

Issues

Multifaceted Microcosms

Keerthana Santhosh & Dr. T. Jayanthi

MELTING GLACIERS: CAUSES, EFFECTS AND SOLUTIONS

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1. Introduction

One of the most important environmental issues that are in need of immediate essential action is the melting of glaciers. Glacier is a dense body of ice that has been formed where the accumulation of snow exceeds its ablation



Figure 1 In Western Greenland on August 2019, rivers on melting water formed on an icesheet

over many years. Glaciers are not formed instantly. They need centuries for their formation. Their melting is a normal process. However their dramatic melting that we see now is not normal. The Greenland ice sheet broke records on 1st August 2019 by losing

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Preface

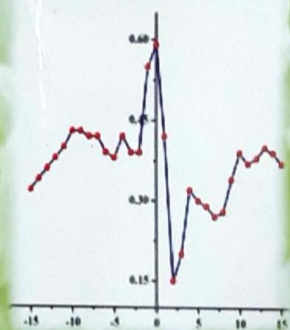
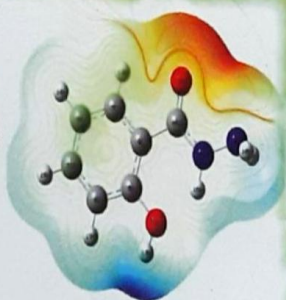
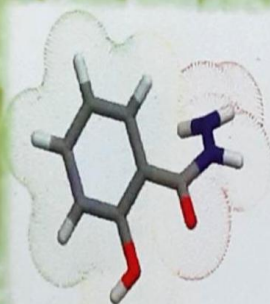
Issue simply means an important topic or problem. The world today faces innumerable issues. Poverty, environmental issues, social issues, cultural issues, issues of faith, psychological issues and what not. The present work – **Issues: Multifaceted Microcosms** is a collection of fifteen scholarly articles on various issues.

Environmental issues are the most important issues which we have to solve as early as possible. The first papers of this book focusses mainly on this aspect. The first paper titled **Melting Glaciers: Causes, Effects and Solutions** by *K.Subashini* clearly explains the causes, effects and solutions for melting glaciers. She specifies the significance of alternative energy sources and planting of more trees. The paper clearly explains the role of glaciers in preventing global warming.

The second paper **Marine Plastic Pollution- An Insight of Threat** by **B. Naveen Rajeshwar, R. Beryl Julinta, T. Jawahar Abraham** is a scholarly paper which mentions the characteristics and applications of plastics in a detailed manner. It clearly portrays marine plastic pollution, its threats, position of India in it and the various policies we have adopted to solve it along with proposed suggestions. The next paper by **Dr. T. Jayanthi** titled



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International conference on Physics of Advanced Materials and Molecules ICPAMM-2020 is organised by the Department of Physics, Dr. Ambedkar Government Arts College (Autonomous) in collaboration with ISPA for the first time. The conference aims to proclaim knowledge and share new ideas amongst the professionals and students from research areas of Spectroscopy, Crystallography, Biophysics, Medical Physics, Molecular dynamics, Materials Science and Nanotechnology to share their research experiences and indulge in interactive discussions and technical sessions at the event. The Conference will also have a space for colleges/institutions to present their innovations and research results. The conference would create a platform for the scientists to interact with research scholars on the latest findings in their respective fields. The research papers of the conference intend to throw light on the application oriented innovative research in the focused area.



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THE EFFECT OF TEMPERATURE ON MAGNETIC BEHAVIOR OF COPPER FERRITE NANOCOMPOSITES

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The integration of nanostructured superparamagnetic materials with functional organic materials has been tremendously increasing in recent years. Such materials have potential applications in several important technological fields such as cell separation, enzyme immunology, drug targeting, magnetic resonance imaging, hyperthermia, tumor treatment and drug delivery. In these work, core-shell structured copper ferrite-PAni nanocomposites synthesized with different composition ratios. The room temperature M-H measurement shows superparamagnetic behavior. The M_s value decreases with the increase in PAni content. The magnetic properties tailored by controlling the ferrite content. The high temperature thermo-magnetic studies indicate the decrease in Knee point value with increase in nonmagnetic PAni content revealing the interaction between the copper ferrite core and PAni shell.



SUSTAINABILITY, TRANSFORMATION, DEVELOPMENT IN BUSINESS AND MANAGEMENT

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TRANSFORMATION IN HUMAN RESOURCE DEPARTMENT WITH SPECIAL REFERENCE TO ORGANIZED RETAIL SECTOR

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Abstract

Human resource transformation is the process of fundamentally rethinking and rechartering the HR function/department in the organization. HR departments often face conflicting expectations from the different groups like senior executives, middle managers, union representatives, customers, suppliers, distributors, investors, and workers. There is no "one right choice" for HR transformation. But there are some choices. The first choice is that HR could focus on performance consulting. If HR professionals do that, they become the "go to" people to help operating managers address "people problems" they face in getting the organization's work done. A second choice is that HR could focus on ethics. A third choice is that HR could focus on talent management. Some experts predict that is the future of HR. Final choice is that HR could focus on organization development (OD) and change management. The human resource transformation delivers the human assets of an organization from business strategy to maximize organizational performance and growth. The future of HR demands major shift in mindset, capabilities and digital enablers with reinvention at the core. The aim of HR transformation is to make it more efficient, less costly and provide greater user experience.

