orientalism: A Critical Analysis

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ABSTRACT

Orientalism is a study of the genesis, evolution, and reproduction of a specific western tradition of knowledge concerned with mashreq, or the Eastern part of the Arabo-Islamic world. However, this is not an objective theorem, rather a bundle of assumptions based on a set of fantasies, based on which the westerners furthered their colonial agendas. Orientalism was an enforced or a thrust system of ideological fictions and its only aim was to legitimize western cultural and political superiority. Western dominance and hegemony have contributed to the relationship of East and West, based on 'Power'. The Oriental is a monolith, vague generalization, a ridiculous stereotype that cuts across countless cultural and national boundaries. Persia, Mesopotamia, Asia Minor, and Egypt were included within the term, 'Orient'. Said proposes that the Europeans divided the world into two parts; the East and the West or the Occident or the Orient or the civilized or the uncivilized. This assumption is too artificial, rather creating a huge gap in the form of theirs and ours. The westerners manipulated the term Orientalism to define themselves. The boundaries created the islands of oriental and occidental. Said's contention is that orientalism is fundamentally a political doctrine willed over the Orient because the Orient was weaker than the west, which elided the Orient's difference with its weakness. In his book, "Dangerous Knowledge", British historian, Robert Irwin criticizes what he claims to be Said's thesis that throughout Europe's history, every European, in what he could say about the orient, was a racist, an imperialist and almost totally ethnocentric.

Keywords: Doctrine, Knowledge, Monolith, Occident, Orient.

A lop-sided, and a unilateral analysis covering the orient and the west within the examination of the complex orientalism and the distorted representations does not constitute the magnitude of Said's analysis: The significance of his vision is not the compartmentalization of Said's analysis into different parts, contrary to what Ahmed (1992: 201) suggests, but from Antonio Gramsci to Michel Foucault, Karl Marx, Gustave Flaubert, Friedrich Nietzsche, and Charles Baudelaire. It creates a perspective that can penetrate the east and to the west at the same time, extending to even Theodor W. Adorno. In his impactful perspective, Said shows that the distorted representations of the west regarding the orient are themselves the products of distorted development. The importance of Said's work in the contemporary world will be tried to be established by a re-reading endeavor. It is essential to realize the difference between "orient" and "orientalism", and its implications, to further understand the concept of Said's, "Orientalism". The

science and arts of the east and the researches related to the east meant for the westerners. According to Said (1979) states that "Orientalism", fundamentally is three dimensional.

- a) It is an organized body of knowledge on the east.
- b) The existence of the ontological divisions between the orient and the west.
- c) The mélange of assumptions or the prejudices infused or injected to terrorize the orient and keep them subjugated using the political power.

In western academia, Said's "Orientalism" has made a larger impact on the various fields of humanities. The codification of the western culture and its various critiques paved way for all the dominated cultures to audaciously question their portrayal and to dismantle the discourse produced hitherto. This gave to rise to postcolonial criticism, opening a revolutionary path focusing on orientalism and showcasing it as a catalyst around which its diverse strands finally coalesced. 'Orient' can be considered as a strategy of ideologies and its purpose is to establish or legitimize the western cultural and political superiority. The dynamics of power, dominance, and hegemony of the west rules over the East. The western consciousness and western empire encompass the 'Orient' into western learning.

The concept of orient has been constructed according to the convenience of the west. The Oriental is a monolithic image, a stereotype crossing countless cultural and national boundaries. The term "orient", included regions like Persia, Mesopotamia, Asia Minor, and Egypt. At later stage, the British colonists included South East Asia, China, Japan, and Korea. Orientalism was fundamentally refereed in the world of art history pertaining to the works of French artists in the 19th century. The artistic elements of color scheme, theme of the paintings. Its portrayal etc., were based on their exposure to the Mediterranean countries of North Africa and Western Asia. Said argues that the western thinkers and philosophers were so prejudiced that they could not just accept the fact that Eastern Philosophers and thinkers are intellectual too. The Westerners strongly felt that, the east needs the guidance of the west due to the supreme position held by the westerners. According to them, Eastern philosophies are stagnant to be considered as scientific and progressive, and hence inferior to western ideologies in every way. In his "Introduction to Orientalism", Said defines "Orientalism" as "A library or archive of information commonly and, in some of its aspects, unanimously held... a family of ideas and a unifying set values..... These ideas explained the behavior of Orientals; they supplied the Orientals with a mentality, a genealogy, an atmosphere, most important, they allowed Europeans to deal with and even to see Orientals as a phenomenon possess in regular characteristics".

Said's contention is that orientalism is fundamentally a political doctrine thrust upon the orient because it was considered weaker than the west. Said controversially includes Karl Marx in his "Orientalism" and after much analysis, he argues that British intervention was necessary in India to achieve modernization, which is highly unacceptable. Karl Marx's theories does not ideologies at all.

Said's account of the "Orient" is a distorted vision is laced by factual, methodological, and conceptual errors. Said overlooks the valuable contributions to the study of Eastern cultures made by Westerners during the Enlightenment and Victorian Eras. This theory does not answer why the French and English pursued the study of Islam in the 16th and 17th centuries, long before they had any control or hope of control in the Middle East. Said has also ignored, the contributions of Italian, Dutch, and particularly the major contributions of German scholars. The dictum, "Knowledge is Power" is again, highly Contested.

CONCLUSION

The oriental people at the service of Imperialists abused the dictum and attempted to gain control over their own people. In his book, "Dangerous Knowledge", British historian Robert Irwin criticizes what he claims to be said's thesis that throughout Europe's history, every European, in what he could say about the Orient, was a racist, an imperialist, and almost totally ethnocentric. Irwin points out that long before notions like Third-Worldism and post colonialism entered academia, many orientalist were committed advocates for Arab and Islamic political causes. Irwin's argument is that the field of European research into Middle Eastern Language, culture, and history was by no means so tightly linked to western imperial ambitions as orientalism suggests. He is also very skeptical of the value of analyzing orientalist scholarship alongside western literary texts devoted to the East-evading the distinctions between kinds of texts by treating them all as manifestations of a colonialist discourse. Said has also ignored the non-Arab Asian countries, non-western imperialism, the Occidentalize ideas that abound in East towards the western, gender issues. Orientalism assumes that western imperialism, western psychological projection, and its harmful political consequences are something that only the west does to the East rather than something all societies do to one another.

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12. The Stream of Consciousness Technique used "Beloved"

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ABSTRACT

The Stream of Consciousness is a literary technique or device is a style of writing used by various authors in literature and characterized by flowing of thought. The word 'stream' means a river which flows continuously and conscious means aware of surrounding scenario, what is going in the mind of people surrounding us having multitudinous thought process. Togetherness of these two words 'stream' and 'consciousness' makes a new literary device that is "stream of consciousness". Such technique is used in various works of novel, poems, short stories and in many works of literature to understand the thinking process of the people's mind. A stream of consciousness narrative is one of the best ways to capture human emotion in writing, that attempts to depict the multitudinous thoughts and feeling which pass through the mind of narrative. Such technique is used in the novel 'Beloved' written by an American novelist Toni Morrison, which focuses on the thought process of various characters. In the novel "Beloved" Toni tries to capture the minds of the people using the technique "stream of consciousness". In the novel Toni gives a rich voice to the main character named Beloved, which helps to recraft the character, who was murdered by her own mother. The way of thinking and the capacity of the people's thought is described. The girl Beloved came to her mother surprisingly even though she was murdered at her young age but the author didn't reveal the death secret of the girl "Beloved". Here in the novel the stream of consciousness, in a series was proved and delivered in such manner which can make the reader to know blemishes of the society, which was clearly displayed by author through the technique stream of consciousness and it has used in various works of authors.

This novel is based on true story of black woman, Margaret Garner, which encompasses the destruction by slavery, that effects the characters and their freedom, where the woman protagonist, seethe tries to kill her children to spare them enslavement. Here the motherhood bond inhibit her individual and that prevents the development of herself. She develops a dangerous motherhood that results in killing her own daughter. Under slavery seethe lost their children by refusing to become close with her children, she tries to fight for them. To this point of killing them so they could be free. Seethe' killing Beloved was deemed a peaceful act because seethe believed that killing her daughter was saving her life, because of this reason the family divided and fragmented and family relationships are displayed the mental stripe that the protagonist faced in the novel. Seethe fails to recognize her second daughter's need for interaction with the black community to enter into womanhood.

The novel also focuses on the psychological effect of slavery on seethe, Paul D with whom seethe worked and Denver all suffered a loss of self. All characters in Beloved face the challenges of an

unmade self, composed of their "memories". The author depicts the horrors of enslavement and its impact on manhood. Toni develops a stylistic device to the new information for understanding the legacy of slavery. Morrison intentionally inserts her half-formed words and thoughts to give the reader a taste of essence that what is going on inside his mind.

Through this novel Toni holds the rights of black people. She states that black men as the foundation of society because without their hard labor, the white man would not get profit, because of their skin color they were deemed 'lower status'. This type of thinking must be seeded.

What is stream of Consciousness?

When we read a story that felt like we are deep in the brain of the protagonist? Instead of telling a story whether we feel like we are hearing another person's thoughts then that is a literary technique called "Stream of consciousness". Stream of consciousness in writing is used to give the reader the best fiction of his times and that is associated with the early 20th century modernist movement. The term stream of consciousness originated in psychology, was first used by psychologist William James 'The Principles of psychology' published in 1890. It is a narrative style that depicts how people think and attempts to capture the total flow of the characters consciousness. Stream of consciousness is used primarily in fiction and poetry and then in plays and films that attempts to visually represent a character's thoughts.

Understanding Stream of Consciousness

Stream of consciousness writings allows readers to 'Listen in' on characters thought. In short, it's the uses of language to mimic the streaming nature of 'conscious' thought. Stream of consciousness can be written in the first person as well as the third person. Stream of consciousness writing refers to a narrative technique where the thoughts and emotions of a narrator or character are written out such that a reader can track the fluid mental state of these characters. The main characteristic of this technique. It is a technique of writers, one who takes us on the emotional and psychological minds of characters and makes us to involve in the action and task of the characters, unconsciously. It However, the technique existed long before it was named stream of consciousness writing can be found in 19th century work by Edgar Allan Poe, Leo Tolstoy.

Purpose of Stream of Consciousness Writing.

Stream of consciousness writing allows authors to provide the flows of unspoken thoughts and prevents them from being confined to physical descriptions or accounts of spoken dialogue which can make the text really enjoyable. The stream of conscious approach via stream of consciousness writing readers are able to track character's thought.

Stream of Consciousness in Psychology.

Stream of consciousness is actually a term taken from the field of psychology but its roots go even further back many Buddhist writings refer to the "mind stream". William James, a psychologist in the second half of a ninetieth century, used his philosophy background to coin the phrase 'Stream of consciousness' James often called the Father of American psychology, said this quickly moving stream of observations and emotions represents the full range of conscious thought.

History of Stream of Consciousness Writings.

In the late 1800s, writers such as Edgar Poe, Leo Tolstoy and Anton Chekhov began to play with different styles of narration. These authors were predecessors of the modernist movement and started to use this technique.

Stream of consciousness Pioneers:

James Joyce

Virginia Woolf

William Faulkner

Many modernists, like James Joyce and Virginia Woolf, adopted the idea of stream of consciousness from psychology and applied it to their poetry and literature. The term was first used in 1918 to describe Dorothy Richardson's novels series Pilgrimage. Stream of consciousness writing became even more popular in the mid twentieth century with writers like Jack Kerouac and Sylvia Plath and Brendan Connell still use this technique today. Stream of consciousness is a narrative style that tries to capture a character thought process in a realistic way. It is an interior monologue but it also more than that.

Stream of consciousness is often non-linear in a few key ways that define the style it makes use of unusual syntax and grammar associative leaps repetition and pilot structure.

How does stream of consciousness differ from other Narrative Styles?***Stream of Consciousness:***

- Embraces the chaotic nature of human thought
 - Hard to read
 - Hard to write
 - Other Narrative Styles
- a) Each scene occurs linearly and orderly
 - b) Attention is drawn linearly and orderly
 - c) Attention is drawn directly to characters thoughts and emotions
 - d) No unnecessary extraneous information.

Stream of consciousness vs Interior Monologue

Stream of consciousness writing was experiential and focused on emotions. While Interior Monologues are descriptive and orderly.

Stream of consciousness however allows readers to feel the emotions with the character might not say they feel sad, but conscious thoughts turn toward despair.

Interior monologue or **internal monologue** does let a reader into the mind of a character. How this is usually done with accepted grammar and syntax conventions. Interior monologue relates characters thought as coherent, fully formed sentences, as if the character is talking to him or

herself. Both interior monologue and stream of consciousness involve the presentation of a characters thought to the reader.

There are some differences between the two. Stream of consciousness is often non-linear in a few key ways that define the style. It makes uses of unusual syntax and grammar, associative leaps repetition and plot structure and magical realism.

Syntax and grammar

Stream of consciousness writing does not usually follow ordinary rules of grammar and syntax. This is because thoughts are often not fully formed or they change course in the middle and become "run-on sentences" thought so grammar and syntax can be used to replicate this process in ways that aren't grammatically or syntactically 'correct' for instance, in *Death in Venice*. Thomas Mann uses subtly irregular syntax and grammar to help convey his main characters gradual descent into madness as part of a stream of consciousness passage that begins 'For beauty, Phaedrus take note ; beauty alone is god like and visible at the same time'.

Additionally, writers of stream of consciousness often use punctuation in unconventional ways using italics, ellipse, dashes and line breaks to indicate pauses and shifts in the characters train of thought

Association

Stream of consciousness also makes use of associative thought. In this style of writing, writers transition between ideas using loose connections that are often based on a character's personal experiences and memories. The idea is that this technique helps writers convey the experience of human thought more accurately than they could by using a series of ideas connected with clear, logical transitions associative thought can seem 'random' as it leaps from one thing to the next with the help of only ambiguous or seemingly nonexistent connections even as it can also feel similar to the actual random leaps that are a part of people's everyday thoughts.

As an example, characters thoughts are often presented to the reader in responses to sensory impressions fragmented observations describing what the character sees, hears, smells, feels, and tastes, and so on.

Repetition

Writers might use repetition to indicate that the character keeps coming back to or is fixating on, a certain thought or sensory impression. Repeated words and phrases can act as a sign, pointing readers towards significant themes a motif.

For instance, if a character mind is contently returning to the scent of woman's perfume the reader might conclude that the character is fascinated by or attracted to that woman.

Plot structure

Many writers who employ stream of consciousness also experiment with structure, incorporating elements like multiple unreliable narrators or nonlinear plot structure (one that moves forward and backward in time). Some writers shift rapidly between the perspectives of different characters, allowing readers to experience the stream of consciousness of multiple people. Most of the writers through a characters memories. In *'The sound and the fury*, William Faulkner conveys

many important event and details through memories that a ride as part of his deferent characters streams of consciousness. From the modernist era forward stream of consciousness writing has been consistently popular. Here are some of its most notable applications

James Joyce, Ulysses (1922)

This novel tracks a single day in the life of Irishman Leopold Bloom. It contains long lengthy passages of stream of consciousness, truly mimicking brains free associative abilities. Joyce pushed this technique.

