



AL-SHODHANA

A Multi Disciplinary Refereed Research Journal

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- ❖ The Performance of Select Hybrid Mutual Funds in India - **Joyan Dsouza Sathyanarayana**
- ❖ *Full Metal Jacket*: Disappearance of Human Being - **Gawtham Jyothsna**
- ❖ Mutations of the Cyberpunk Aesthetics in William Gibson's *Bridge* and *Bigend* Trilogies - **Ashwin Loyal Mendonca**
- ❖ A Study on the Knowledge and Attitude towards LGBTQ Community among the Youth of South Mumbai - **Sabina Tauro Loveena Lobo**
- ❖ An Analysis of Geetu Mohandas's Movies from a Semiotic and Narrative Structure Perspective - **Anushree Ramesh William Marcel Rodrigues**
- ❖ Military Industrial Complex in James Cameron's Science Fiction Films - **Girish N**
- ❖ University Grants Commission in the Development of Library Consortia in India: with Special Reference to e-ShodhSindhu - **Udaya Khaisar M Khan**

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EDITOR-IN-CHIEF

Dr Girish N

Assistant Professor
Department of Postgraduate Studies and
Research in English
St Aloysius College (Autonomous)
Mangaluru 575 003
email: alshodhana@gmail.com
alshodhana@staloyusius.edu.in

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Tel. : 0824 - 4117701 /4117703 /4117704

website: www.staloyusius.edu.in email: principal@staloyusius.edu.in

Editorial

I'm happy to place before you the latest issue of *Al-Shodhana*. Considering the magnitude and the reach of the journal, research papers on Mutual Funds, LGBTQ communities, Hollywood and Malayalam films are included in the issue. In "The Performance of Select Hybrid Mutual funds in India," Mr Joyan and Dr Sathyanarayana found that approximately 60% of the Hybrid Funds under the direct plan have performed better. These funds have shown that they have a good reward-to-risk capability for a minimum time horizon of 5 years. However, they advise investing in these funds based on past performance. Moreover, opting for direct plans of the schemes would have a greater impact on the returns generated by the portfolio.

Dr Goutam Jyothsna's research article uses the film *Full Metal Jacket* directed by Stanley Kubrick to trace the history of the Vietnam conflict. The paper lists the growing communist phobia, the suffocating effects of the Cold War, and the USA's desire to prevent communist invasion as the reasons for America's involvement in the Vietnam War. The paper argues that the American soldiers were conditioned to believe that they were fighting for the greatness of America. However, the disillusioning reality of the war made them change their perception. Mr Ashwin Loyal Mendonca deals with Canadian science fiction author, William Gibson's trilogies. His paper points to a dramatic change in Gibson's style and aesthetic. He argues that Gibson transformed the niche subgenre of cyberpunk into a defining literary mode.

Ms Sabeena and Dr Loveena Lobo attempt to understand the prevailing knowledge and attitude of the youth in South Mumbai towards the LGBTQ community. They find that the youth of Mumbai have adequate knowledge and a positive attitude towards the LGBTQ community. According to their findings, the youth of Mumbai are willing to accept persons from the LGBTQ community. They argue that media

can play a significant role in breaking stereotypes to ensure that acceptance levels increase in every youth group. Ms Anushree Ramesh and Fr William Marcel Rodrigues SJ analyse the symbols employed by Geetu Mohandas in her movies. The researchers examine the narrative structure used in the films along with tracing the recurring themes and tropes. They use qualitative content analysis and observation as a tool for data collection. Dr Girish N deals with the counter-narratives on the military-industrial complexes in the science fiction films of James Cameron. Mr Udaya and Dr Khaisar M Khan focus on e-ShodhSindhu and N-LIST consortia.

I thank the Principal of St Aloysius College (Autonomous), Rev Dr Praveen Martis SJ for his continuous support. I'd like to thank all the contributors and all the members of the editorial board for their cooperation in publishing this issue.