Introduction

Human Resource transformation is the process where the HR department in an organization is rechartered. It refers to the massive restructuring of the human resource departments. Before this transformation, the staff in Hr departments had generally been seen as administrators and not as people involved in high level strategic discussions. The growing appreciation of the company's human assets had made it necessary to motivate the talent of the human resource. The role of the

HR has become more strategic. Human Resource transformation focuses on making the HR operations more efficient and effective through standardization and technology usage.

Objectives of HR Transformation

The Main objective of HR transformation is

- 1) The pressure to gain the people competitive advantage
- 2) Human Resoure's return on investment
- 3) Leadership changes in Hr.
- 4) Global demands.
- 5) Regulatory changes.

Service Sectors in India: Issues, Challenges and Opportunities

Editors

**Dr S. JeyaKumar
Dr V. MuthuKumar**



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CUSTOMER SATISFACTION TOWARDS FLIPKART ONLINE SHOPPING SERVICES

E.B. Gnaneshwaran*
N. Santhana Mariappan**

INTRODUCTION

Flipkart an e-Commerce company founded in the year 2007, by Mr. Sachin Bansal and Binny Bansal both alumni of the Indian Institute of Technology, Delhi. They had been working for Amazon.com previously. It operates exclusively in India, where it is headquartered in Bangalore, Karnataka. It is registered in Singapore, and owned by a Singapore based holding company. Started with an initial capital of four lakhs it now aims for annual turnover of around Rs.4500 crores. Flipkart has launched its own product range under the name "DigiFlip", Flipkart also recently launched its own range of personal healthcare and home appliances under the brand "Citron". During its initial years, Flipkart focused only on books, and soon as it expanded, it started offering other products like electronic goods, air conditioners, air coolers, stationery supplies and life style products and e-books.

STATEMENT OF PROBLEM

Online shopping plays an important role in entertainment. The recent modes in online shopping shows the economic status of the people in today, world . There the technology development of flipkart is moving fast in the current market positions. The flipkart the is the one of the top most brands among flipkart. Sony offers variety of design and size in the flipkart

OBJECTIVE OF THE STUDY

- To study the origin and development of flipkart online shopping company
- To Analysis the factor influencing the customer satisfaction of the flipkart

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फादर कामिल बुल्के का हिंदी भाषा के प्रचार-प्रसार में योगदान

डॉ. रोहिणी पांडियन

सहायक प्राध्यापक एवं अध्यक्ष हिंदी विभाग
सौराष्ट्र कॉलेज मद्रुरै - 20

एक डोर में सबको जो है बांधती
वह हिंदी है,
हर भाषा के सगी बहन जो मानती
वह हिंदी है।

.....

तत्सम, तदभाव, देश विदेशी
सब रंगो का अपनाती है।

गिरिजा कुमार माथुर ने हिंदी भाषा को सबके एक सूत्र में बांधने वाली भाषा कहा है। हिन्दी भाषा ने फादर बुल्के को इस हद प्रभावित किया कि उन्होंने अपना सम्पूर्ण जीवन हिंदी भाषा के अध्ययन और अध्यापन में समर्पित कर दिया। उन्होंने हिन्दी भाषा के लिए अपना देश अपनी भाषा तक को त्याग कर दिया। फादर कामिल बुल्के 26 साल की उम्र में इसाई धर्म के प्रचार के लिए भारत आये थे, लेकिन यहाँ आकर उन्होंने अपना साग जीवन हिन्दी भाषा के विकास में लगा दिया। उन्होंने केवल पांच सालों में हिंदी ही नहीं संस्कृत का भी पूरा ज्ञान प्राप्त किया। अवधी, ब्रज, पाली प्राकृत और अपभ्रंश की भी अच्छी जानकारी हासिल की।

कामिल बुल्के का जन्म बेल्जियम के एक गांव यमस्केपेल में हुआ था। इनके पिता का नाम अडोल्फ और माता का नाम मारिया बुल्के था। वे 1936 में भारत पहुंचे। दार्जिलिंग में संक्षिप्त प्रवास के बाद, उन्होंने झारखंड गुमला में पांच साल तक गणित पढ़ाया। वहीं पर हिंदी, ब्रज व अवधी सीखी। 1938 में सीतागढ़/ हजारीबाग में पंडित बदरीदत्त से हिंदी और संस्कृत सीखा।