Virginia Woolf

Woolf's writing used stream of consciousness to articulate her character inner monologues, in both novels and others like **'To the lighthouse' and Mrs. Dalloway (1925)**

William Faulkner, As I Lay Dying (1930)

Faulkner had already worked with stream of consciousness in earlier novels like "The sound and the Fury", but in As I Lay Dying this method is narrated through the perspective of 15 characters, each of whom narrated in a stream of consciousness

CONCLUSION

Stream of consciousness not only to show what a character is thinking, but to actually replicate the experience of thinking, which allows the reader to enter mind and world of the character more fully. It is simply a flowing of characters thought. Flowing of unspoken thoughts in writing is stream of consciousness.

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13. The Aggression of social Values and human Relationship in The Selected Works of Munshi Premchand

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ABSTRACT

This Paper Contains the information of Translation Work Munshi Premchand . Munshi Premchand, a novelist and short story writer in Hindi and Urdu, was a trailblazer in fusing Indian subjects with Western literary forms. Premchand (1880–1936) wrote on topics that have always existed but that had previously been viewed as outside the purview of writing, such as exploitation and submission, greed and corruption, the shackles of poverty, and an immovable caste system. He was named Dhanpat Rai (literally meaning the 'master of wealth'), yet he waged a lifelong battle against unrelenting genteel poverty. Reading and writing, always the characteristic of a wonderful lad, paired with acute understanding of society and an unerring eye for detail turned him - into a creative career spanning three decades that the consisted of 14 novels, 300 short stories, numerous translations from English classics, numerous essays, and editorial pieces.

Key Words: Human Values, Premchand, Criticism Policy, Human Relationship.

Translation in Indian English Literature

Introduction:

A human society, having distinguished cultural and economic organizations, is a group of people related to each other through perpetual relations. Translation is necessary for the spread of the information, knowledge and ideas we constantly communicate in different languages in our daily lives, whether it is through gadget instructions, medication labels, or best-sellers. Only the process of translation makes this all possible. Anything valuable and vocal that we seek to translate is a logical extension of the communicate, which spans three linguistic, cultural, and personal barriers .All intellectual transmission from antiquity to the present depends on persons with mobility Words, phrases, sentences, and ideas that travel from one language world to another. In an Interlingua Translation is crucial in a country like India because it helps to promote national understanding. Of the nation's various regional "selves." Through translations of literary work possibility of a specific, common social vision. The emotional release from restraints requires translation. Translation is the process of reworking text from one language into another to maintain the original message and communication, but, like everything else, there are different methods of translation, and they vary in form and function. While translation focuses on replacing the words in one language with corresponding words in a new language, Tran's creation services are focused on conveying the same message and concept in a new language. Trans creation is probably a smart option if your material is meant to inspire the reader to take action Depending on how much targeting and localization the translator working on your account incorporates, the depth that trans-creation may bring to the table may even lead to changing your marketing messaging to better resonate with an audience.

Types of Translation

Administrative Translation

Translation of official documents. Although the term "administrative" has a very broad definition, it is used to refer to typical texts that are used frequently in enterprises and organizations for day-to-day management. It can also be extended to texts that serve similar roles in the executive branch of government.

Computer Translation: Computer assisted translations, which relate to translations produced by software. Computer translation is the translation of anything having to do with computers, such as software, manuals, help files, etc.

General translation: General Translation A general translation is the simplest of translations. A general text means that the language used is not high level and to a certain extent could be in layman's terms. There is no specific or technical terminology used. Most translations carried out fall under this category.

Literary Translation

Literary translation is the translation of literature such as novels, poems, plays and poems. The translation of literary works is considered by many one of the highest forms of translation as it involves so much more than simply translating text. A literary translator must be capable of also translating feelings, cultural nuances, humour and other subtle elements of a piece of work.

Principles of Translations

A translation is thought to accurately convey the source and should not be either excessively free or too servile. It is now generally accepted that translating the writings of the ancients is, if not the sole, at least the plainest, the shortest, and most certain way to become well acquainted with them and their language. The optimal translation will convey the intended content accurately and employ natural receptor language expressions. It will be simple to grasp even for the intended audience who is not familiar with the source content. How well a translation adheres to these standards determines how successful it is. The correct interpretation should be. Accurate: faithfully re-creating the meaning of the original text. Natural: utilizing organic

Importance of Translation

In terms of number of speakers, English is not even in the top fifty. India is divided into states based on the main languages in certain regions. We actually live on literary and linguistic islands. The fact that most of us in our island culture feel protected does not make it any healthy. We need to expand our horizons and have access to literature and information from various parts of India. English is the medium of the most widespread literary interchange among Indians, and it allows for all-India engagement on a scale that no other language can match.

A study of Indian literature in the end of the 19th and early twentieth century shows that the skill and process of translation plays a vital role in the growth of the form. Without translation, many Indian authors would not have been known outside of India. Without his legendary Gitanjali translation, none could have become aware of Rabindranath Tagore. To admire the Indian poet, no

British reader would have bothered to learn Bengali. According to Sisir Kumar Das, "the contact with English literature gave the Indian author and reader a new set of values and canons, thus creating an area of commonality of perception in the endless variety." Indian students learned about the grandeur of Greek and Roman literature through the translation. *Sevasadan* and *Rangbhumi*, two novels by Premchand, were translated by Diamond Publications, and I would like to draw your attention to this. Many grammatical and structural faults can be found in these writings. Style does not have beauty. Largely literal translations are used. The translation of *Ghaban*, however, does not reflect this.

Munshi Prem Chand

Dhanpat Rai is one of the most famous writers in Indian Writings. He is born to Post office Clerk. His works are in Hindi and Urdu. He used different pseudonym like Asrar-e Maabid, Munshi Premchand and Nawab Rai. "Shining a light on the murkier aspects of human life – corruption, exploitation and poverty – he introduced 'realism' into Hindustani literature, which was before him, for a great part, telling stories "only for entertainment, or to satisfy our sense of wonder. His works *Sevasdan* (House of service) in English title. He wrote various novels and short stories that would go on to become classic works of Hindi and Urdu literature till his death in 1936, all the while keeping his sights on the ground and speaking out for the oppressed and marginalized. His stories, nevertheless, were not only accounts of helpless victims; rather, he centered them on instances of hope, kindness, and resistance-a kind of lodestone for the underclass.

Translated Works of Munshi Premchand

Sevasadan (1916).

The English title of this book, *House of Service*, was later added after it was originally published in the Urdu and Hindi scripts, *Bazarehusn* and *Sevasdan*, respectively. In light of that culture's hypocrisies on women's rights, dowry, and prostitution, the tale of *Sevasadan*'s destruction of Indian society is told. The narrator also focuses on how reformists wanted to get away of prostitutes because they believed they were the muck of society and didn't understand the conditions that led to their current situation. It's remarkable that it came out at a time when Indian society was heavily discussing reforms for women. *Sevasadan* is a culturally voluminous chronicle of the Indian society of the time in India. Operating an orphanage for courtesan's young daughters in the title and tones. Varanasi, a Hindu holy city, serves as the setting for the action around the turn of the 20th century.. Municipalities in India were given local self-government by the British Raj. Suman, a Brahmin lady, is the main heroine. She dissolves her marriage in order to serve as a courtesan in the city's "Prostitute. House "She then enlists in a home for widows to reach out and share her faith with the inhabitants. When that becomes impossible, she can alternatively remain with her sister, who is wed to a previous admirer. Suman voluntarily taught the children of the Service house.

Nirmala (1928)

The 1920s, including the language and culture of the era, are beautifully and clearly depicted by *Nirmala*. It illustrates the problems in the dowry system and the social issues, showing the author's desire for social change and the elevation of women in society. *Nirmala*, possibly one of the most moving Indian books about an adolescent girl married to an elderly man, was fundamentally a reformer. Premchand addressed the dowry, a scourge on India at the time,

through the numerous difficulties that the protagonist Nirmala faced after her marriage. Nirmala is at once devastating and profoundly intelligent since she approaches the situation with tact. The author's characters aren't black or white; they have serious problems and shortcomings of their own, which makes this work exceptionally human. Nirmala, a young girl who was coerced into marrying a widower her father's age, is the main character of the tragic book. Her husband's suspicions about a relationship between her and his son are revealed as the tale develops.

Godan (1936)

The book *Godan*, which is set in rural India, is frequently cited as Premchand's best work. *Godan*, his final book, is a wonderfully detailed account of Indian village life. *Godan* is a novel that covers a variety of issues, including Social order, the exploitation of women, the capitalistic exploitation of the peasant class, and the political and social setting of a time when Indians were fighting British rule. The work stands out because of the author's excellent characterization of many key characters. It is an account about difficult circumstances, depressing optimism, and dreadful truths. *Godan* is the pinnacle of Premchand's ode to the Indian farmer. The narrative is dependent on an extensive supporting cast of performers who act as the various facets of the Indian community. The family of Hori Mahato, made up of his wife Dhanai, daughters Rupa and Sona, son Gobar, and daughter-in-law Jhunai, stands for the rural and peasant populations. The story begins with Hori wanting a cow, just like millions of other destitute peasants do. To purchase a cow, he obtained a Rs. 80 loan from Bhola, a cowherd. Hori made an effort to cheat his brothers out of 10 rupees. This led to a fight between his wife and Heera, the wife of his younger brother. Heera, his younger brother, poisoned the cow because he was jealous of Hori and ran away from the scene out of fear of being discovered.

Objectives of the Research Work

- To Develop Refine and challenge the existing norms by going through different cultures and countries.
- To introduces different ways of imagining and perceiving the world, as well as different regional cultures, bringing disparate languages closer together and still doing so now. This connects disparate lands and communities.
- Through the translation studies one can navigate lesser known works of writers whose works have not seen daylight because of language barrier
- To analyze translated text their impact on culture.
- To bring clarity in nuances involved while doing translation

Research Methodology in Translation Studies

Research Approaches for Translation the focus of the study will depend on whether it is on the procedure of translation, the translation product, those who participate, or the setting in which the translation occurred

Descriptive Translation Studies (DTS):

Descriptive Translation Studies is a branch of translation studies that focuses on describing and analyzing actual translation phenomena rather than prescribing how translations should be done.

When applied to the works of Munshi Premchand, DTS can provide valuable insights into the various ways his stories have been translated and received in different cultural and linguistic contexts. Here's an elaboration on the research methodology using descriptive translation studies for Munshi Premchand's works: DTS is an empirical, inductive approach that emphasizes the description of actual translations, rather than prescribing how translations should be done.

- It seeks to understand the choices made by translators and the factors influencing those choices.
- Understand the socio-cultural and historical backdrop of the time when Premchand wrote his works.
- Analyze the historical context of the translations, considering when and where they were produced.
- Choose a representative sample of Premchand's works and their translations in multiple languages.
- Ensure diversity in the selection to capture various themes, styles, and periods of Premchand's writing.
- Compare the original texts with their translations side by side.
- Identify shifts, omissions, additions, and other changes made during translation..
- Investigate the translation norms prevalent during the time and place of each translation.
- Understand the conventions of the target language and culture, and how they influenced the translation.
- Study the role of the translator as an active agent in the translation process.
- Analyze prefaces, footnotes, and other Para texts to gain insights into the translator's approach and intentions.
- Examine reviews, critiques, and reader feedback on the translations.
- Understand how the translations were received and perceived in their respective cultural contexts.
- Analyze how cultural, political, and ideological factors influenced translation choices.
- Investigate if certain themes or messages were amplified, muted, or altered due to these factors.
- Identify recurring patterns and trends in the translations.

- Understand if there are common strategies adopted by different translators or for different target audiences. By employing DTS as a research methodology, scholars can gain a comprehensive understanding of the translation phenomena surrounding Munshi Premchand's works. It allows for a nuanced exploration of the interplay between text, translator, and cultural context, shedding light on the multifaceted nature of translation.

Ethnographic Studies:

In this method we explore the cultural and social dimensions of translation practice. Method of the Participant observation, interviews, and immersion in a particular cultural or social setting..

Expected Outcome of the Research work

In delving deep into the works of Munshi Premchand, this research expects to unearth a profound appreciation of his narrative techniques, character constructs, and the thematic cores that characterize his writings. The rich tapestry of his stories, laden with cultural elements, native idioms, and regional references, demands an intricate translation process. Central to this endeavor is a comprehensive understanding of the socio-political canvas against which Premchand painted his tales, ensuring that his critiques, allegories, and societal observations are faithfully rendered in translation. One anticipated outcome is the identification of optimal translation methodologies that can encapsulate both the linguistic intricacies and the broader spirit and style inherent to Premchand's writings. A comparative lens will be applied to existing translations of his works, discerning areas of linguistic and interpretative divergence and convergence. Such an analysis promises insights into the challenges posed by literary translation, especially when dealing with a writer of Premchand's caliber. Through feedback from bilingual aficionados acquainted with both the original and its translated avatars, the research aims to obtain a more holistic perspective on the effectiveness and nuances of the translation process.

Conclusion

Premchand is the greatest writer and novelist in Hindi and Urdu literature whose writings are also popular in Indian writing. His works reveal a rational worldview that regards belief in religion as a way enabling the powerful hypocrites to make a benefit of the needy.

He often wrote about topics like corruption, child widowhood, prostitution, the feudal system, poverty, colonialism, and the Indian independence movement

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14. REVOLUTION & RESOLUTION IN CHETAN BHAGATH'S REVOLUTION 2020**Ms. Shweta Savanoor**

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Novels written by Chetan Bhagat, have been subject to both praise and criticism. And with all these diverse opinions, it is safe to say that the novelist has contributed in varied ways for Indian writing in English to gain audience. For the last few decades, Indian English litterateurs are making their presence worldwide and Bhagat is one of them. He has gained popularity because he talks about typical Indian social life and presents the problems, awkwardness and limitations Indian youth have and face. Even in the book Revolution 2020, protagonists of the story hail from a small town with big ambitions just like most of his main characters. Chetan Bhagat is known for writing novels that resonate with individuals facing third world problems trying to make it big in life and career. The dramatic picturization of struggle for existence is thought to be engaging especially by readers who have not had proper English education during formative years of school.

The book Revolution 2020: Love, Corruption, Ambition is a 2011 novel written by Chetan Bhagat. This book which is the author's fifth novel is a story about childhood friends Gopal, Raghav and Aarti who struggle to find success and love. Set against the backdrop of societal expectation, pressure and perception in the religious town of Varanasi, this novel like most of Bhagat's novels speaks on the lines of peer pressure, competition that prevails for premier institutes and complications in love that lie in the heartland of India.

Keywords: Love, Corruption, Ambition, Dreams

INTRODUCTION

The book Revolution 2020: Love, Corruption, Ambition is a 2011 novel written by Chetan Bhagat. This book which is the author's fifth novel is a story about childhood friends Gopal, Raghav and Aarti who struggle to find success and love. Set against the backdrop of societal expectation, pressure and perception in the religious town of Varanasi, this novel like most of Bhagat's novels speaks on the lines of peer pressure, competition that prevails for premier institutes and complications in love that lie in the heartland of India.

Bhagat always uses very simple written English and these appeals to a section of society that wants to get started with acquainting themselves to the language and begin to cultivate a reading habit. He paints the picture of Indian middle-class section in a very entertaining fashion by talking about common lives and their embarrassing encounters.

He is also known for glorifying the sexual chemistry between the characters in an elaborate manner. This is certainly bold for average Indian households and hence draws attention. Bhagat caters to be segment of audience who want to read for distraction and indulgence. Being IIT and IIM alum himself, the author understands the obsession country possesses for doing engineering and Masters in Business Administration from these premier institutes. Through his writing he both sympathizes and criticizes about system, people running this system and youths who enter this system with high hopes.