Dr Girish N
Editor-in-Chief

CONTENTS

Title	Page No
1. The Performance of Select Hybrid Mutual Funds in India <i>Joyan Dsouza</i> <i>Sathyanarayana</i>	1-23
2. <i>Full Metal Jacket</i> : Disappearance of Human Being <i>Gawtham Jyothsna</i>	24-36
3. Mutations of the Cyberpunk Aesthetics in William Gibson's <i>Bridge</i> and <i>Bigend</i> Trilogies <i>Ashwin Loyal Mendonca</i>	37-41
4. A Study on the Knowledge and Attitude towards LGBTQ Community among the Youth of South Mumbai <i>Sabina Tauro</i> <i>Loveena Lobo</i>	42-55
5. An Analysis of Geetu Mohandas's Movies from a Semiotic and Narrative Structure Perspective <i>Anushree Ramesh</i> <i>William Marcel Rodrigues</i>	56-73
6. Military Industrial Complex in James Cameron's Science Fiction Films <i>Girish N</i>	74-82
7. University Grants Commission in the development of Library Consortia in India: with Special Reference to e-ShodhSindhu <i>Udaya</i> <i>Khaisar M Khan</i>	83-92

THE PERFORMANCE OF SELECT HYBRID MUTUAL FUNDS IN INDIA

Joyan Dsouza
Sathyanarayana

Abstract

The assets under management in aggressive hybrid equity funds grew at approximately 51% CAGR between March 2014 and June 2019. The scheme has attracted investors for its attributes such as diversification, automatic rebalancing and tax shields. Moreover, 82.7% of individuals investors prefer to invest through regular plans. Therefore, the paper aims at comparing the performance analysis of regular and direct plans of aggressive hybrid fund schemes against the benchmark to understand the likelihood of successful investment through regular plans. Performance analysis is carried out using tools like Average Annualized Returns, Standard Deviation, Beta, Sharpe's Ratio, Treynor Ratio, Jensen's Measure and Fama's Measure. The study finds that the direct plans of aggressive hybrid mutual fund schemes generate additional return when compared to the regular plans because of the difference in expense ratios. Moreover, the rate of outperformance of direct plans of mutual fund schemes is 60% and that of regular plans is 35.29% proving a significant benefit in the choice of direct plans. The outperformance rate and substantial savings in the long run would encourage the investors to invest through direct plans.

Keywords: Hybrid Mutual Funds, Performance analysis, Sharpe's ratio, Treynor ratio, Jensen's Measure, Fama's Measure, Regular Plan, Direct Plan

The journey of mutual funds in India began in the year 1963 with the setup of Unit Trust of India (UTI) by the Indian Government (Kumar, 2012). The mutual fund regulations of SEBI define mutual fund as 'a fund established in the form of a trust to raise monies through the sale of units to the public or a section of the public under one or more schemes for investing in securities including money market instruments or gold or gold related instruments or real estate assets' (Securities Exchange Board of India, 1996). The mutual fund industry, since 1963 has witnessed robust growth in terms of management, regulations, and the assets under management. The Assets Under Management stood at ₹ 22.26 trillion as on March 31, 2020, up two folds from ₹ 10.83 trillion as on March 31, 2015 (AMFI). This growth in Assets Under Management has highlighted the importance of mutual funds and its preference by investors as an investment avenue.

Mr Joyan Dsouza, Research Scholar, Department of Post Graduate Studies in Commerce, Davangere University, Karnataka, and Assistant Professor and Head, M.Com (Finance and Analytics), St Aloysius College (Autonomous), Mangalore

Dr Sathyanarayana, Associate Professor, Department of Post Graduate Studies in Commerce, Davangere University -PG Centre, Chitradurga, Karnataka

The mutual fund schemes available in India can be classified under five broad categories namely, Equity Schemes, Debt Schemes, Hybrid Schemes, Solution Oriented Schemes and Other Schemes (Securities Exchange Board of India, 2017). Majority of the mutual fund schemes in India have consistently provided above average performance (Adhav & Chauhan, 2015). This has attracted many individual investors towards mutual funds. It is evident from the fact that 44.2 million folios were added to the mutual fund industry between March 2014 and June 2019 (AMFI & CRISIL, 2019). Most of the folios belonged to individual investors.

Based on the literature review, it was found that majority of the studies on performance analysis of mutual funds focused either on equity schemes or debt schemes or a mix of both. There was lack of literature on the performance of hybrid schemes. Hybrid funds constitute an investment in multiple asset classes mainly in debt and equity securities in a specific proportion. These funds also invest in asset classes such as real estate, gold, and cash which helps in portfolio diversification (AMFI & CRISIL, 2019). The hybrid mutual fund schemes available in India can be classified under three broad categories namely Aggressive Hybrid Fund, Conservative Hybrid Fund and Arbitrage Fund (Securities Exchange Board of India, 2017).