रांची के संत जेवियर्स कॉलेज में हिन्दी और संस्कृत के प्रोफसर बन गये। 1950 में उन्होंने अपना शोध प्रबंध हिन्दी में लिखा। उनके गाइड प्रसिद्ध विद्वान प्रसाद गुप्त थे। फादर कामिल बुल्के ने 'रामकथा : उत्पत्ति और विकास' नामक ग्रन्थ लिखा। वे इस

विषय पर 18 साल तक काम करते रहे। इस ग्रंथ के बारे में हिन्दी प्रसिद्ध विद्वान डॉ. धीरन्द्र वर्मा ने लिखा, 'इसे रामकथा संबंधी समस्त सामग्री का विश्वकोश कहा जा सकता है। वास्तव में यह शोध पत्र अपने ढंग की पहली रचना है। हिन्दी क्या किसी भी यूरोपीय या भारतीय भाषा में इस प्रकार का कोई दूसरा अध्ययन उपलब्ध नहीं है।'

रामकथा के इस ग्रंथ को चार भागों में विभक्त किया गया है। प्रथम भाग में 'प्राचीन रामकथा साहित्य का' का विवेचन है। इसके अंतर्गत पांच अध्यायों में वैदिक साहित्य और रामकथा, वाल्मीकिकृत रामायण, महाभारत की रामकथा, बौद्ध रामकथा तथा जैन रामकथा संबंधी सामग्री की पूर्ण परीक्षा की गयी है। द्वितीय भाग में रामकथा की उत्पत्ति पर विस्तृत रूपसे विचार किया गया है। तीसरे भाग में भारतीय भाषाओं के प्राचीन और आधुनिक साहित्य में, सतरहवीं सदी तक की रचनाओं में रामकथा विषयक लेखन का सर्वेक्षण किया गया है। तीसरे अध्याय में आधुनिक भारतीय भाषाओं में रामकथा का संक्षिप्त परिचय दिया गया है। तमिल, तेलुगू, कन्नड़, मलयालम, कश्मीरी, असमिया, बंगला, उड़िया, मराठी, गुजराती, उर्दू फारसी और हिंदी साहित्य में रामकथा का यथोचित विस्तार से उल्लेख किया गया है। इस प्रबंध-ग्रंथ का अंतिम व चौथा भाग सर्वाधिक महत्वपूर्ण और विस्तृत है, लगभग साढ़े चार सौ पृष्ठों का। यहाँ रामकथा के विकास से संबंधित सुलभ सुचनाओं का तुलनात्मक विवेचन और विश्लेषण किया गया है।

फादर कामिल बुल्के की नजर में हिंदी के सर्वश्रेष्ठ कवि तुलसीदास थे। तुलसीदास की रचनाओं को समझने के लिए उन्होंने अवधी और ब्रज तक सीखी। उन्होंने रामकथा और तुलसीदास और मानस-कौमुदी जैसी रचनाएँ तुलसीदास के योगदान पर ही लिखी थीं।

रामचरित मानस और तुलसी के बारे में जानकारी के लिए बुल्के ने रामचंद्र भूवल से भी विचार विमर्श किया था। हिंदी के साहित्यकारों के बीच जल्द ही घुल मिल गये थे। मैथिलीशरण गुप्त से जाकर उनके गाँव में ही मिल आये थे। महादेवी वर्मा से उनका घुलना महसूस संबंध बन गया था कि वे उन्हें दीदी कहकर पुकारने लगे थे। धीरन्द्र वर्मा और माता प्रसाद जैसे शिक्षकों का उन्हें सांनिध्य मिला था। हिंदी के साहित्यिक दुनिया और हिन्दी के विभागों के बीच बुल्के की सक्रिय उपस्थिति थी। उन्होंने ईसाई धर्म के बारे में भी हिंदी में कई ग्रंथ रचे। उन्होंने हिंदी में बाइबिल का अनुवाद भी किया।

1968 में प्रकाशित अंग्रेजी हिन्दी शब्द कोश बहुत प्रसिद्ध है। यह उनकी 30 सालों की साधना का दस्तावेज है। इसके प्रकाशन के 13 साल पहले 1955 में हिन्दी अंग्रेजी लघुकोश भी तैयार किया। उन्होंने उनमें 40 हजार शब्द जोड़े। यह दोनों ही शब्द कोश हिन्दी भाषा और साहित्य के लिए एक वरदान साबित हुआ। इसके अलावा उन्हेंने मुद्रिकाता 1972, नया विधान -1977, नीलपक्षी- 1978 आदि रचनाएँ भी हिंदी भाषा में लिखीं। बुल्के चौदह भाषाओं के जानकार थे। वे बहुभाषाविद थे। उनका अपनी मातृभाषा

फ्लेमिश के साथ-साथ अंग्रेजी, फ्रेंच, जर्मन, लैटिन, ग्रीक, संस्कृत और हिंदी पर भी पूरा अधिकार था।