The first-hand experience makes it easy for Bhagat to paint a real image of life at IIT's and IIM's in a flavorful manner. Bhagat's writing is unapologetically candid and his novels have been an inspiration for mainstream Indian movies because of their mass appeal.

Revolution 2020 has a lot of emotions and uncanny circumstances that often are a real scenario when ordinary lives meet powerful businessmen. The author claims to understand the Indian youth and their dilemmas, but most intellects see it as a pseudo representation of the young minds. There is an exaggeration of protagonists by over-romanticizing their actions. What needs to however be acknowledged about Chetan Bhagat is the niche he has carved for himself. His writing has a level of confidence and style that is unique. His novels have been known for building confidence in people who are alien to the world of literature. Inspiration for the writer's novels stems out of Indian society and their various colors. There is an understanding of traditions, regional differences, religious biases, and socio-economic problems, perception of education, hypocrisy, hatred, and political climate that prevails.

Chetan Bhagat leverages these complexities and writes tales about human lives that are entangled in these problems. The struggles are real, but the writer is often criticized for embellishing them. Despite mixed response, the novel Revolution 2020 was a bestseller in the Indian market. As a writer, Chetan Bhagat is not credited as an intellect, but he does possess a loyal set of audience who not just read but recommends his books to more people like him.

The novel chosen as the topic for this research revolves around the theme of friendship, jealousy, love triangle, peer pressure, lust for IIT, and business of coaching institutes, politics in the field of education, guilt, and redemption. Plot of the novel in many ways in a direct representation of mentality, beliefs and stereotypes that continue to live in smaller cities and towns of India. Most Indian middle-class families choose conventional choices and fear taking risks. They participate in the rat race for guaranteed results like job opportunities, decent pay, and security of life. Their fears and apprehensions result in the way raise their children, have expectations from them and the kind of pride and embarrassment they attach with the accomplishments and failures of their children.

The novel highlights how our education system does not provide importance to creativity and provides no room for self-expression. Schools until the recent times have focused only on math and science as though nothing else is worthy of time and effort. Such a system can make young

minds inferior and less self-aware. Peer pressure becomes the norm, true potential and uniqueness gets compromised. The novel in a subtle way always speaks about the gender bias that our country has. Males are expected to be ambitious career driven and women are expected to be family oriented and beauty conscious before anything else. The perception of females with aesthetic appearance being desirable as partner can clearly be associated with the female protagonist. Intelligence being equated to grades and the kind of college you make it to is a common phenomenon and *Revolution 2020* talks about the impact that can have on students who fail to make that cut.

PLOT

This book follows the story of two friends separated by their ambitions and passions yet connected by their love for the same girl. While Gopal, who has experienced the harsh realities of life due to poverty, aspires to become rich, his friend Raghav is a boy from a well-off family who desires to create a revolution in India by fighting corruption.

Aarti and Gopal have been childhood friends but have a platonic relationship. As teenagers, Gopal pushes Aarti for more, but she later reveals that she was not ready for anything. Gopal gets a low ranking in the AIEEE exams while Raghav is among the toppers. Gopal moves to Kota to join reputed coaching classes to help with his ranking. Raghav becomes a celebrity in the town after he passes the I.I.T. Entrance exam. Aarti falls for Raghav during Gopal's absence. Aarti and Gopal chat online, and Aarti reveals her relationship to Gopal, who is heartbroken. He studies hard but gets a low ranking in the AIEEE exam for the second time. His father dies shortly after. Raghav decides to become a journalist and pursue a career in a newspaper publishing house.

Meanwhile, Gopal is contacted by a politician who wishes to build an engineering college on the highly valuable land that Gopal's family owns. Gopal agrees to the deal, and joins the system of corruption in India in order to build the college with the politician's black money. He is tired of giving white envelopes to officials but has no other choice. Raghav, now a journalist, exposes the corruption-funded college and is eventually fired from the newshouse. Raghav starts his own newspaper, *Revolution 2020*, to change the world and expose the corrupt system in India. After another expose, Raghav's newspaper is shut down by politicians and thugs, and he loses almost everything.

Raghav is still passionate about his activism and forgets about Aarti. They are still unmarried. Aarti and Gopal reconnect and often meet after work in coffee shops and other places, unbeknownst to Raghav. Gopal books a hotel room in the same hotel that Aarti works. Gopal seduces Aarti who returns his love, giving in to years of suppressed feelings. Aarti falls in love with Gopal, and begins to cheat on Raghav. Gopal then decides to disclose to Raghav that him and Aarti are a couple. Gopal goes to Raghav's office but a chance encounter with a poor farmer and his kid who had come to Raghav for help shakes him up and he realizes the folly of money, power and wealth. He decides to let go of Aarti perhaps realising they were never meant to be together and Raghav would always remain Aarti's love. He with the help of politician invites two prostitutes as

a part of his birthday surprise and ensures Aarti witnesses it, making her hate him forever. He anonymously helps Raghav get a job, and suggests he become a politician (M.L.A) to bring about the revolution he desired. Aarti and Raghav thereafter got married.

Gopal, the big exploiters of the students as well as Raghav's main enemy, surrenders to the Raghav's revolutionary spirit. Gopal sacrifices his love, Aarti to the savior of the poor and wretched. Many writers often portray their characters killing each other for woman, property and egoism. They portray their women giving up their mates due to the lack of physical facilities. On the opposite, Bhagat's women get away from their partners due to the lack of time. Aarti of Revolution 2020 craves to borrow some time of her mate, Raghav but she fails. Bhagat reposes humanity in his characters more than any normal aspiration. They do not die for the failure in love. Instead, they live for the sacrifice in love. On the opposite, they fail to keep promises with their friends.

In the climax, Gopal observes how his childhood friend Raghav has entered into a mission to root out corruption, to help the poor and bring about a revolution to build the India of our dreams. The frustrated Gopal, in the end, transforms and gives away everything including the love of his life, Aarti to help Raghav win, since the harbinger revolution of the must not be defeated and since, as Raghav says, we must all add our own contributions to this revolution. Gopal gives away everything with only one hope. Someday people will know him as a good person, a person who sacrificed everything for the sake of a far off hope known as 'Revolution 2020'.

Gopal becomes a rich and successful businessman, but is still heartbroken over Aarti. Despite sacrificing his lifelong love to bring about the revolution, Gopal still doubts whether he is a good man or not. After listening to Gopal's story, the author confirms that he is indeed a good man.

CONCLUSION

'Revolution 2020' we dreamt of reaching a dream destination and Chetan seemed to promise it in the beginning of the book. Readers must have thought of the novel as a work that would show them the way to a revolution of sorts, a revolution that would change every damn thing and would usher us in a new era. But Gopal says, "Nothing will happen here. This is India. No revolution will take place in 2020 and no revolution would take place in 2020." This was a difference of opinion between the pessimist and the optimist enough to set the novel in full pace but the novel ended on an abrupt note. Chetan could have done well to add a few more pages and give a justified end to his work. He could have illustrated more on the 'Revolution'. But sure, a message is conveyed. If India has to change we all must contribute our bit to the great revolution. Everybody must part with a part of life to build the India of our dreams. The revolution has begun and we ought not let this fire extinguish. Gopals have done their dues, Raghavs have started the march and Aartis have sacrificed what was required. Far behind the horizon laden with black clouds lies our goal. We shall be the flag marchers of 'Revolution 2020'. We, the youth, shall be the architects of new India.

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15. THE ENGLISH LITERATURE IN SCIENCE FICTIONS

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ABSTRACT

English literature is therefore not so much insular as detached from the continental European tradition across the Channel. It is strong in all the conventional categories of the bookseller's list: in Shakespeare it has a dramatist of world renown; in poetry, a genre notoriously resistant to adequate translation and therefore difficult to compare with the poetry of other literatures, it is so peculiarly rich as to merit inclusion in the front rank; English literature's humor has been found as hard to convey to foreigners as poetry, if not more so—a fact at any rate permitting bestowal of the label idiosyncratic||; English literature's remarkable body of travel writings constitutes another counterthrust to the charge of insularity; in autobiography, biography, and historical writing, English literature compares with the best of any culture; and children's literature, fantasy, essays, and journals, which tend to be considered minor genres, are all fields of exceptional achievement as regards English literature. Even in philosophical writings, popularly thought of as hard to combine with literary value, thinkers such as Thomas Hobbes, John Locke, David Hume, John Stuart Mill, and Bertrand Russell stand comparison for lucidity and grace with the best of the French philosophers and the masters of Classical antiquity.

INTRODUCTION

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Literary and cultural historians describe science fiction as the premiere narrative form of modernity because authors working in this genre extrapolate from Enlightenment ideals and industrial practices to imagine how educated people using machines and other technologies might radically change the material world. This kind of future-oriented techno scientific speculation lends itself to social and political speculation as well. While authors working in other literary modes can represent the past and present from new perspectives, only those allied with speculative fiction show us how intervening into the material world can change human relations and generate new futures as well. Thus SF enables authors to dramatize widespread cultural hopes and fears about new techno scientific formations as they emerge at specific historical moments.

One of the hallmarks of science fiction is the considerable creative freedom it allows the author.

However, there are certain themes that sci-fi authors tend to examine more than others:

- ☞ **Alternative worlds:** These settings are hypothetical planes of existence that subsist parallel with a known one. Also called parallel universes and/or alternate realities, these worlds can include alternative versions of actual historical events or different scientific laws.
- ☞ **Extraterrestrials:** An extraterrestrial is any life form that doesn't come from Earth. Popular extraterrestrial themes in science fiction include aliens and Martians, alien invasions and abductions, and interplanetary warfare between humanoids and other life forms.
- ☞ **Outer space:** Space has fascinated science fiction authors since the genre's earliest days, serving as the setting for countless novels. Space exploration, travel, and warfare are common science fiction subjects.
- ☞ **Scientific possibilities:** Obviously, science—whether real or speculative—plays a significant role. The science, in most cases, serves as a crucial lynchpin in the story, propelling the action and often creating challenges along the way. Teleportation, time travel, mind control, and warp drives are popular scientific possibilities incorporated in many sci-fi works.
- ☞ **Technology:** Technology in science fiction encompasses a wide range of equipment often designed with super-intelligent capabilities. This technology might currently exist, be a predicted invention with a basis in current technology, or be entirely speculative. Robots, supercomputers, holograms, and speed-of-light space travel are just a few types of technology seen in sci-fi novels.

The English language, partly due to its openness to the words of foreign origin, occupies a very special place in science fiction. In English-language science fiction (in contrast to science where long words made of Greco-Roman elements prevail) there is a tendency to create short words to describe fantastic phenomena. For example: a *_precog* is a person who can see the future (from *_precognition*), and a person who can see future fashions is called a *_pre fash* (from *_pre-fashion*). This futuristic newspeak is made to look as ordinary, everyday words - the best example is probably Anthony Burgess'

A Clockwork Orange (1962) with its basically English argot full of words of Russian origin (such as *_groodies* from *_grudi* - bosom or *_glazzies* from *_glaza* - eyes). The same linguistic idea was also used by Heinlein in *The Moon is a Harsh Mistress* (1966), but with much less success (for example the narrator cries *_Bog* instead of *_God*). Other authors also tried with various results to implement in their works either futuristic versions of known human languages, or like Ursula Le Guin in *The Left Hand of Darkness* (1969), totally alien languages. The most illustrious example is the Klingon language of Star Trek fame - one can buy dictionaries, handbooks and even tapes from which one can learn proper Klingon pronunciation. The linguistic layer of English-language science fiction is at its weakest when the socio-economic system of the future or the alien worlds are described. Lem gives an example of the ubiquitous use of emperors, kings and queens, princes and princesses down to sirs and ladies when describing futuristic (or alien) ruling lites. Thus today's reality (ruling and privileged elites) is projected into even the very distant future (the first fallacy), and secondly it is very easy to notice the limits of imagination displayed by the great majority of the American science fiction writers, as they are forced to use the language of feudalism to describe future, post-capitalistic systems (the second fallacy). The second fallacy may not be quite so important for the American and even Australian reader as those countries did not have feudal aristocracies, but is particularly conspicuous to the European, Chinese or Japanese readers, for whom using medieval terminology to describe the people of the future is simply ridiculous.

The next generation of speculative fiction writers turned their attention to what would become the central interest of SF: the creation of machines that could transform both the material and social worlds. This new interest emerged at the height of the Industrial Revolution, when steam-powered technologies enabled new modes of locomotion and new methods of production. These developments fostered the proliferation of new trade routes, factories, and urban spaces. They also fostered the rise of a new professional: the engineer. Engineering schools, including the National School of Bridges and Highways in France and Rennselaer Polytechnic Institute in the U.S., first opened their doors at the turn of the nineteenth century; by the mid-nineteenth century graduates of these schools could join specialized organizations dedicated to civil, mechanical, and mining engineering. While engineering was an overwhelmingly masculine profession, in the late nineteenth century technical institutes began granting degrees to the female students who would go on to create the discipline of scientific home management, or domestic engineering.

The first four decades of the twentieth century marked the consolidation of engineering as the premiere profession of the modern era. They also marked the height of excitement about engineering in the public imagination, especially as it was expressed in the philosophy of technocracy, a pseudo-populist movement that emerged in reaction to the Great Depression and that, at its height, boasted over half a million followers. Led by engineer Howard Scott and the professors of Columbia University's Industrial Engineering department, technocrats advocated the creation of a scientifically educated and technically skilled populace whose best and brightest would naturally rise to the top. This techno scientific elite would apply scientific and engineering principles to political and economic problems, thereby mitigating the woes of the Great Depression and laying the foundation for a utopian, post-scarcity society.

The middle decades of the twentieth century seemed to epitomize the technocratic ideals of the pulp-era SF community. The new connections forged with industry and government during World War II led to a period of record growth for American science in the Cold War era. Much of this growth occurred in the two areas of research seen as key to national defense: atomic energy and space exploration. The expansion of defense spending, combined with the consumer demands of a newly affluent public, spurred the rapid development of American technology as well, especially as it pertained to the creation of automated machines designed to run complex industrial operations. Indeed, while atomic energy and space exploration research promised to transform the American future, automation seemed poised to transform America in the present as factory workers began working with robots and computer experts swelled the ranks of the techno scientific elite. The technocratic transformation of labor extended to women's work as well. During World War II women were encouraged to express their patriotism by working in laboratories and factories while men went overseas to fight. Afterward, they were encouraged to continue serving their country by applying their techno scientific expertise to life in the suburbs. In particular, women were expected to prepare their homes for the possibility of nuclear attack and foster family togetherness through the judicious Consumption of domestic goods. Thus men and women alike were figured as essential to the United States's development as a techno cultural world leader.

Much like science, SF experienced a Golden Age in the 1940s and 1950s. Prior to World War II, SF authors were often dismissed for writing about impossible sciences and technologies. Afterward, they were hailed as visionary prophets and invited to consult with entertainment, industry, and government leaders alike. This period also marked the appearance of the first SF anthologies, the beginning of the SF paperback novel trade, and the explosion of SF storytelling across radio, film, and television. Even with all these changes, magazines remained the heart of the SF community. The most important magazine editor of this period was physicist-turned-pulp SF author John W. Campbell, who took over *Astounding Science Fiction* (formerly *Astounding Stories*) in 1939. Campbell believed that SF was an important part of the larger scientific discourse already changing history. As such, he insisted that authors write stories that were logically extrapolated from current knowledge about the physical world and that they carefully consider the impact of new sciences and technologies on society.