फादर बुल्के हिंदी से इतना अधिक लगाव हो गया था कि वे केवल हिंदी में बात करना चाहते थे। कोई उनसे विदेशी भाषा में बात करता भी है तो वे हिंदी में ही जवाब देते। कभी-कभी वे अंग्रेजी बोलने पर गुस्सा भी करते। इसलिए एक जगह बुल्के लिखते हैं “मुझे विश्वास है चला है कि भारतीयों ने अंग्रेज आकाओं को प्रसन्न रखने के प्रयोजन से अंग्रेजी पहनावा, भाषा और तौर तरीके भी अपना लिए हैं बिल्कुल मेरे देश के बुर्जुआ वर्ग की तरह।”

उनकी सेवा हिंदी भाषा और साहित्य तक ही सीमित नहीं थी। बुल्के रांची के आसपास के आदिवासी इलाकों में जाकर वहां के लोगों को ईसा और तुलसी के संदेश द्वारा उनकी रोजमर्रा की समस्याओं को सुलझाने का प्रयास करते थे। मूल ग्रीक से बाइबिल के ओल्ड और न्यूटेस्टामेंट का अनुवाद बुल्के ने अपनी आत्मा का पूरा जोर लगाकर किया था। बाइबिल के हिंदी अनुवाद के द्वारा उन्हें और भी प्रसिद्धि मिली। “यू. के. की हिंदी लेखिका उषा राजे सक्सेना के अनुसार “डा. कामिल बुल्के का कहना था कि कला और साहित्य मानव जाति की गहन उपलब्धियाँ हैं, मनुष्य की उच्च कल्पनाएं तथा गहरी अनुभूतियां उनमें अभिव्यक्ति होती है इसलिए आस्तिक भी उन्हें मानव जीवन के उद्देश्य से अलग नहीं कर सकता। डॉ. कामिल बुल्के मानते हैं कि सृष्टि, कला और साहित्य का लक्ष्य सौंदर्य है, किंतु यह सीमित नहीं बल्कि अनंत है।”

फादर बुल्के अक्सर कहते हैं कि “जब मैं अपने जीवन पर विचार करता हूँ तो मुझे लगता है ईसा, हिंदी और तुलसीदास ये वास्तव में मेरी साधना के तीन प्रमुख घटक हैं और मेरे लिए इन तीन तत्वों में कोई विरोध नहीं।” फादर बुल्के हिंदी भाषा के लिए एक अनमोल रत्न हैं जिन्होंने न केवल अपना सम्पूर्ण जीवन हिंदी भाषा के प्रचार-प्रसार लगाया, बल्कि साहित्य सेवा के द्वारा विश्व स्तर पर हिंदी की पहचान बनायी। विदेशी होने के बावजूद हिंदी भाषा के प्रति अटूट आस्था थी। यही आस्था और सम्मान भारतीयों में भी हिंदी के प्रति हो तो हिंदी को विश्व भाषा बनने से कोई नहीं रोक सकता।

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*Assistant Professor
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Introduction

Technology heavily influence the habits of customers which makes everything instantly Smartphone, laptops, internet makes digital payments convenient. Consumers and business people like to do transaction faster, easier and safer. Digital payments services are all in one service for all payment related activities; it reduces costs and improved securities and provide secured payment system than offline services.

Digital payment used for various payment services are payment of fees, E-shopping payments, various bill payments, LIC premium payments, recharge service, bank loan repayments, Ticket bookings, employee salary payments, EMI payments etc., Digital payment system has reached faster because of its user friendliness, cost effectiveness, security, 24X7 service. It helps every organization to expand its business activities. Some of the digital payments are using cards detail in any of the websites for payments like Debit card, credit card, smart card, mobile wallet, e-cheque, electronic fund transfer etc.,

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Abstract

Card business is becoming increasingly popular in India, thereby providing a considerable scope for further expansion. This has led to the introduction of various types of cards for various purposes. Card transactions have also been improved by technology. Lots of commercial transactions are performed through cards. Petro Card has been developed bearing in mind the needs of those oil companies that consider the credit card a mandatory service but do not have the necessary technical structure for developing and managing this complex project or, simply, do not want to bear the investment in a fast evolving sector. Customer owners of the Petro Card can have all the advantages made available in the service stations (Discounts, payment delay, marketing initiatives). It is issued in the employee's name and can be used to purchase fuel, oil, spares and vehicle accessories, as well as for repairs and maintenance.

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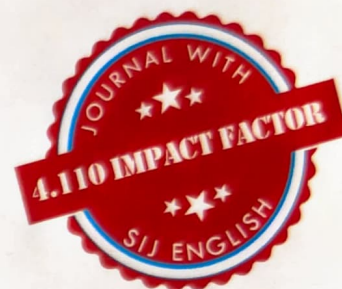
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Postcolonial Perspective in Salman Rushdie's *Shalimar the Clown*

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Abstract

This Paper focuses on the postcolonial perspective in Salman Rushdie's Shalimar the Clown and especially focuses on the main character of the novel, Shalimar. The rapid explanation is used to emphasize the different postcolonial propensity in the fictional village Pachigam, in Shalimar the Clown. This village Pachigam is a place of hybridists, fluidity, and also a space marked by distinction. It is distinctive but not a smooth postcolonial space, one which Brennan ignores in his definition of post colonialism. The paper describes essentially about the vague relationship of the village Pachigam, a microcosm of Kashmir with the larger 'postcolonial', 'post-imperial' entities of India and Pakistan. The paper also analyses the women's sufferings, psychology and injustice in postcolonial India.