While Campbell's editorial vision dominated SF for years to come, two other editors made equally lasting contributions to the development of the genre: Anthony Boucher, who co-founded the Magazine of Fantasy and Science Fiction in 1949, and H.L. Gold, who launched Galaxy Science Fiction in 1950. Boucher was a respected mystery writer and translator who published experimental stories of high literary quality, while Gold was a fantasy and comic book writer who excelled at fostering socially satiric SF. Taken together, these three editors shaped SF as a modern genre.

The new story types that proliferated throughout this period underscore the literary and cultural maturity of Golden Age SF. This is particularly evident in the future histories of Robert Heinlein and Isaac Asimov. Heinlein's future history stories (originally published in Astounding between 1930 and 1960, then reprinted in The Past Through Tomorrow in 1967) tell the tale of a determined humanity that automates travel on Earth and then, over the course of the next three millennia, goes on to colonize the stars. Meanwhile, Asimov's future history sequence (including the stories collected in 1950's I, Robot, the Robot novels published between 1947 and 1958) predicts that humans' robotic creations will eventually become their caretakers, fostering the flame of civilization in even the darkest of times. With their emphasis on galaxy-spanning futures populated by sleek space ships and autonomous robots, such Golden Age stories were clear successors to their pulp-era counterparts. However, both Heinlein and Asimov dramatized techno scientific change in ways that spoke to the lived experience of mid-century readers, treating it as something that comes from the collaborative effort of scientists, soldiers, businesspeople, and government officials and that provokes both hope and fear in the individuals living through ages of wonder that are not necessarily of their own making.

The initial challenge to speculative writing in this period came from a group of transatlantic authors and editors associated with what would eventually be called New Wave SF. The New Wave movement coalesced around Michael Moorcock's New Worlds magazine in Great Britain in the mid- 1960s and debuted in the U.S. with the publication of Harlan Ellison's Dangerous Visions anthology in 1967 and Judith Merrill's England Swings SF anthology in 1968. New wave authors maintained that the characters, story types, and technocratic ideals of earlier SF were no longer adequate for dramatizing life in the modern world. As such, it was necessary to make SF new by turning from the hard to the soft sciences and exchanging stories about outer space for those focusing on the inner spaces of individuals and their societies. Other challenges came from the scores of new women writers who joined SF during this period. Feminist author-critics Joanna Russ, Pamela Sargent, and Samuel R. Delany all readily acknowledged that women had always written speculative fiction. But they also maintained that even the best SF remained trapped in galactic suburbia||: an imaginary space of dazzling techno scientific extrapolation where, oddly enough, social relations still looked like those of 1950s middle-class America. Accordingly, feminist writers called for their comrades to rethink their aesthetic practices and fulfill the Campbellian ideals of good SF by writing fiction that complicated mainstream notions about the future of scientific, social, and sexual relations.

Although they sometimes differed in their ideas about the relations of modern SF to its generic traditions, both new wave and feminist SF authors used their chosen genre to explore how humans might grapple with alienation from themselves and their worlds. This is particularly apparent in the natural and urban disaster novels of British New Wave author J.G. Ballard. Ballard's 1962 novel *The Drowned World* imagines that humans might greet apocalypse (caused, in this case, by solar radiation that transforms Europe and North America into boiling lagoons) as an opportunity to give up techno scientific mastery and embrace devolution. Meanwhile, his 1973 *Crash* explores a near future where people come to terms with their media-saturated world by restaging and starring in famous car accidents. Much like Ballard, American author Harlan Ellison used the setting of a radically transformed world to explore the inner space of individuals and their societies. This is particularly apparent in Ellison's infamous 1967 short story —*A Boy and His Dog*, || which explores the impact of nuclear war on the nuclear family. In its broad outline, Ellison's story seems much like the conventional Golden Age nuclear-war narrative, but Ellison takes his critique in surprising new directions, insisting that the instigators of war are not impersonal bureaucrats, but hypocritical fathers whose adherence to Cold War sociopolitical ideals decimates the land and drives their children to rape, murder, and cannibalism.

The premiere narrative form of the information age has no doubt been cyberpunk, the stylish mode of SF storytelling that merges strong interest in cybernetics and biotechnology with generally left-wing or libertarian politics and the do-it-yourself attitude of the early punk rock scene. The term—cyberpunk|| was coined by SF author Bruce Bethke in his 1983 story of the same name, but was immediately taken up by editor Gardner Dozois to describe much of the fiction he was publishing in Isaac Asimov's *SF Magazine* at that time. First-generation cyberpunk fiction, including William Gibson's celebrated 1984 novel *Neuromancer* and the short stories collected in Bruce Sterling's 1986 *Mirror shades* anthology, drew energy from the techno cultural events of its time, providing SF with new character types and settings. In cyberpunk, creative engineers and faithful robots give way to amoral but usually good-hearted hackers and willful but usually benign artificial intelligences, all of whom struggle to survive and even transcend the conditions of their existence as tools of a transnational economy. Much of this drama takes place in cyberspace, a sphere of artificial or virtual reality where human and machine intelligences can interact with one another and with the flows of information that comprise modern capitalist practice itself. In the 1990s a new generation of SF novels – including Pat Cadigan's 1991 *Synners*, Neal Stephenson's 1992 *Snow Crash*, and Melissa Scott's 1996 *Trouble and Her Friends* – built upon the cyberpunk tradition by exploring how people (and machines) who recognize the value of raced and gendered bodies within the abstract world of computation might exchange the old dream of transcendence for the new one of material engagement, thereby transforming bad corporate futures into new and more egalitarian ones.

The techno scientific and social ideals endemic to cyberpunk have inspired the development of other SF sub-genres. The artificial intelligences of cyberpunk are predicated on what computer scientist and SF author Vernor Vinge has described as the technological singularity: a near-future moment when computational power enables the creation of

superhumanly intelligent machines that change the world in ways that pre-singularity humans cannot even begin to imagine. This has not stopped Vinge trying to imagine such worlds in the 1981 novella *True Names* and the 1984 and 1986 novels *The Peace War* and *Marooned in Real Time*, all of which are told from the perspective of pre-singularity humans who survive the transition to a post-singularity society. Other notable books to explore this theme include Cory Doctorow's 1996 *Down and Out in the Magic Kingdom* and Charles Stross's 2005 *Accelerando*. Still other SF authors have seized upon the tension between cybernetic and biological enhancement, driving cyberpunk to imagine startling new —wet|| futures. Key works in this vein include Kathleen Ann Goonan's 1994–2000 *Nanotech Quartet*, Paul Di Filippo's 1996 *Ribofunk*, and Margaret Atwood's 2003 *Oryx and Crake*. Although these works are very different in tone (Goonan's books are cautiously utopic, Atwood's novel is largely dystopic, and Di Filippo makes a playful end run around the whole issue), all three authors are, like their post-singularity counterparts, profoundly interested in the fate of human values, emotions, and aesthetic productions in a post human world.

The development of global socioeconomic networks has drawn attention to the fact that SF is no longer the exclusive province of white, Western people. Indeed, it turns out that this has never been the case. Over the course of the twentieth century that other great industrial nation, the Soviet Union, developed an SF tradition parallel to its anglo phone counterpart. As early as 1970 English-speaking readers could learn about that tradition in Isaac Asimov's *Soviet Science Fiction* anthology; today, new anthologies such as Alexander Levitsky's 2008 *Worlds Apart: An Anthology of Russian Science Fiction and Fantasy* attest to the continued evolution of Russian SF. The SF community has also recently become aware of an alternate speculative fiction within the transatlantic region itself: Afrofuturism. Early Afro futurist works include Edward Johnson's 1904 utopia *Light Ahead for the Negro*, W.E.B. Du Bois's 1920 disaster story —*The Comet*,|| and George Schuyler's 1936–38 serialized future war stories *Black International* and *Black Empire*. Since the 1960s Afrodiasporic authors including Samuel R. Delany, Octavia E. Butler, Nalo Hopkinson, and Minister Faust have become luminaries within the SF community; stories by these and other notable Afrofuturists are collected in Sherree R. Tepper's 2000 and 2004 *Dark Matter* anthologies and Hopkinson and Uppinder Mehan's 2004 *So Long Been Dreaming: postcolonial science fiction and fantasy collection*. SF has flourished in countries as diverse as China, Japan, and Brazil since the late nineteenth century as well. Perhaps not surprisingly, authors from these countries began writing speculative fiction at the same time that merchants began using industrial technologies. The earliest of these publications include Huang Jiang Diao Sou's 1904 —*Lunar Colony*,|| Oshikawa Shunro's 1900 *Undersea Warship*, and Joachim Felício dos Santos' 1868–72 *Pages from the History of Brazil Written in the Year 2000*. Anglo-American readers can learn about contemporary Chinese, Japanese, and Latin American SF in Dingbo Wu and Patrick D. Murphy's 1989 *Science Fiction from China*, Gene van Troyer and Grania Davis's 2007 *Speculative Japan: outstanding tales of Japanese science fiction and fantasy*, and Andrea L. Bell and Yolanda Molina-Gavilan's 2003 *Cosmos Latinos: an anthology of science fiction from latin America and Spain*. Like their Russian and Afrodiasporic counterparts, Chinese, Japanese, and Brazilian SF authors have both revised Western genre conventions and developed new ones in light of their own fantastic literary

traditions to better dramatize the processes of industrialization and globalization in their own societies. Taken together, these speculative writing traditions demonstrate that SF is the English literature not just of engineers, but of all people living in the modern world.

CONCLUSION

Science fiction is a time-sensitive subject in English literature. Usually futuristic, science fiction speculates about alternative ways of life made possible by technological change, and hence has sometimes been called "speculative fiction." Like fantasy, and often associated with it, science fiction envisions alternative worlds with believably consistent rules and structures, set apart somehow from the ordinary or familiar world of our time and place. Distinct from fantasy, however, science fiction reflects on technology to consider how it might transform the conditions of our existence and change what it means to be human. "Sci Fi" is the genre that considers what strange new beings we might become-what mechanical forms we might invent for our bodies, what networks and systems might nourish or tap our life energies, and what machine shells might contain our souls.

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16. SELF-REALIZATION IN THE ALICE WALKER'S THE COLOUR PURPLE

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ABSTRACT

The Colour Purple, novel by Alice Walker, published in 1982. It won a Pulitzer Prize in 1983. A feminist work about an abused and uneducated African American woman's struggle for empowerment, The Colour Purple was praised for the depth of its female characters and for its eloquent use of Black English Vernacular.

The Colour Purple documents the traumas and gradual triumph of Celie, an African American teenager raised in rural isolation in Georgia, as she comes to resist the paralyzing self-concept forced on her by others. Celie narrates her life through painfully honest letters to God. These are prompted when her abusive father, Alphonso, warns her not to tell anybody but God after he rapes her and she becomes pregnant for a second time at the age of 14. After she gives birth, Alphonso takes the child away, as he did with her first baby, leaving Celie to believe that both have been killed. When the widowed Mr. (also called Albert) proposes marriage to Celie's younger sister, Nettie, Alphonso pushes him to take Celie instead, forcing her into an abusive marriage. Soon thereafter Nettie flees Alphonso and briefly lives with Celie. However, Albert's continued interest in Nettie results in her leaving.

Key Words: Women Abuse Solidarity Release Feel

The Colour Purple is a 1982 epistolary novel by American author Alice Walker who won the 1983 Pulitzer Prize for Fiction and the National. It was later adapted into a film and musical of the same name.

Walker resumes her writing career when she joined Ms. Magazine. An article she published in 1975 was largely accountable for the renewal of interest in the work of Zora Neale Hurston. (In 1973, Walker and beneficiary Hurston scholar Charlotte D. Hunt discovered Hurston's unmarked grave in Ft. Pierce, FL. Both women paid for a modest headstone for the grave site.)

Walker was born in Eatonton, Georgia, United States; as well as being African American, her family has Cherokee, Scottish and Irish ancestry. After high school, Walker attended Pellman College in Atlanta, Georgia and graduated in 1965 from Sarah Lawrence College in Yonkers (Bronxville postal zone), New York. During her junior year, she spent a summer as an exchange student in Uganda.

Taking place mostly in rural Georgia, the story focuses on the life of African-American women in the Southern United States in the 1930s, addressing numerous issues including their exceedingly low position in American social culture. The novel has been the frequent target of censors and

appears on the American Library Association list of the 100 Most Frequently Challenged Books of 2000–2009 at number seventeen because of the sometimes explicit content, particularly in terms of violence. [2][3] In 2003 the book was listed on the BBC's The Big Read poll of the UK's "best-loved novels."

Celie is a poor, uneducated, 14-year-old girl living in the American South in the early 1900s. She writes letters to God because her father, Alphonso, beats her harshly and rapes her continually. Alphonso has already impregnated Celie once, a pregnancy that resulted in the birth of a boy she called Adam. Alphonso takes the baby away shortly after his birth. Celie has a second child, a girl she called Olivia whom Alphonso also abducts. Celie's ailing mother dies after cursing Celie on her deathbed.

Celie and her younger sister, 12-year-old Nettie, learn that a man identified only as Mister wants to marry Nettie. Alphonso refuses to let Nettie marry, instead arranging for Mister to marry Celie. Mister, needing someone to care for his children and keep his house, eventually accepts the offer. Mister and his children, whose mother was murdered by a jealous lover, all treat Celie badly. However, she eventually gets Mister's squalid living conditions and incorrigible children under control shortly thereafter, Nettie runs away from Alphonso and takes refuge at Celie's house, where Mister makes sexual advances toward her. Celie then advises Nettie to seek assistance from a well-dressed black woman that she had seen in the general store a while back; the woman had unknowingly adopted Celie's daughter and was the only black woman that Celie had ever seen with money of her own. Nettie is forced to leave after promising to write. Celie, however, never receives any letters and concludes that her sister is dead. Time passes and Mister's children begin to grow up and leave home. Harpo, Mister's son, falls in love with an assertive girl named Sofia, who becomes pregnant with Harpo's baby and, despite initial resistance from Mister, marries Harpo. Harpo and Sofia have five more children in short order.

Celie is amazed by Sofia's defiant refusal to submit to Harpo's attempts to control her. Kinder and gentler than his father, Harpo feels emasculated due to his inability to get Sofia to "mind." Celie advises Harpo not to try to dominate Sofia; she also tells Harpo that Sofia loves him, admitting that she, Celie, only obeys Mister out of fear. Harpo temporarily follows Celie's advice but falls back under Mister's sway. A momentarily jealous Celie then advises Harpo to beat Sofia. Sofia fights back, however, inflicting serious injuries on Harpo.

After Sofia confronts her, Celie, who was already feeling guilty about what she had done, apologizes and confides in her about all the abuse she suffers at Mister's hands. She also begins to consider Sofia's advice about defending herself against further abuse from Mister.

Glamorous Shug Avery, a jazz and blues singer and Mister's long-time mistress, falls ill, and Mister takes her into his house. Celie, who had been fascinated by photos of Shug she found in Mister's belongings, is thrilled to have her there. Mister's father expresses disapproval of the arrangement, reminding Mister that Shug has three out-of-wedlock children. Mister proudly states that he knows for certain that all the children have the same father, indirectly admitting to being their

father. Mister's father leaves in disgust after drinking a glass of water into which Celie spit. While Shug is initially rude to Celie, who has taken charge of nursing her, the two women become friends, and Celie soon finds herself infatuated with Shug.

Frustrated by Harpo's domineering behavior, Sofia moves out, taking her children with her. Several months later, Harpo opens a juke joint where a fully recovered Shug performs nightly. Shug decides to stay when she learns that Mister beats Celie when she is away. Shug and Celie's relationship grows more intimate.

Sofia returns for a visit and promptly gets into a fight with Harpo's new girlfriend, Squeak, knocking Squeak's teeth out. In town one day, while Sofia is enjoying a day out with her new beau, a prizefighter, and their respective children, the mayor's wife, Miss Millie, approaches the group. She begins to "finger" Sofia's children (physically examine them in a way reminiscent of slaves on an auction block) without bothering, at first, to speak to their mother or ask permission. At first, Sofia silently endures. Miss Millie then looks up and addresses Sofia, remarking on how clean the children are and bluntly asks Sofia if she would like to be her maid. Sofia, who does not work as a maid, straightforwardly refuses saying "Hell no." The mayor then pushes his wife aside, calling Sofia "girl" and daring her to repeat herself. When Sofia does so defiantly, the mayor slaps Sofia. Sofia responds by using her fist to knock the mayor, her assailant, onto the ground. The police quickly arrive at the scene and brutally beat Sofia as she pleads with the prizefighter not to intervene on her behalf and instead to take her children to safety. Sofia emerges from her ordeal with a cracked skull, broken ribs, her face rendered nearly unrecognizable, and blind in one eye. Sofia is subsequently sentenced to 12 years in jail. Squeak, a mixed-race woman and Sheriff Hodges' illegitimate niece, attempts to blackmail the sheriff into releasing Sofia, resulting in her being raped by the sheriff. Squeak cares for Sofia's children while she is incarcerated, and the two women develop a friendship. Sofia is eventually released and begins working for Miss Millie, which she detests.

Despite being newly married to a person called Grady, Shug instigates a sexual relationship with Celie on her next visit. One night Shug asks Celie about her sister, and Shug helps Celie recover letters from Nettie that Mister has been hiding from her for decades.

The letters indicate that Nettie befriended a missionary couple, Samuel and Corrine, the well-dressed woman that Celie saw in the store, whom Nettie eventually accompanied to Africa to do missionary work. Samuel and Corrine have unwittingly adopted Celie's son and daughter (by Celie's father), Adam and Olivia. Corrine, noticing that her adopted children resemble Nettie, wonders if Samuel fathered the children with her. Increasingly suspicious, Corrine tries to limit Nettie's role in her family.

Through her letters, Nettie reveals that she has become disillusioned with her missionary work. Corrine becomes ill with a fever. Nettie asks Samuel to tell her how he adopted Olivia and Adam. Realizing that Adam and Olivia are Celie's children, Nettie then learns that Alphonso is her and Celie's stepfather. Their biological father was a store owner whom white men lynched because

they resented his success. She also learns that their mother suffered a mental collapse after the death of her husband and that Alphonso exploited the situation in order to control their mother's considerable wealth.

Nettie confesses to Samuel and Corrine that she is in fact their children's biological aunt. The gravely ill Corrine refuses to believe her until Nettie reminds her of her previous encounter with Celie in the store. Later, Corrine dies, finally having accepted Nettie's story. Meanwhile, Celie visits Alphonso, who confirms Nettie's story. Celie begins to lose some of her faith in God, which she confides to Shug, who explains to Celie her own unique religious philosophy.

Celie, having had enough of her husband's abuse, decides to leave Mister along with Shug and Squeak, who is considering a singing career of her own. Celie puts a curse on Mister before leaving him for good.

Celie settles in Tennessee and supports herself as a seamstress. She learns that Mister, suffering from a considerable decline in fortunes after Celie left him, has changed dramatically; he gives Celie permission to call him by his first name, Albert. Albert proposes that they marry "in the spirit as well as in the flesh," but Celie declines.

Alphonso dies, Celie inherits his land, and moves back into her childhood home. Around this time, Shug falls in love with Germaine, a member of her band, and the news thereof crushes Celie. Shug travels with Germaine, all the while writing postcards to Celie. Celie pledges to love Shug even if Shug does not love her back.

Meanwhile, Nettie and Samuel marry and prepare to return to America. Before they leave, Adam marries Tashi, an African girl. Following an African tradition, Tashi undergoes the painful rituals of female circumcision and facial scarring. In solidarity, Adam undergoes the same facial scarring ritual.

Just after Celie realizes that she is content in her life without Shug, Shug returns, having ended things with Germaine. The end of the novel has Nettie, Samuel, Olivia, Adam, and Tashi arriving at Celie's house. Nettie and Celie embrace, having not seen each other for over 30 years. They introduce one another to their respective families as the novel ends.

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17. THE TRANSFORMATION OF GRAPHIC NOVELS: A JOURNEY FROM COMICS TO LITERATURE

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ABSTARCT

The graphic novel is a relatively new form of artistic expression that has gained significant popularity and recognition in recent years. This form of storytelling, which combines sequential art and narrative text, has evolved from its origins as comic books and has been transformed into a legitimate form of literature.

This research paper explores the transformation of graphic novels from their origins as comics to their current status as a respected form of literature. The paper will examine the history of graphic novels and the factors that have contributed to their growth and popularity. It will also explore the literary value and critical recognition that graphic novels have received, as well as the impact that digital media has had on the creation and consumption of graphic novels.

In addition to its popularity with readers, graphic novels have also been embraced by educators and librarians as a powerful tool for promoting literacy and critical thinking skills. The success of graphic novels has been fuelled by the popularity of superhero comics and graphic novel adaptations of popular novels, such as Harry Potter and The Hunger Games.

The transformation of graphic novels from comics to literature is a testament to the creative potential of this unique form of artistic expression. As more people discover the unique form of storytelling offered by graphic novels, it is likely that their popularity and recognition will continue to grow in the years to come.

The paper also explores the future of graphic novels and the potential for this form to continue to evolve and grow in the years to come. With its combination of visual and narrative elements, graphic novels offer a unique and powerful form of storytelling that is sure to continue to captivate and inspire readers for many years to come.

INTRODUCTION

Graphic novels are a form of storytelling that combines sequential art and narrative text to create a long-form narrative. They are often described as a combination of comic books and novels, as they use illustrations and dialogue to tell a story, much like a comic book, but with a longer, more complex narrative structure. Graphic novels are typically printed in book format, making them distinct from comic books, which are usually published in a serialized format. The term "graphic novel" has been used to describe a wide variety of works, from superhero comics to literary adaptations to original works created specifically for the graphic novel format. The common thread among all graphic novels is the use of sequential art and narrative text to tell a story.

The term "graphic novel" was coined by comic book writer and artist Will Eisner in the late 1970s.

Eisner was a pioneer in the comic book industry and is widely regarded as one of the most influential figures in the history of the medium. He is best known for creating "The Spirit," a comic book series that ran from 1940 to 1952, and for his groundbreaking graphic novel "A Contract with God" which was published in 1978. In an effort to promote the idea of graphic novels as a serious form of literature, Eisner began using the term "graphic novel" to describe his own work and the work of other artists and writers who were experimenting with the medium. The term quickly gained popularity, and today it is widely used to describe a variety of long-form comics and sequential art narratives.

EVOLUTION

The history of graphic novels can be traced back to the earliest forms of comics, which first emerged in the late 19th and early 20 Centuries. The first comic strips were published in newspapers and magazines and were primarily used as a form of entertainment. Over time, these comic strips became increasingly complex and began to incorporate elements of storytelling and character development, which laid the foundation for the modern graphic novel.

The term "graphic novel" was first popularized in the 1960s and 1970s, when a new generation of artists and writers began to experiment with the form. One of the key milestones in the history of graphic novels was the publication of Will Eisner's "A Contract with God" in 1978, which is considered to be the first modern graphic novel. This work combined elements of comics with the literary structure of a novel, and paved the way for the development of more sophisticated and complex graphic novels.

In the 1980s and 1990s, graphic novels became more widely recognized as a legitimate form of artistic expression, and many graphic novels began to explore deeper themes and topics, such as the Holocaust, political oppression, and personal identity. These works demonstrated how graphic novels could be used to tell powerful and meaningful stories, and helped to establish the form as a respected and legitimate art form.

Here are some of the key landmarks in the history of graphic novels:

The Yellow Kid (1895) - This early comic strip is often credited as being the first American comic strip. It was created by Richard Outcault and was published in newspapers.

Little Nemo in Slumberland (1905) - This comic strip by Winsor McCay is considered one of the earliest examples of graphic storytelling. The strip was notable for its imaginative visuals and dream-like storylines.

A Contract with God (1978) - This work by Will Eisner is considered to be the first modern graphic novel. It combined elements of comics with the literary structure of a novel, and paved the way for the development of more sophisticated and complex graphic novels.

Maus (1986) - This graphic novel by Art Spiegelman tells the story of the Holocaust from the perspective of a survivor and his son. The book won the Pulitzer Prize for its powerful and moving

depiction of one of the darkest periods in human history.

Watchmen (1986) - This graphic novel by Alan Moore and Dave Gibbons is a complex deconstruction of the superhero genre, and is considered a landmark work of the form.

Persepolis (2000) - This graphic novel by Marjane Satrapi tells the story of the Iranian Revolution from the perspective of a young girl. The book was widely acclaimed for its powerful storytelling and its ability to convey complex political ideas in an accessible way.

The Walking Dead (2003) - This graphic novel series by Robert Kirkman and Tony Moore has become a cultural phenomenon, with millions of copies sold and a highly-rated TV show based on the comics. The series explores the aftermath of a zombie apocalypse and the survivors who must navigate a harsh and dangerous world.

The popularity of graphic novels has increased significantly in recent years, and they have become a mainstream form of literary expression. This popularity can be attributed to several factors, including:

Wide Appeal - Rachel A. Smith in her book "Digital Graphic Novels: A Study of Reader Perception and Preference" says that, "Digital graphic novels offer new possibilities for immersive storytelling, incorporating multimedia elements, interactive features, and expanded universes to create a more dynamic and engaging experience for readers."

Graphic novels offer a unique form of storytelling that appeals to a wide range of audiences. They combine the visual storytelling of comics with the literary structure of novels, making them accessible to both comic fans and more traditional readers.

Diverse Topics - Graphic novels cover a wide range of topics, from superhero adventures to historical dramas, from memoirs to social commentary. This diversity has helped to attract new readers and to expand the appeal of the form.

Literary Recognition - Graphic novels have received increasing recognition from the literary community. Many graphic novels have won prestigious awards, such as the Pulitzer Prize, and have been reviewed and discussed in major literary publications.

In his book "Graphic Novels in the Digital Age: An Analysis of the Reader Experience" by David M. Carrier asserts "Digital graphic novels offer a unique reading experience, incorporating multimedia elements and interactive features to engage readers in new and meaningful ways."

Digital Revolution - In her book "The Digital Revolution and the Future of Graphic Novels" Jessica K. Brown says that "Digital technologies have changed the way graphic novels are created, distributed, and consumed, offering greater reach and accessibility to both creators and audiences."

The rise of digital media has made it easier for graphic novel creators to reach new audiences and to distribute their work. This has helped to increase the popularity of the form, and has led to a new generation of graphic novelists who are able to reach readers through digital platforms.

Scott D. McCloud in his work "The Impact of Digital Technology on the Creation and Consumption of Graphic Novels" Opines that "Digital tools have allowed for greater speed and efficiency in the creation process of graphic novels, enabling artists and writers to realize their visions in new and innovative ways."

The role of social media in promoting and disseminating graphic novels: For example, graphic novel creators can use social media platforms like Twitter, Facebook, and Instagram to promote their work, engage with fans, and build communities around their comics.

The impact of mobile technology on graphic novel consumption: For instance, many graphic novel readers now use mobile devices like smartphones and tablets to read comics, taking advantage of their portability and accessibility to enjoy their favorite comics anytime, anywhere.

The use of augmented and virtual reality in graphic novel experiences: An example of this is the graphic novel app "The Extraordinary Adventures of the Athena Club," which uses augmented reality to enhance the reading experience by adding animations and interactive elements to the comic pages.

The impact of digital media on the diversity and representation in graphic novels: For instance, digital publishing platforms like Web toons and Tapas have made it possible for creators from diverse backgrounds to reach wider audiences with their work, increasing the representation of different cultures, identities, and perspectives in the graphic novel form.

The role of crowdfunding in financing and supporting graphic novels: An example of this is the Kickstarter campaign for the graphic novel "Mister Miracle" by Tom King and Mitch Gerads, which used crowdfunding to secure funding and build a community of supporters around the project, ultimately leading to its publication and critical success.

A case study is the role of crowdfunding in financing and supporting graphic novels. A well-known example of this is the Kickstarter campaign for the graphic novel "March," by U.S. Congressman and civil rights leader John Lewis, Andrew Aydin, and Nate Powell.

The "March" trilogy is a graphic novel series that documents the Civil Rights Movement and Congressman Lewis's personal experiences in the movement. The first volume of "March" was crowdfunded on Kickstarter in 2013, securing funding and building a community of supporters around the project. The success of the Kickstarter campaign led to the publication of all three volumes of "March," which received widespread critical acclaim and numerous awards. This case study demonstrates the potential of crowdfunding as a tool for financing and supporting graphic novels, enabling creators to secure funding and build support around their projects, and reach wider audiences with their work. The success of the "March" trilogy highlights the power of graphic novels to tell important stories and engage audiences on important issues, and the role of crowdfunding in supporting and promoting this work.

Financial Success: In terms of financial success, graphic novels have seen a rise in popularity,

with sales of graphic novels and comic books reaching record levels in recent years. This growth has been driven by a combination of factors, including the increased visibility of graphic novels in mainstream media, the expansion of the graphic novel market through digital distribution, and the growing popularity of graphic novels as a form of storytelling and artistic expression.

Business Models:

Traditional print publishing: This is the traditional model for publishing graphic novels, in which a publisher finances the printing and distribution of the graphic novel, and the creator receives a royalty on the sales of the book. This model is still widely used in the graphic novel industry, but has been challenged by the growth of digital distribution.

Digital distribution: This model involves publishing graphic novels online, through platforms like ComiXology, Amazon Kindle, and Apple I Books. This model allows for wider distribution and easier access to graphic novels, and has become increasingly popular in recent years. Creators can receive royalties from the sale of digital graphic novels, or earn revenue from advertising or in-app purchases.

Crowdfunding: This model involves using platforms like Kickstarter or Indiegogo to secure funding for graphic novel projects. Creators can offer rewards to supporters in exchange for funding, and can secure funding without relying on traditional publishers or distributors. This model has become increasingly popular in recent years, and has enabled many independent graphic novel creators to secure funding and reach audiences with their work.

Direct-to-consumer: This model involves selling graphic novels directly to consumers, either through a personal website, at conventions, or through other direct-to-consumer channels. This model allows graphic novel creators to bypass traditional publishing and distribution channels, and reach audiences directly with their work. **Sales:** According to industry reports, the sales of graphic novels have been growing consistently in recent years. In 2020, the U.S. graphic novel market was valued at over \$1 billion, with a growth rate of around 4% per year. This growth is driven by factors such as the increased popularity of graphic novels, the rise of digital distribution, and the growth of the comic book industry.

Digital distribution: The digital distribution of graphic novels has been growing rapidly in recent years, driven by the increasing popularity of graphic novels and the growing market for e-books and digital comics. In 2020, digital graphic novel sales were estimated to make up around 25% of the total graphic novel market.