Keywords: Verbal confrontations, neo-colonialism, conventions, border issues, revenge.

Salman Rushdie's *Shalimar the Clown* is a case of how the current postcolonial novel verbal confrontations fear mongering, the neo-colonialist procedures of post-war US outside strategy and the Indian military nearness in Kashmir and how India suffered from terrorism. It also extends premise of their argument about conventions and economic globalization, resurgent separatist and fanatic movements and its impact on every individual. Shalimar, the Clown across many hurdles of different periods of time and territories, challenges the empire's legacies, nationhood and emergent new empires.

Shalimar the Clown discusses the repressions and exclusions that the postcolonial state imposes on its border, exemplified in the continuing unannounced war between India and Pakistan over Kashmir. *Shalimar the Clown* routes postcolonial patterns by examining transnational fearer networks and their regional and international force on politics, cultures and religion. It is perceived how terrorism has affected the whole humankind with its hurtful results. Through the character of Shalimar, the Clown, the reader notices how exact revenge makes him fear based tyrant who later on turns into the motive for killing of individuals and afterward disguise turns into the reason for onslaught. Fear based oppression is a worldwide marvel which needs exceptional consideration. Hostile

to fear based tyrant activity is upheld by popular assessment. This has been the explanation behind the end, danger of psychological tyrant and also it promotes worldwide clashes. Patriotism gets to be distinctly forceful and it makes the general population intolerant of different group of people and nations. One has to understand that no men are alien and no nation is strange. In this way to control the psychological cruelty common understanding is likewise important between various societies and groups.

Salman Rushdie depicts the social conventions, cultural practices, and religious faiths, familial and familiar relationship, the reliable burden of traditional authority that has generated a rebellion against the organized forces of oppression and injustice to women. Through his novels, Salman Rushdie promotes the idea that women must try to come out of their suppressed roles. He has been successful in creating strong women protagonists who refuse to get crushed under the weight of their personal tragedies, and face life with great courage and strength.

The novel describes partly in a small village in the region of Kashmir. The village itself is imaginary and it is located in Srinagar. The book is divided into five parts, which are told through the eyes of the five main characters. The first section, set in present day Los Angeles, revolves around the life of India Ophuls, a beautiful documentary maker and the daughter of Max Ophuls, a former American ambassador to India and the later the US counterterrorism Chief.

A twenty four year old ambassador's daughter, India Ophuls sleeps badly through the warm, unsurprising nights. At times, she cries out in a language she does not speak. No men would stand in front of her while she sleeps. Her words would be science-fictional like Klingon, like a throat being cleared in a galaxy far, far away. Before her death, Boonyi has revealed the truth about her father who is an ambassador, to her daughter, India Ophuls. Her mother has been a Kashmiri, and is lost to her, like paradise, like Kashmir, in a time before memory. She trembles before her mother's absence and has waited without knowing she is waiting. After her father's death who was once a brilliant, cosmopolitan, Franco-American, "Like Liberty", often absent, irresistible father.

So, until her father's death, she was not an easy woman to sleep with, though she was a woman with whom men wanted to sleep. The pressure of men's desires was tiresome to her.

The pressure of her desires was for the most part unrelieved. (SC 4)

A few lovers she has taken are unsatisfactory and soon, she gives up serious consideration to her proposal of marriage. One day, the ambassador is slaughtered on her doorstep like a halal chicken dinner, bleeding to death from a deep neck that was caused by a single slash of the assassin's blade. India presents India Ophuls as a disciplined, groomed nuanced, inward, irreligious, understood and calm girl. In her behaviour she is not heated, but cool. The problematic child within her is sublimated into her spare-time pursuits, the weekly boxing sessions at Jimmy Fish's boxing club on Santa Monica and Vine. The arrow is her weapon of choice. India sees the desirous, old women flirting on the verandahs, the lurking spiteful old men.

The antique Russian super, Olaga Simeonovna, a bulbous denim-clad samovar of a woman, greets the ambassador and told the Ambassador that his daughter keeps waiting for him. She is known to all in the town as she is good at potato magic. A woman like her lives in between America and Astrakhan. She has been born a few miles east of the Volga River delta, within sight of the Caspian Sea. Then, the history of 20th century is shaped by her potato magic. She has told the old ladies and gentlemen that she can corner her wherever and whenever she could for India and now she is invited for the twenty-fourth birthday of Ambassador Max Ophuls's daughter. She is not ridiculous, and she never permits herself to sink into fantasy. She notices a driver waiting patiently nearby the elevator, holding the door and he tells his name as "Shalimar" when she asks.

Shalimar's English is not good, barely functional-even and he is unaware of that phrase. His eyes are blue; his skin colour is lighter than hers; his hair looks grey with a memory of fair. He

escorts her downstairs. India Ophuls's father asks her what she has wanted for her birthday. She has asked pornographic questions looking at the driver. She wants to see his smile. But he couldn't have understood the word and smiles without knowing what he is agreeing to. She too wants her mother. She asks her father to tell about her mother, to show her letters, photographs, to bring messages from the dead. She wants her lost story to be found.

The freedom that Boonyi chooses for herself is "false, a fantasy, an attraction to tempt her to sin, which she ... like Eve, is easily tempted and eagerly accepts the Ambassador's offer of a change ..." (Mathur 2007:92) In the poor village of Boonyi she finds the keenness for freedom, lured by which she symbolizing Kashmir, loses herself courting devastation.

"Rushdie expresses sadness for the ideal that has been lost in Kashmir and in so many parts of the Muslim world, the ideal of tolerance and secular pluralism" (Cowley 2005:27). This novel is the moving story of Noman, who called himself Shalimar the clown partly in the honour of his lady love, son of the village headman. He is a sweet innocent boy, "clown prince of the performing troupe" (SC 50), a young boy madly in love with Pandit Pyarelal Kaul's daughter, Bhoomi or Boonyi as she prefers to be called.

The Ambassador gifts a car to India Ophuls. "There is no room for three people in this rocket ship" (SC 12), She says aloud. She has appointed a handsome driver, Shalimar from Kashmir. She has felt the driver wanting to touch her in the elevator that is she feels herself transformed into an abstraction. She wants to be the kind of woman who could ask a driver, "who do you want to touch when you want to touch me ... we can have sex in elevators and never mention it.

Sex in transit Zones, in places like elevators that are between one place and the next, sex in cars... and the rest of the time, forget it, you're my father's employee" (SC 13).

The driver could not understand her language anyway; she really has no knowledge of the level of his language skills. This is the last day she and her father would ever spent together. She has her first subject for a documentary film and there is money enough to begin work. They eat hungrily in a High Canyon Lodge. Father and daughter are alike in their appetites, their high metabolic rates, their love of meat, and their slender high-toned bodies. She offers an invocation aloud to make his father smile. "This flesh whereof we eat is not their (ass) true flesh but the flesh of others like them, through whom their own lost forms may be conjured up and honoured" (SC 14).

India Ophuls talks about Shalimar to her father, the ambassador. She has pictured the other Shalimar, the great Mughal garden of Kashmir, descending in verdant liquid terraces to a shining lake that she has never seen. The name meant "abode of joy". She sets her jaw, "it still sounds like a candy bar to me." (SC 25) Khomdram Shyamsundram Singh writes:

The novelist has indeed designed a blot of sorts each for all the women characters, not with an ulterior motive to lend them an aura of being only flesh and blood, but to either demean or stigmatize them: Padma is like a plaything for Saleem; Reverend mother is conventional to a fault; Alia is vindictive; Emerald has no love for her sisters; Amina Sinai, Pia and Lila Sabarmati are tarred with the brush of infidelity; Elvyn and Brass Monkey embody both wildness and violence; Parvati's life ends on a very sordid note and the historical personality Indira Gandhi is depicted as a demon in the form of a woman. (Singh 55)

Max Ophuls is a bastard and she wished he is dead, but that is just her way of talking, she is an artist of passion, a hot-blooded woman, and everyone thinks how such a woman speak of a man who has proved himself unworthy of her love. She herself is incapable of murder; she is a woman of peace; her eyes are innocent and she has been paying attention to the confession that she could have saved a human life, even if it is only the life of a human worm like Max Ophuls.

Boonyi's presence is an indication by Salman Rushdie that Kashmir will not be lost; it will emerge from the darkness into the light of true freedom and hope for its entire people, a new

life. She symbolizes this new beginning in her realization and acceptance of her true identity and ultimately in her emerging victory by executing the hatred and violence of Shalimar. She was no longer a prisoner of fury when she lets her arrow find its mark. In the end of the novel, Salman Rushdie says, "She was not fire but ice" (SC 398).

Salman Rushdie has depicted the corrupted individual and terrorist during post colonialism in *Salimar the Clown*. The history of India and the entity are corrupted because of the sensitive feelings of a few characters like Boonyi, Salimar and India Ophuls. Kashmir becomes a place of hell and it is rotted by itself because of the people as represented by Salman Rushdie. The emergence of violence is delineated during postcolonial period.

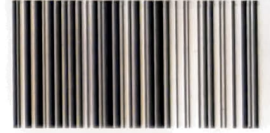
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Tradition Verses Modernity in Salman Rushdie's *Fury*

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Abstract

This article comprises of woman's firm growth and feminism in Indian Fiction in English. Commencement from conventional phase, travelling to transitional stage and finally accomplishing modernity is studied critically with suggestions from the novels by Salman Rushdie. Female characters seek for their goals in the normal tasks of womanhood and in helping her family members. She often does not locate what she struggles for. The earliest consciousness of a woman, charged with misery and response and it looks as if to be in her to have brimmed and over-flowed, and expressed the need for liberation.