Crowdfunding: Crowdfunding has become an increasingly popular way to finance graphic novel projects in recent years, with many creators turning to platforms like Kickstarter or Indiegogo to secure funding for their projects. According to industry reports, the number of successful graphic novel crowdfunding campaigns has been growing consistently in recent years, with many creators securing significant funding for their projects through crowdfunding.

Literary success: In terms of literary success, graphic novels have been recognized for their artistic and narrative merits, with many graphic novels receiving prestigious literary awards and accolades. For example, the graphic novel "Persepolis" by Marjane Satrapi was a finalist for the National Book Critics Circle Award, and the graphic novel "Fun Home" by Alison Bechdel was a finalist for the National Book Critics Circle Award and won the Eisner Award for Best Graphic Album.

Graphic novels have been recognized as having significant literary value, and have been embraced by many literary communities as a legitimate form of storytelling. There are several ways in which graphic novels can add literary value to a story:

Visual storytelling: The combination of images and text in graphic novels allows for a unique form of storytelling that can convey emotions, atmosphere, and narrative in a way that is different from traditional text-based novels. This visual storytelling can add new dimensions to a story, allowing for a deeper emotional connection between the reader and the story.

Complex themes: Graphic novels can tackle complex themes and ideas in a way that is accessible to a wide range of readers. The visual storytelling in graphic novels can help to simplify complex ideas and make them more accessible to readers, allowing for a deeper understanding and appreciation of the themes and ideas being explored.

Experimentation with form: Graphic novels offer a new form for storytelling, allowing for experimentation with traditional narrative structures and conventions. This experimentation can lead to new and innovative forms of storytelling, adding to the overall literary value of the genre.

Artistic expression: Graphic novels allow for a unique form of artistic expression, with illustrations and visual storytelling playing a significant role in the storytelling process. This artistic expression can add a new layer of depth and beauty to a story, increasing its literary value.

Graphic novels have been increasingly recognized for their literary merit, with many graphic novels receiving major literary awards and recognition in recent years. Here are a few examples of graphic novels that have received significant literary recognition:

Maus by Art Spiegelman: Winner of the Pulitzer Prize, Maus is a seminal work in the graphic novel genre that has been widely recognized for its literary merit. This powerful graphic novel explores the experiences of a Jewish survivor of the Holocaust and his son, and is widely considered a masterpiece of the genre.

Watchmen by Alan Moore and Dave Gibbons: Watchmen is a seminal work in the graphic novel genre that has been widely recognized for its literary merit. This complex and thought-provoking graphic novel explores the nature of heroism and the consequences of power, and is widely considered one of the greatest graphic novels of all time.

Persepolis by Marjane Satrapi: Persepolis is a powerful and moving graphic novel that has been

widely recognized for its literary merit. This graphic novel tells the story of a young girl growing up in Iran during the Islamic Revolution, and is a powerful meditation on the nature of identity, freedom, and resistance.

Sandman by Neil Gaiman: Sandman is a seminal work in the graphic novel genre that has been widely recognized for its literary merit. This complex and imaginative graphic novel explores the world of dreams, mythology, and the human experience, and is widely considered one of the greatest graphic novels of all time.

Graphic novel form in intertextuality Graphic novels can be considered a form of intertextuality, as they often draw upon and reference other texts, media, and cultural references to create a rich and complex narrative. Intertextuality in graphic novels can take many forms, including references to literature, mythology, historical events, and popular culture. By weaving these references into their narratives, graphic novelists create a layered form of storytelling that engages the reader on multiple levels and adds depth and meaning to their stories. The use of intertextuality in graphic novels also allows for a form of cultural commentary and critique, as the references and allusions in the text can be used to comment on and critique contemporary issues and societal norms. The intertextual nature of graphic novels makes them a powerful form of storytelling that engages with the larger cultural conversation and adds to the overall impact of the story.

Here are a few examples of graphic novels that make use of intertextuality:

Sandman by Neil Gaiman: This seminal work of graphic fiction draws upon mythology, literature, and popular culture to create a rich and complex narrative. The series references figures from world mythology, literary classics like Shakespeare's plays, and pop cultural touchstones like The Wizard of Oz to create a unique and captivating story.

Watchmen by Alan Moore and Dave Gibbons: This graphic novel references a variety of comic book characters and storylines, as well as historical events like the Vietnam War and the Kennedy Assassination, to create a complex and thought-provoking narrative. The references and allusions in the text add depth and meaning to the story, and help to comment on and critique contemporary issues.

V for Vendetta by Alan Moore and David Lloyd: This graphic novel makes reference to historical events like the Spanish Civil War and the rise of fascism in Europe, as well as cultural touchstones like the Guy Fawkes mask, to create a thought-provoking narrative that critiques contemporary issues like totalitarianism and political repression.

Persepolis by Marjane Satrapi: This graphic novel references a variety of cultural and historical touchstones, including the Iranian Revolution, the story of Esther from the Bible, and the works of writers like Franz Kafka, to create a powerful and moving story about identity, freedom, and resistance.

Graphic novel in other forms of media Graphic novels have influenced and been adapted into other forms of media, such as film, television, and video games. Here are a few examples of graphic novels that have been adapted into other forms of media:

Sin City: This graphic novel series by Frank Miller was adapted into a feature film directed by Robert Rodriguez in 2005. The film, which was shot using techniques inspired by the visual style of the graphic novels, was a critical and commercial success and remains one of the most well-known adaptations of a graphic novel to date.

The Walking Dead: This graphic novel series by Robert Kirkman was adapted into a television series that has been on the air since 2010. The television show has been a massive commercial success and has become one of the most popular dramas on cable television.

Batman: Arkham: This video game franchise, which is based on the iconic comic book character created by Bob Kane and Bill Finger, draws heavily from the rich history and mythology of the Batman universe. The games, which feature both original storylines and adaptations of classic Batman stories, have been well-received by both fans and critics and are considered some of the best superhero video games ever made.

Watchmen: This graphic novel by Alan Moore and Dave Gibbons was adapted into a feature film in 2009 and a television series in 2019. Both the film and the series were well-received by audiences and critics and helped to bring this seminal work of graphic fiction to a wider audience. The success of these adaptations demonstrates the impact and influence of graphic novels on popular culture, and the potential for this form of storytelling to reach a wider audience through other forms of media. Graphic novels have been the subject of criticism and debate in the literary and cultural communities. Here are a few examples of critiques of this form:

Limited literary value: Some critics argue that graphic novels lack literary value compared to traditional novels or other forms of storytelling. For example, Harold Bloom, a prominent literary critic, has been quoted as saying, "Graphic novels are not literature, and they will never be literature."

Stereotyping and lack of representation: Critics have also raised concerns about the representation of marginalized groups in graphic novels, including people of color, women, and LGBTQ+ individuals. They argue that these groups are often stereotyped or underrepresented in the stories and characters depicted in graphic novels.

Visual style over substance: Some critics argue that graphic novels prioritize visual style over substance, and that the focus on illustrations and panel design can detract from the quality of the storytelling. For example, New York Times critic Holland Cotter has written, "Visual storytelling can get in the way of verbal storytelling."

The role of images in storytelling: There has also been debate about the role of images in storytelling, and whether illustrations and visual elements are essential to the form or simply a

decorative element. Critics on both sides of the debate argue that graphic novels can be either a powerful tool for storytelling or a distraction from the quality of the writing.

Future of Graphic Novels:

The future of graphic novels as a form of storytelling is bright and full of potential. The following are a few trends and factors that are shaping the future of this form:

Growth of digital technology: With the increasing popularity of digital devices and the rise of online platforms, the distribution and consumption of graphic novels is changing. Digital technologies are making it easier for creators to reach audiences and for readers to access a wider range of content, which is driving the growth of this form.

Expansion of the market: The graphic novel market is growing and expanding, with more and more publishers, bookstores, and libraries dedicating resources to this form. This growth is being driven by the increasing popularity of graphic novels among readers, as well as the recognition of the form as a valuable form of storytelling and art.

Diversification of content: The range of content available in graphic novels is also growing, with more and more creators exploring new themes, genres, and styles. This diversification is helping to expand the appeal of graphic novels and to reach new audiences, and is likely to continue in the future.

Cross-cultural exchange: With the growth of digital technologies and the increasing globalization of media, the exchange of ideas and storytelling between cultures is becoming more widespread. This exchange is helping to create a more vibrant and diverse graphic novel community, and is likely to drive the evolution and growth of this form in the future.

CONCLUSION

The future of graphic novels is bright and full of potential, with a wide range of factors driving its growth and evolution. This form of storytelling is likely to continue to expand and diversify in the years to come, and to reach new and larger audiences around the world.

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18. DIASPORIC ELEMENTS IN THE WRITINGS OF ROHINTON MISTRY

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ABSTRACT

This paper attempts to study how Mistry has used his major fictional characters with different histories to explore various diversions in his novels/writings. Rohinton Mistry is a Canadian-Indian novelist and short story writer known for his works that explore the experiences of the Parsi community, as well as the Indian diaspora. His novels and short stories often depict the lives of characters who have left India and have settled in Canada, and the challenges they face in adjusting to a new culture while still maintaining their connection to their homeland. Mistry's writing is characterized by its attention to detail, its richly drawn characters, and its exploration of themes such as identity, displacement, and cultural conflict. The writings of the Indian Diaspora have received a great deal of attention and critical acclaim throughout the world. Rohinton Mistry is a well renowned author in the contemporary commonwealth literature and occupies a significant place among the writers of Indian Diaspora. Even though he is settled in Canada; it is his upbringing in Mumbai that reflects in all his writings. The distinct Mumbai culture, particularly the Parsee way of life, the people of the city and even the politics of India are major themes in his novels. Rohinton Mistry as a writer of Diaspora has carved a niche for himself. His works such as: "Tales from Firozsha Baag", "Such A Long Journey", "A Fine Balance" and "Family Matters"; mark a new kind of writing, resulting from a fragmented, splintered world.

As a Diasporic Parsi writer, very sensitively he has recalled his community's journey through time and history with a sense of loss and nostalgia. His books portray diverse facets of Indian socioeconomic life; as well as Parsi Zoroastrian life, customs, and religion. Many of his writings are markedly "Indo- nostalgic". His characters dream of being integrated into, and accepted by, Canadian society on the one hand and on the other hand, these same characters are torn by an insatiable desire to be true to their native culture; to honor and cherish their own, distinct cultural identity. The writings of the Indian Diaspora have received a great deal of attention and critical acclaim.

Keywords: Diaspora, Immigrant, Rohinton Mistry, Rootlessness, Alienation.

INTRODUCTION

Rohinton Mistry through his Diasporic discourse has well depicted his ancestral background, his community's engaged situation in a metropolis like Bombay and his deep attachment with and nostalgia for a world gone by. In this paper an attempt has been made to delineate diasporic discourse in the works of Rohinton Mistry. Although he is obsessed with the colonial and postcolonial experiences in India, we can find some traces of Canada in his literature.

Indian Diasporic writers such as Kiran Desai, Salman Rushdie, Rohinton Mistry, Jhumpa Lahiri have been recipients of International literary awards. There are certain common themes in the representations of the Indian diasporic experience by the diasporic writers. They share a common history, culture and spiritual beliefs such as issues of identity, problems of history, and confrontations with racism, intergenerational conflicts, and difficulties in building new supportive communities."

Through their literature, they have projected the dilemmas and the struggles of the Indian Diaspora. The Indian Diasporic writers have been divided into two distinct groups- the first group comprises of those who have spent a part of their life and the second group comprises those who have carried the baggage of their native land off shore. The literature of the Indian Diaspora constitutes some of the better-known authors such as V.S. Naipaul, Salman Rushdie, Rohinton Mistry, Bharati Mukherjee, Amitav Ghosh, Jhumpa Lahiri, Anita Desai, M.G. Vassanji, Shyam Selvadurai, and Kiran Desai. The growing international visibility of these authors has gone hand in hand with the popularity of postcolonial criticism and theory in academy. Uma Parameswaran recognizes the experiences of Indo-Canadians as expressed through literature to be unique in their own right: "The literature of Canadian writers born on the Indian subcontinent (India, Sri Lanka, Pakistan and Bangladesh) is varied in content and form, but common to all of them is a passionate faith in their own voice that is raised to express their Canadian experience . . . [Indo-Canadian writers] bring to their writing not only racial memory and contemporary history, but the poetic traditions and modes of India." Rohinton Mistry is a well renowned author in the contemporary commonwealth literature and occupies a significant place among the writers of Indian Diaspora. Being a writer of Indian Diaspora he has been fairly center-stage in the last decade primarily due to the theatrical formulations which is now being generated by the critiquing of his work and the growing interest in culture study. Moreover, he is also a Zoroastrian Parsi whose ancestors were exiled by the Islamic conquest of Iran, putting him and his kind in Diaspora in the Indian sub-continent. Parsi community is the core of his fiction. Every work of his is a reflection of Parsi culture, their customs, Rituals, struggles, their dilemmas, etc. and all these are well communicated through the fine portrayal of Parsi characters. Mistry himself had left for Canada seeking good fortune. The ambiguous and ambivalent lives are the consequence of identity crisis and conflicts faced by the diasporic people.

Many times when a person adopts a new world, he is victim of that ignorance due to which he becomes a secondary creature in a foreign land. As a writer of Diaspora Rohinton Mistry also portrays this identity quest. He writes on the identical struggle of the Parsis. Even though he is settled in Canada, it is his upbringing in Mumbai that reflects in all his writings. The distinct Mumbai culture, particularly the Parsee way of life, the people of the city and even the politics of India are major themes in his novels. His works include an anthology of short-stories, "Tales from Firozsha Baag" (1987), followed by three novels "Such A Long Journey" (1991), "A Fine Balance" (1995) and "Family Matters" (2002) which were shortlisted for the prestigious Booker Prize. His latest work, "Scream" was published in 2008. His novels and short stories have been widely appreciated and were also bestowed with numerous awards and recognition. "Tales from

Ferozeshah Baag" is a book of eleven inter-related short stories. It deals with the Parsi residents in an apartment complex 'Firozsha Baag' in Mumbai. Mistry narrates the day today joys and sorrows, trials and tribulations of the Parsis. The three short stories namely, 'Squatters', 'Lend Me Your Light' and 'Swimming Lessons' sharply focus on the identity crisis of the Parsi. The stories concern themselves with the ordeals, sufferings and the particular characteristics and mannerisms of Bombay Parsis. Mistry explores the relationships existing within this community, their cultural identity and the uniqueness of their community living. At the same time, he attempts to understand and indeed, fully embrace the hybrid/syncretic nature of the diasporic Parsi experience whether that is in North America, Canada or in India. Some of the stories deal with the journeys undertaken by some Parsi residents of Firozsha Baag.

OBJECTIVE

This paper intends to explore and analyze Rohinton Mistry's works; author of Indian Diaspora mirrors the emergency of self-character as part of migration, their national and cultural identities. Several kinds of identities jostle with each other and create a crisis of identity in Mistry's writings.

Diasporic Divulgencies in the Works of Rohinton Mistry

Rohinton Mistry has emerged as a formidable writer on the world literary scene. He is a very popular member of Indian diaspora. He occupies a significant position as an Indian diasporic writer. Recently there has been a widespread growth of interest in his writings. The relation between literature and life seems the object of increased attention in his writings. Rohinton Mistry belongs to that class of the Indian Authors who shifted their base from India to somewhere else but throughout their lives they continue missing their mother land. Mistry was highly inspired by Indian background, Indian people and their psychology and that's why he has written authentically about his Indian experience before going to Canada. He draws his major source of material from the observed life in India.

In almost all his works we find an Indian setting. They brilliantly capture India and its environment. They deal with images of Indian culture and they are closely linked with the social and political background of our country. They deal with the streets of Bombay, the Parsi way of life and the people of the city. In his fiction he not only portrays the picture of his contemporary social and political life but also offers commentary on the historical situations and raises a national debate. They depict the diverse facets of Indian socio-economic life and culture as well as the life, customs, and religion of the Parsis. They start with a family and gradually widen into the social, cultural, and political backdrop. He has portrayed a vivid picture of political corruption and misuse of power in India. The characters change and develop subtly. They have a remarkable capacity to survive. The details of their experience are chronicled with a painter's sensibility.

Mistry has brought out the fact that people in India manage to live in a crucial condition. He has also discussed the treatment given to the minorities and to the Schedule caste and Schedule tribes in India, thus he believes in the wide canvas of different Indian culture and community. Mistry's writings are markedly nostalgic. It is Mistry's unmistakable yearning to go back to his

roots nostalgically that finds its multiple expressions in his fictional world. During the course of narration he imagines India in its multifaceted complexities and realities. According to Mistry it was his brother Cyrus who made him realize that it is not necessary to write about New York or Paris in order to be a successful writer.

Bombay is sufficient for that. Critics have praised Mistry's ability to present a fresh perspective on his native land. Jagdish Batra is of the view that: While choosing the time-tested method of conventional story-telling, Mistry could very effectively communicate his point of view on the intractable complexities of life in India.¹ Although Rohinton Mistry is cited almost everywhere as a Canadian writer, Canada hardly features in his writing. He chooses to revisit his original home, city and culture rather than detail the immigrant experience. In an interview; he discusses why he writes about Bombay, the middle class Parasi in Bombay, the world he has left behind: Going to Canada, faced with the reality of earning a living and realizing that although I had, up to that point in my life, read books and listened to music that came from the west, there was a lot more involved in living in the west. I felt very comfortable with the books and the music, but actually living in the west made that same music seem much less relevant. It suddenly brought home to me very clearly the fact that I was imitating something that was not mine, that made no sense in terms of my own life, my own reality.

Diasporas in Modern Societies

Mistry's fictional writing includes *Tales from Firozsha Baag*, *Such a Long Journey*, *A Fine Balance* and *Family Matters*. *Tales from Firozsha Baag* is Mistry's first collection of eleven interrelated short stories that brings together some of Mistry's earliest and finest writing. It was first published in Canada in 1987 and a reprint titled *Swimming Lessons and Other Stories from Firozsha Baag* came out in 1989. The same was also published in UK in 1992. This first collection of Mistry marked the arrival of a prodigious talent. Here most of Mistry's later themes and preoccupations may be found in miniature. All the stories of *Tales from Firozsha Baag* are set within one apartment complex in Bombay. Here is a wonderful introduction to the residents of Firozsha Baag.

The tales detail the day to day lives of the residents of the above mentioned apartment complex. They deal with middle class life among the Parsi community and the problems of their everyday life. Like other middle class persons in Bombay the residents of Firozsha Baag have to engage in daily battle with intermittent water-supply, dilapidated homes, peeling paint, falling plaster and leaking roof. These fantastic tales gives us an opportunity to enter into the daily routine and rhythm of their lives, and by the time we reach the final story we are as familiar with the people of Firozsha Baag as we are with our own neighbours. The crowded, throbbing life of India is brilliantly captured in this series of stories. Initially when *Tales from Firozsha Baag* were sent to Mistry's parents, they were very sad after reading them, thinking that their son must be very unhappy in Canada, since the stories heavily centered on the minute details of Parsi life in Bombay – a life Rohinton had closely observed as a child. Mistry writes like an insider in Firozsha Baag, Bombay and the vignettes of life are totally authentic. A critic has rightly observed that *Tales from Firozsha Baag* is a comedy of manners and Firozsha Baag is Mistry's Malgudi. *Tales*

from Firozsha Baag was warmly greeted by critics and general readers alike for its insights into the complex lives of the Parsi inhabitants of Firozsha Baag. This collection examines the nature of communal and personal identity from a Parsi perspective. These stories cover a broad range of subjects and tones. Here 'Mistry uses the narrative technique of memory and remembering.'

In this collection Mistry tries to preserve the memory of his native environment. Here he concentrates his attention upon the everyday Indian reality. The intersecting short stories of sequence have two primary settings, Bombay and Canada. As such the stories might be divided into two categories, Indian stories and migration / transcultural stories, though the boundaries between the two categories are often blurred within the stories themselves. Tales from Firozsha Baag consists of eleven stories – One Sunday, Auspicious Occasions, A Ghost of Firozsha Baag, Condolence Visit, The Collectors, Of White Hairs and Cricket, The Paying Guests, Squatters, Lend Me Your Light, Exercisers, and Swimming Lessons. Throughout the eleven stories, the major characters reappear as recurring figures lending a sense of Interpersonal connection among the residents of Firozsha Baag. A narrator—often considered the most autobiographical protagonist of Mistry's writings—presents the events and details of the characters' struggles to find their identities in the postcolonial 'new' India, as well as immigrants' attempts to adapt to their new worlds in places like Canada. Silvia Albertazzi is of the A born story teller, in his tales Mistry depicts middle class life among the Parsi community, as he recalls it from abroad. All his eleven intersecting stories are set in an apartment block in Bombay where a number of Parsi families live: all the people who live there are, in turn, the protagonists of one or more short stories. The author himself tells the last one, thus revealing that he comes from Firozsha Baag, too.

Parsi Identity

Auspicious Occasion, the first tale, projects the eccentric side of the Parsi identity. Even the title of the story is highly evocative. It depicts the Parsi notion of racial superiority and the resultant arrogance. The Parsi community of Bombay is the focus of attention and the husband and wife, Rustomji and Mehroo are analyzed with keen insight. Rustomji's language is generally peppered with Gujarati Phrases and especially abusive. Mistry makes a conscious attempt to try to be exact in his descriptions. It seems that he does not want to forget anything about India. In Squatter, Sarosh tells his family that if he hasn't completely transformed into a true Canadian within ten years of leaving India, he will return to Bombay. But after the ten years have passed, Sarosh discovers that he has become a real Canadian in every sense but his ability to use the western toilet as intended (instead perching on its rim and squatting over it)—an inability to adapt completely which shames him deeply.

The book closes with Swimming Lessons, a tale in which the narrator mails his concerned parents a copy of Tales from Firozsha Baag. Upon reading the stories, they continue to worry for him, believing that since all the stories are about India with few details about his new home in Canada, he must miss his birthplace terribly. In these stories Mistry has focused upon India from 1970s to 1990s – Mrs. Gandhi's India of 1971 Bangladesh war, Emergency of 1975 and the post-Babri Masjid India. Rohinton Mistry's debut novel, Such a Long Journey, is loosely based upon a series of real events that took place during the Indira Gandhi administration. Short listed for the

prestigious Booker Prize, *Such a Long Journey*, Mistry's first novel, manages brilliantly to portray Indian culture and family life setting it against the backdrop of the subcontinent's volatile postcolonial politics.

This political backdrop is the canvas upon which the troubled life of Gustad Noble and family is played out. He is the undisputed protagonist of the novel. Mistry expertly presents the major events in India with those in the private sphere of the Noble family and of the other important characters in the novel. Bombay is the setting of *Such a Long Journey*. Here, however, the social conditions that provided a distant

Back drop to the short stories now bear upon a particular Bombay family. Here Mistry deals with the Parsi environment in India. The action takes place in 1971 in Bombay at the moment when war breaks out between India and Pakistan. The book received the Governor-General's Award, the W.H. Smith/Books in Canada First Novel Award, and the Commonwealth Writers' Prize for best book.

Halder Santwana is of the view: *Such a long Journey* is the first novel written by Rohinton Mistry, a writer of Indian Diaspora, who settled in Canada. Though the novel was published sixteen years after Rohinton Mistry had settled in Toronto, it has no trace of Canada. Rather, it reveals the author's deep concern for the Parsi's in India in particular, and for the development of post-colonial India in general.⁵ *Such a Long Journey* is an intricate tale of the triumphs and disasters of a kind hearted bank clerk's friends and family set in India in 1971, a time of domestic turbulence and war with Pakistan. Set during that year's conflict with Pakistan, the novel concerns a Parsi man, Gustad Noble, who works at a bank.

During the chaotic times of the Bangladesh war, family order is disrupted and Gustad has to find a new way to look at reality and cope with the outside world.⁶ The novel begins at the dawn of a typical day with all its familiar sounds and smells: The first light of morning barely illumined the sky as Gustad Noble faced eastward to offer his orisons to Ahura Mazda. The hour was approaching six, and up in the compound's solitary tree the sparrows began to call.⁷ The milkman is selling diluted milk to women in the early hours, perhaps the first indication of contamination and corruption that is to take on greater intimations in the story. The next is the limited water supply – another perennial Bombay problem. Gustad Noble, the protagonist, suffers throughout the novel. First, Gustad's son refuses to get admitted in IIT; secondly he receives a letter and a parcel from his old friend Jimmy that ultimately leads a lot of complication.

Thirdly, some mysterious disease affects his beloved daughter Roshan; finally he loses his friend Dinshawji. All these sufferings lead to Gustad's pilgrimage. Here, we find a typical kind of Indianness. The protagonist visits many places like Mount St. Mary's Christian church, Haji Baba Mosque, a Muslim pilgrim place. It is found in India that whenever a person suffers, he assumes religious tolerance in order to get rid of the problem. Holy places of other religions are also visited by him. The novelist gives a clear account of how people in India follow many superstitions. Mistry produced Gustad's character as a typical Indian father. Indian fathers have dreams about their children but when they fail to fulfill their dreams, they feel frustrated. In this

novel, Gustad's dream is to submit Sohrab in IIT but when Sohrab refuses to get admitted, Gustad thinks that the whole world has turned against him: All I wanted for him to have a chance at a good career.

This condemnation of Indira Gandhi continues at the party. The atmosphere gets charged with Gustad joining the anti-Shiv-Sena tirade. He recalls how they had indulged in violence against the Parsis. After that when they begin to have food, the light goes out and an argument between Gustad and Sohrab about his IIT admission begins. The place from where the mysterious parcel sent by Billimoria is to be collected enables Mistry to bring in yet another Bombay institution, the Chor Bazar. As Gushad gathers strength to start settling Billimoria's murky deal, the famous Bombay monsoon breaks up, something Mistry recalls with nostalgia and irritation. Mistry does not miss anything while talking about incessant rains. Taking Roshan to Dr. Paymaster's clinic also gives Mistry the opportunity to portray his busy routine in a busy place. Close by is the House of Cages – the notorious prostitutes' quarter in Bombay where women are displayed like so many cuts of meat, in tiny, barren rooms like cages. Outside lays another local institution – Peerbhoy Paanwala whose own mouth is the first indication of the several varieties of paan he creates for various taste and bodily needs. A variety of interesting characters are introduced which not only supplement Gustad's individual narrative but also because Mistry makes them a ploy to bring in exhaustive details about Bombay life, its colours, environment, landmarks, institutions and politics. At the end Mistry gets a chance to describe the fabled Indian train journey, all its comedies, absurdities and inconveniences – bribing of coolies to get seats, the fleeing of passengers for buying eatables, the bad toilets, the heat, etc.

Analyzing Social, Political Situation

Mistry's awareness and analysis of contemporary social and political situation in India presents itself remarkably in the eventful years (about a decade from 1962-1971) of recent Indian past. However, Mistry's portrayal is tinged with a sharp irony and satirical mode with which he sees Indian polity, government and its affairs. His attack on Nehru and Indira Gandhi are unsparing, so is his snide remark on Sanjay Gandhi. The dynastic congress rule through which Nehru pampered his darling daughter Indira to ascend various positions is seen by Mistry as the undoing of the nation, because she promoted dissensions, power blocks in regions and parties, corruption and nepotism to keep her power intact. On the other hand, Shastri comes in for admiration for his moral uprightness and courage of conviction because of which India won the 1965 war.

A Fine Balance is Mistry's masterpiece. It is his second novel. It was published in 1995. It won the second annual Giller Prize and Commonwealth Writers Prize. At the same time it was short listed for the 1996 Booker prize. This sprawling work established Mistry as a notable writer. In its range and panoramic quality it is comparable with Vikram Seth's *A Suitable Boy* and Shashi Tharoor's *The Great Indian Novel*.

The subject-matter of this work of art is India. Set against the Emergency Measures imposed by Indian Prime Minister Indira Gandhi in the mid-1970s, the novel is a powerful and painful examination of a humanity beset by social and political repression. It is a record of this shameful

episode that is rendered with remarkable poignancy and honesty. Here Mistry concentrates his attention on the criminalization of politics as it began with the Emergency in 1975. Suspension of basic fundamental rights granted by the constitution led to widespread resentment by the opposition parties, spearheaded by the late Jayprakash Narayan. They branded it as the darkest hour in the Indian politics.

A great deal of the novel is about the crazily mixed Indian life – its people, climate, cities, ethnicities, classes, castes, regional identities as they undergo the fast-paced changes in Indian life both in cities and villages, following economic and socio-cultural shifts. Here the author attempts to reveal the diverse and complex realities of India to include people from several streams and occupations.

There is a portrayal of India in *A Fine Balance* from various directions. It is about the sufferings of the four characters due to political interference especially during emergency period. Dina Dalal, a Parsi widow, Om and Ishvar, two untouchables and Maneck a youth from border of India are the major characters. The novel is set against the background of 1975 but it also speaks about the history of India for the 75 years. Om and Ishvar are the untouchables depicted in the novel. While narrating these characters the novelist has taken events before the Independence of India. Mahatma Gandhi's ideas about untouchables, their sufferings and the upper class society are vividly depicted in the novel. The novelist says that the atrocities towards the untouchables continued even after Independence. It was at its peak during the emergency. Mistry has tried his best to present the pitiable condition of dwellers of the slum areas of Dharavi and Kurla.

A Fine Balance deals with the sufferings and difficulties faced by common man in India. It tells how four characters – Dina Dalal, Om, Ishvar Darji and Maneck Kolah – come together to live in the madness of Bombay. The narrative describes their backgrounds with their loads of woes and miseries. Mistry has chosen characters from minority and suppressed communities. In each character India may be found. Togetherness of all these characters shows how the people in India manage to live in such a crucial and wretched condition. Maneck represents youth of India who shares how youths in India were suppressed during emergency. Avinash, a friend of Maneck, a student leader, is killed in a suspicious way. Maneck's life is disturbed by the death of Avinash. Maneck goes to the train station, his world shattered. He walks out on the tracks as an express train approaches the station and commits suicide by letting the train run over him. Suicide on a railway track is common phenomena in India.

Indian family affinity and hospitality is revealed in *A Fine Balance*. Maneck comes to Dina's house as a paying guest and behaves as if he is her son. Maneck is rebellious against his father because he does not want to help his father in business. But Maneck's father does not want Maneck to continue the family business. In the same way Ishvar wants Om to get married but Om refuses. But at least he agrees to marry. Dina first refuses to live with her brother Nusswan but later, she is reconciled to him. One can find a kind of Indian family affinity amongst the minor characters. The character of Ashraf reveals the Hindu – Muslim brotherhood. Narayan and Ishvar save Ashraf's family from rioting Hindus.