Keywords: self-assured, assertive, educated, protesting, ambitious, identity.

Rushdie's female protagonists fight endless battles to continue in the society where they are still slaves to habits, parents, husbands, and children. It is remarkable that the novelist expresses his deep anxiety about the problems, being faced by a woman in male-dominated society. He treats mainly with the troubles, faced by the Indian women. His learned protagonists try to state their personality and make an effort to lead a moderate life. Firmly, Rushdie pressures on the changing images of woman, from traditional into modern gradually more.

Rushdie's works encourage the readers understanding of the psyche of a woman, who is caught in the web of relationships, partly made by her, and partly made for her. The women's inner struggle between the desire to take care of their husbands and children and the desire to discover deeper modes of fulfilment that falls outside the traditional social norms. In these novels the reader notices the traditionally glorified woman reinstated with the genuine modern one, who is trying to throw off the burden, she has been carrying for ages. The image of woman is changing with the passage of time. The protagonists, portrayed by this novelist, are away from the traditional portrayals of the self-sacrificing, enduring, meek and quiet woman. They are the modern portrayals of self-assured, assertive, educated, protesting and ambitious ones; making society aware of their needs and proving their identities.

Rushdie portrays the changing image of women moving away from traditional depiction of lasting, self-sacrificing women into self-confident assertive and motivated women making society know of

their needs and in this way provided that a medium for self expression. He has been triumphant in creating brawny women protagonists who reject to get compressed under the burden of their personal tragedies, and face life with great guts and power. Fury draws upon the Roman myth of the three furies: Tisiphone, Alecto and Megaera, the female embodiments of vengeance.

Rushdie's novels show a marked slant to the beautiful, in the woman, and the plain, almost ugly in the man. The reader is introduced to Mila and Neela and Eleanor and every time, Rushdie takes care in introducing them as women in ire physical sense.

Solanka and Mila both play act their fantasies while continuing a charade of innocence, "In that charmed space, during Mila's visits, almost complete silence remained the norm. There were murmurs and whispers but no more" (F 136). Dr. Jann Gumbiner, a psychologist and a daughter of a divorced mother, shares her own experience in her article *Divorce Hurts Children, Even Grown Ones* as:

During the 70s, when the psychological literature first discussed the effects of divorce on children, the general view was that divorce doesn't have to harm children. But, it does. My grades went down. Not studying was a form of rebellion, anger, and apathy. I really didn't care what became of me. Perhaps, the kid is stuck with a depressed mother who can't leave her room, clean up the kitchen, or take the child to school. This child is ashamed to invite friends home from school and friendships suffer. My brother couldn't play Little League because there was no one to drive him to games. Extra-curricular activities suffer. (Gumbiner 1)

Jack Rhinehart, the phone-smasher invited Solanka to watch the Holland-Yugoslavia Euro 2000 Football quarter final on pay-per-view. After watching, Solanka has refreshed in Rhinehart's building. When he climbs out of the cab at Rhinehart's building, he sees a woman who is in shades rushing into it; jostling him later he remembers that she is familiar to him. Her name is Monica, Rhinehart has tried to get divorce for years, but his wife denies to give him. Solanka has wondered how a man with so much energy would handle a woman in a inferior manner. Rhinehart has done his wife wrong which cannot be denied. But he doesn't speak of the slow deep pain of a child. Instead of divorcing him she has told him sweetly that, she intends to make the rest of his life a misery, bleed him slowly.

Rushdie goes on to bring out the differences between Neela and Mila and one can instantly see that both are different types of Fury. Neela is the quiet, seething anger that is not quick to flare up but lethal when it does and Mila is the spontaneous bubbling over turbid anger that is deadly but does not last long. This duration can even be compared to the time they have in Professor Solanka's life. Mila is an obsession, but also a weakness, but Neela is a calming presence that means more.

Rushdie considers it a triumph of sorts when this woman who has everything going for her, is attracted to a man who is unremarkable. He also seems to indicate that these women seek out the wrong kind of man for themselves: "Sensing in him ferocity of commitment that was rarely found in modern men, women had allowed themselves these wised up cautious women" (F 29-30). And once they have these men, the women find nothing strange in subsuming their own identities in order to keep them. 'To hold on to her beautiful Eddie, the college sports hero- whom she described to Solanka as "not the brightest bulb, but a dear heart and to whom a brainy, cultured woman would not doubt be a threat and a turnoff- she had dimmed her own light" (F 116).

Neela works as a producer. She is specialized in documentary programming for television. She is planning a project that could take her back to her roots. Professor Solanka sees the hot blood rising in her to the conflict of Ethnic 'Elbee' community. Neela herself is determined to march. But this conflict is not a small matter for the beautiful Neela, she is still connected to her origins and Solanka almost envies her for it. When Solanka has stepped out of the house, he sees a headline; concrete killer strikes again. Below that headline "Who was the Man in the Panama Hat?"

is written in smaller type. Everything has changed at once, darkness rushes in through the open window, blinding him.

Some years back Solanka has gone for vacation at the cottage in the 'springs with Rhinehart and his' waitress of the moment, who is a dead ringer for the cartoon sexpot Betty Boop and to whom Rhinehart refers affectionately as Roscoe. He has drunk in the men-only drinking session, and drives home. Professor Malik Solanka speaks to his mirthful friend of the abnegation of the self he couldn't say that at he is a knife in the dark and he endangers those he loves.

Saskia "sky" schuyler today's big picture, and her predecessors have their own power of smiles. They are not poor girls, but they are penniless now, she is a great girl, a living doll, but she is very perfect in business. She sees business as a business. Her mother is handling it all. This woman is made of iron and she never sheds a tear. She is only nineteen but she is a dedicated fashionist, a linguist and pianist. She is also an expert horse woman, an archer with hopes of making the Sydney Olympic team, a long-distance swimmer, a fabulous dancer, a great cook, a happy weak end painter a hoster in her mother's grand manner, sensual in newspaper. Her friends are Bindy Candell and Ren Klein.

These three young women are born to be trophies but unfortunately they are killed by concrete killers. These dead girls are conformed to Eleanor's definition of Desdemona's. Othello has broken them simply to reveal their lack of humanity, their breakability. They are the android women dolls of the modern age, mechanized, computerized but fully realized avatars of human beings. These dolls have tales to tell. Behind their mechanism, they are stuffed with behavioural chips, thoroughly programmed for action, so perfectly groomed and war drooped, that there is no room left in them for messy humanity. Thus the three have represented the final step in the transformation of the cultural history of the doll. They are more free than any women in any country in anytime, and they belong to no man, whether father or lover or boss. They are nobody's dolls, but their own women, playing with their own appearance, their own sexuality, and their own stories: the first generation of young women to be truly in control. They can be businesswomen and flirts, profound and superficial, serious and light and they could make those decisions for themselves. They have all that are emancipation, sex appeal, cash and they too love them. No one can take them away from these girls. Such girls are killed by the concrete killer, Solanka tears burying his head into his hands.

Saskiaschuyler lives in an apartment but she doesn't like this ugly building. She hates the apartment, her parent's former Manhattan pied-a-Terre, "If she wins, she'll be off to D.C and the senate, and if she loses, she'll leave even faster" (F 97). She plans to sell this Madison. Then she walks out by herself and she never comes back. Her body has found near the Midtown Tunnel. A study of the last hours of Lauren Klein and Bindy Candell shows that they too come house late, refuse their boyfriends. As if these girls have turned Life away then set out to keep their assignments with Death. They have not been robbed nor have they mentioned seeing the Panamahated stranger "lurking oddly". "It's like somebody sentenced her to death and carried out that sentence in, like, cold blood". (F 97).

Though the women, she pictures, are intelligent, smart and resourceful, they are deprived of freedom and they lack guts to openly defy the social order and are torn between traditional norms and modern attitudes. To recollect the words of Walker Percy quoted in his book "Lost in the Cosmos: The Last Self-Help Book":

Marriage and family life are disappointing. Even among defenders of traditional family values, e.g., Christians and Jews, certain dreariness must be inferred, if only from the average time of TV viewing. Dreary as TV is, it is evidently not as dreary as Mom talking to Dad or the kids talking to either. (Percy 27).

Neela demonstrates that in affairs of the heart she is very much like the man and what women had always accused him of being. When she loved Solanka, she loved one hundred percent, with no holds barred; but plainly she is also an axe-murder capable at any moment of severing the head of a suddenly rejected love, and she has told him, with great seriousness "that you are the last man with whom I will ever sleep". (F 230) The power of such promises is great, and under their enchantment he has even allowed himself to dream of return, has permitted himself to believe that the past could be had been stripped of its power, so that in the future all things could be achieved. But now Neela has vanished like a conjurer's assistant and his strength too has gone with her. Without her he could never walk the Indian Streets again. If she forgives him, he would be the servant of all her desires. He begins to speak with greater animation and looked directly at Neela. Neela has gone she did not come back. Young men and women have attended Solanka's daily needs. The women characters in the novels of Salman Rushdie eminent radiance from within and without and use beauty as a mean to an end, rather than allow themselves to be defined in purely corporeal terms.

The women characters struggle for their individuality and fight with family and society through which they drive into a committed attempt to shape individuality for themselves as capable women of with flawless surroundings. Rushdie has depicted her protagonists as women caught in the clash between the fervours of the flesh and the yearning to be a part of the political and intellectual movements of the day. He declares that writing in India tends to involve the family and community to a far greater extent than in the West. Here, women are commonly defined in terms of their roles.

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