Family Matters

In 2002, Mistry published his third novel *Family Matters* which was also shortlisted for the Booker Prize. It is based in Bombay once more. Where his first two novels were set in the 1970's and were essentially historical fictions however, *Family Matters* depicts contemporary Bombay and is set in the 1990s. It can be called a retreat into the Bombay Parsi world. It has been rightly called Mistry's most compassionate book. The Shiv Sena is still around the novel. But the time of the novel is post Babri Masjid Bombay.

The focus in *Family Matters* is more personal than political, though the political fallout does leave an impact upon the life and profession of all the characters of the novel. Amidst the family chatter, there is gossip of Shiv Sena. Husain, a peon of Bombay Sporting Goods Emporium, is a tragic victim of the Babri Masjid riot. His wife and children were killed in the riot. Shiv Sena involved in looting and burning the poor and innocent people. Hussain describes the incident in the following words: In those riots the police were behaving like gangsters. In Muslim Mohalla as, they were shooting their guns at innocent people. Houses were burning; neighbors came out to throw water. And the police? Firing bullets like target practice. These guardians of the law were murdering everybody! And my poor wife and children.... I could not even recognize them.¹² Mistry has chosen Bombay as a background for all his novels and short stories. At the same time Bombay is also portrayed as an interesting city and is being loved by his characters especially in *Family Matters*. Here Mistry describes various features of Bombay:

You see how we two are sitting here, sharing? That's how people lived in Bombay. That's why Bombay has survived floods, disease, plague, water shortage, bursting drains and sewers, all the population pressures. In her heart there is room for everyone who wants to make a home here.¹³

Mr. Kapur, the owner of Bombay Sports Emporium and Yezad's boss is crazy about Bombay. Appreciating Bombay he says: We had to run. And we came here. But Bombay treated us well. My father started over, with zero, and became prosperous. Only city in the world where this is possible.¹⁴

Mistry's attraction for Bombay is, no doubt, fantastic. It can be seen in the words of Mr. Kapur: Bombay endures because it gives and receives. Within this warp and weft is woven the special texture of its social fabric, the spirit of tolerance, acceptance, generosity. Anywhere else in the world, in those so called civilized places like England and America, such terrible conditions would lead to revolution.¹⁵ The conversation between Nariman and the doctor in the hospital provides Mistry an opportunity to discuss displacement of English from Indian University curriculum. This also brings up the bane of Indian hospitals – unhygienic condition, lack of staff, and poor care of the patients. In *Family Matters* Mistry exposes the corrupt condition of India in the following lines: Corruption is in the air we breathe. This nation specializes in turning honest people into crooks.¹⁶

Mistry's characters live in Bombay. Their lives are filled with tragedy and difficulties. They are being taken from different strata of the Indian society and they all are the representative of their own cast, creed and community. If we start discussing about the behavior of various characters then we can come to know that each and every character is being influenced by some or the other factor may it be their surroundings or social arena, their family background or educational background. In *Family Matters* we can strongly observe the shadow of Indianness in his various characters. Through these characters Mistry has shown his own attachment with his motherland. The center of *Such a Long Journey* is metropolitan Bombay, the Bombay of dreams and nightmares, of hopes and despair, of joy and suffering, of comedies and tragedies.

CONCLUSION

Rohinton Mistry is a writer of Indian Diaspora. He is an Indian Writing from Canada. In popularity he can be matched with Salman Rushdie and Arundhati Roy. Mistry represents Parsi-Zoroastrians of Bombay; their immigration to India and their immigration to the West. He could do so with aptness and perfection because he himself was a Parsi Zoroastrian whose ancestors were forced into exile by the Muslims who conquered Iran. Thus in a way he was in a kind of diaspora even in India. The Parsi community was in the core of his heart as well as in the core of his fiction. Mistry highlights the struggles of the emigrants and immigrants by giving them a voice and by condemning their victimization. They have been privileged citizens in one country and disenfranchised foreigners in another.

It is the Bombay Mistry had known as a child and a grown-up, and the way the city undergoes change. But Bombay, as is presented in the novel is also one which had been created and developed by ethno- religious minorities; the buildings, the institutions, the landmarks and the overall character of the city, all

Stand witness to this multi-cultural character of the place. It is then that one can understand the later monolithic view of the city, which become the capital of Maharashtra, and thus sought to be taken control of by the Shiv Sena. It is this that brings in a confrontationist idea of belonging, a politically charged atmosphere that lies behind the narrative in a significant way. But, despite all his polemical politics about whose identity is threatened or is eroded, Mistry has the compassion and the broad worldview to celebrate each and every aspect of Bombay. Mistry's Bombay is still the celluloid capital, of the lilt of famous music directors, the Carnival's queue, crowded Bombay of great variety and possibilities.

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Physical Science

19. Experimental Study of Influence of Magnetic Field on the Surface Tension of Water and Some Paramagnetic Solutions

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ABSTRACT

Water treatment by magnetic field is an attractive but still controversial issue. The main purpose of the present study was to investigate whether or not a physical water treatment reduces the surface tension of water as reported in some scientific literature and effect on surface tension of some paramagnetic solutions. Influence of magnetic field on the surface tension of water and some other paramagnetic liquids was studied at room temperature (26-27°C). An electromagnet was used for magnetic treatment water and paramagnetic liquids which were magnetized by applying a magnetic field of strength from 0 (no magnetic field) to 11 KG. The relatively strong magnetic field (9 KG) caused a slight decrease in surface tension for the case of water, whereas in case of $\text{MgSO}_4 \cdot \text{H}_2\text{O}$ and other paramagnetic solutions, increase in surface tension was observed.

Key words: Surface Tension, Magnetized Water, Paramagnetic solution

1. INTRODUCTION

As it is known, water is a very familiar and most important material in nature; the growth and developments of human beings, animals and plants need a great amount of water. Therefore, there is no life without water in the world. However, what is water on earth? What properties does water have? These are all some considered and challenging problems which need to be studied completely and in detail. The variations of features of water arising from a magnetic field are interesting and important. When water passing through a magnetic field, it becomes magnetized water. Many experiments show that water can be magnetized by a magnetic field, even though the magnetized effect is small. So-called magnetization of water changes its properties, including optics, electromagnetism, thermodynamics and mechanics, for example the dielectric constant, viscosity, surface tension force, solidifying and boiling point and electric conductivity, as compare with that of pure water, when it is exposed to a magnetic field.

Magnetized water has extensive applications in industry, agriculture and medicines, for instance, it is helpful to aid digestion of food and eliminate the dirt in industrial boilers. Increase in growth rate of plants and animals, faster healing of wounds, broken bones and soft tissue are some other

applications of magnetic treatment of water found in a literature along with the de-scaling or inhibiting of the scaling of metallic surfaces. The mechanism of magnetization and its features are not clear as yet, although some theoretical models were also proposed, this donates that the magnetization of water is a very a complicated problem, which needs be investigated deeply (especially its properties) by using new idea, methods and techniques. Therefore, the study of the properties of magnetized water has important significance in science and valuable practical applications. Through these investigations we cannot only know the features of macroscopic behaviours of magnetized but also gain and insight into the characteristics of atomic and molecular structures and the mechanism of influences of magnetic field on them. In this work, we study the changes of macroscopically physical properties of water, for example the surface tension force under the action of a magnetic field.

Paramagnetic solutions get magnetised very faintly in the direction of any externally applied magnetic field. They lose their magnetic properties when the field is removed. They tend to orient themselves where they feel the magnetic field more strongly. Paramagnetic liquids have a permanent magnetic moment or dipole because of the presence of an unpaired electron in their atom. That is why the dipole moment of these liquids is never actually zero. It can be explained based on the thermal motions that randomise their spin orientation. Manganese salts such as manganese sulphate (MnSO_4), manganese chloride (MnCl_2), manganese nitrate $\text{Mn}(\text{NO}_3)_2$ are paramagnetic salts that are cheap and easily available on the market. They can be used to prepare a paramagnetic solution. Other examples are Copper sulphate salt (CuSO_4), ferric Chloride (FeCl_3). They are weakly magnetised when a magnet is brought close to them.

2. Method

The method opted for determination of surface tension is the falling drop method. In this method stalagmometer is used. Stalagmometer is a glass tube, widened in the middle part (Figure 1). Its volume is calibrated by the scale shown on the tube or by the top and bottom lines. The bottom part of the stalagmometer is modified such that the liquid flowing through its smaller diameter forms drops. The drop which forms at the extremity of the stalagmometer is subjected to two opposing forces:

- Its weight increases during the development of the drop.
- The force of the surface tension which retains it in contact with the glass.

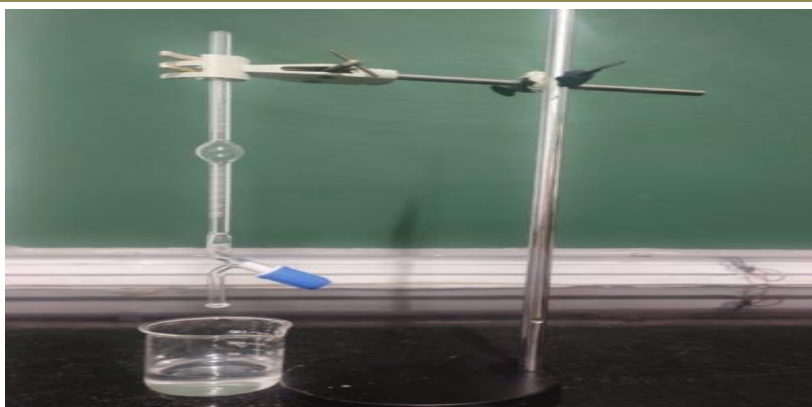


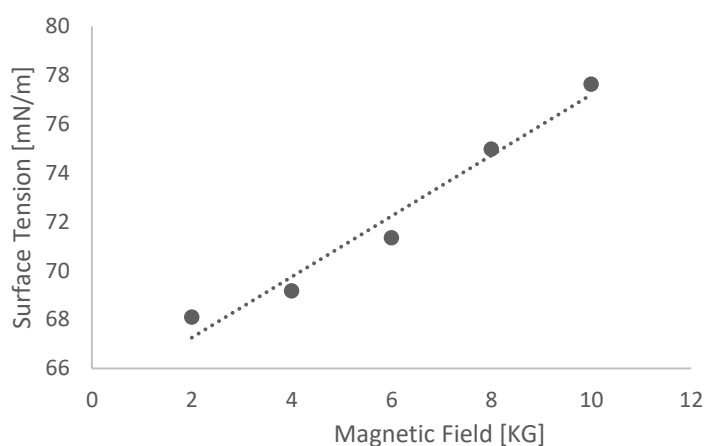
Fig. 1 Stalagmometer

3. Results and Discussion

The surface tension of ordinary water at 27 °C that was released by international association for the properties of water and steam (IAPWS) is 71.5 mN/m with uncertainty of 0.36 mN/m. The distance between two poles of electromagnet was kept at a distance of 1.2 cm and the experiment was performed at room temperature 27°C.

3.1 Surface tension of distilled water (H₂O)

The surface tension of distilled water was measured in magnetic field range of 0 to 9 KG. It was observed that there was no significance change in number of drops and hence no change in the surface tension of water for the magnetic range 0 to 8 KG.



In 9 KG, the surface tension of water decreased by 5.5 mN/m or 7.69 %. (With magnetic treatment time for 7 min 50 sec at 27°C). The current result was in agreement with the experiment results obtained by Pornchai Premkaisorn et al.

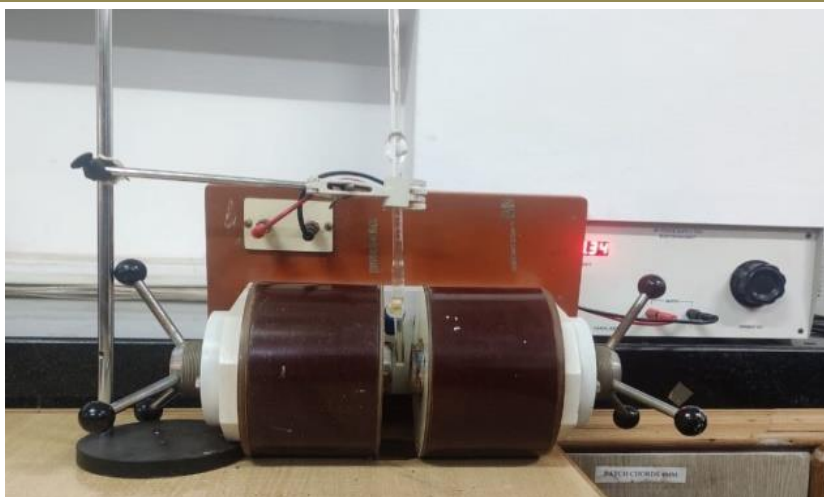


Fig. 2 Experimental arrangement of drop count method in electromagnetic field

Magnetization can affect the two forces that control the water structure, chemical hydrogen bond and V and der Waal's forces, where magnetization can break down its structure, reduce the linkage angle and increase solubility. It is found that the magnetic field changes the size the size of water clusters which in return changes the physical properties of water. Increase in the intensity of magnetic field causes decrease of the surface tension of water.

Table 1 Data of surface tension of distilled water under magnetic field.

Magnetic field strength (KG)	No. of drops	Surface Tension
0	48	71.5
9	52	66

Fig. 3 The surface tension of $MnSO_4 \cdot H_2O$ was plotted as a function of magnetic fields

3.2 Surface tension of $MnSO_4 \cdot H_2O$ solution

The measured density of prepared paramagnetic $MnSO_4 \cdot H_2O$ solution was 1.187 gm/cm^3 . The number of drops observed for distilled water was 52. **Fig. 3** shows the surface tension of $MnSO_4 \cdot H_2O$ plotted against the external magnetic field. The fitting curve indicated that the surface tension of $MnSO_4 \cdot H_2O$ linearly varied with the magnetic field. **Table 2** lists the values of surface tensions in various magnetic fields. This demonstrated that the surface tension increased in the magnetic field.

Table 2: Data of surface tension of $MnSO_4 \cdot H_2O$ solution under different magnetic fields.

Magnetic field strength (KG)	No. of drops	Surface Tension (m N/m)
0	65	68.09
2	65	68.09
4	64	69.16
6	62	71.34
8	59	74.97
10	57	77.62

3.3 Surface tension of $CuSO_4 \cdot 5H_2O$ solution

The measured density of prepared paramagnetic $CuSO_4 \cdot 5H_2O$ solution was 1.095 gm/cm^3 . The number of drops observed for distilled water was 38. It was observed that there was no significance change in number of drops and hence no change in the surface tension of $CuSO_4 \cdot 5H_2O$ for the magnetic range 0 to 9 KG. In 10 KG, the surface tension of $CuSO_4 \cdot 5H_2O$ solution increased by 7.45 mN/m or 10.49% . (With magnetic treatment time for 15 min 5 sec at 27°C).

Table 3 Data of surface tension of $CuSO_4 \cdot 5H_2O$ solution in magnetic field.

Magnetic field strength (KG)	No. of drops	Surface Tension (mN/m)
0	42	70.97
10	38	78.42

CONCLUSION

The presented results show clearly that Magnetic field causes the reduction of the surface tension of water which was already reported in the earlier published papers. For paramagnetic solutions like $MnSO_4 \cdot H_2O$ and $CuSO_4 \cdot 5H_2O$, it was found that increase in surface tension at higher magnetic fields; this result is opposite to that of water which shows diamagnetic property.

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