The Assets Under Management in Aggressive Hybrid Equity Funds grew at approximately 51% CAGR (Compound Annual Growth Rate) between March 2014 and June 2019 compared to the CAGR growth of 38.6% for Equity Schemes (AMFI & CRISIL, 2019). The Aggressive Hybrid Equity Schemes have a 11.7% share of total Assets Under Management belonging to individual investors (AMFI & CRISIL, 2019). Combined with a CAGR growth of Assets Under Management at approximately 51%, this scheme will see increased investment in the future. Moreover, the preference of this scheme could also be attributed to the benefits delivered through diversification, automatic rebalancing and tax benefits (CRISIL & AMFI). The success of both the Mutual Fund House and the investor depends on the performance of mutual fund schemes. Hence, it is essential to analyse the performance of Aggressive Hybrid Equity Funds based on the return and risk of the portfolios.

2. LITERATURE REVIEW

To assess the performance of mutual fund schemes, they must undergo performance evaluation. It helps in identifying the funds that perform better and the funds that suit investors risk taking capacity (Khan & Shah, 2020). People prefer to invest in mutual funds for an average period of 3 years to obtain higher returns and tax shield (Devi, 2017). Equity Linked Savings Scheme (ELSS) provide tax benefits in India provided the lock in period of investment is three years (<https://www.amfiindia.com/>). The study by Devi (2017) proves that most of the people invest in ELSS because the nature of ELSS is similar to the people's preference. Investors also choose mutual fund schemes that have provided positive returns in the past (Ippolito, 1992). Although the evaluation is based on past data, future performance of mutual funds is based on their past performance (Agarwal, 2006). Hence, performance evaluation becomes a necessity. This literature review aims at identifying the schemes that have undergone performance evaluation and to determine the research gaps. Literature on performance evaluation is reviewed for the following categories of mutual funds:

2.1. Performance Evaluation of Equity and Equity Linked Savings Schemes (ELSS)

Rao and Ravindran (2003) studied the performance evaluation of 103 equity schemes based on RPI (Relative Performance Index) and observed that 40 funds underperformed. Only 23 funds earned returns of 8.5% or more. The paper also used risk adjusted measures such as Sharpe's Ratio, Treynor Ratio, Jensen's Measure, and Fama's Measure for evaluating 32 funds (RPI of more than 5) and found that majority of the schemes performed well. Debasish (2009) studied the performance of 23 schemes out of which 4 were hybrid funds. The schemes selected were offered by 3 public sector and 6 private sector mutual fund houses. The risk adjusted measures were used to assess the performance. The study observed that UTI and Franklin Templeton were the best performers from April 1996 to March 2009. LIC, Birla SunLife and HDFC were poor performers for the same period. Agarwal and Patidar (2009) analyzed the growth funds offered by two private players namely, HDFC Mutual Fund and Reliance Mutual Fund. They used risk adjusted measures for evaluation and found that the growth fund of HDFC Mutual Fund performed better than the Reliance Mutual Fund. Prajapati and

Patel (2012) performed a comparative analysis of 5 Fund Houses based on highest Assets Under Management and selected 5 equity schemes for each of the fund houses. The evaluation was based on Average Returns, Beta, Standard Deviation, Sharpe's Ratio, Treynor Ratio, Jensen's Measure and Fama's Measure. The study observed that the overall performance of all the companies was positive between 2007 to 2011. However, the schemes of HDFC Mutual Fund and Reliance Mutual Fund performed better than the others. Dhume (2013) conducted a performance evaluation of 68 diversified equity mutual funds (open ended) during April 1, 2001 and March 31, 2012. The used risk adjusted measures to evaluate the performance and concluded that the open ended diversified equity mutual funds with dividend and bonus plans yielded above average returns. Annapoorna and Gupta (2013) analyzed 14 equity schemes and one ELSS ranked one by CRISIL and found that the equity funds performed better than any other type of mutual fund categories based on the average returns. Choudhary and Chawla (2014) studies the performance of 8 diversified equity funds using Average Returns, Beta, Standard Deviation, Coefficient of Determination, Sharpe's Ratio, and Treynor Ratio and found that 6 funds showed superior performance in terms of reward to risk. Adhav and Chauhan (2015) did a comparative analysis of 390 schemes of 15 mutual fund companies. The sample included 178 equity schemes under 9 categories. After calculating Average Return, Average Standard Deviation and Average Sharpe Ratio for 9 equity categories, the authors found that all the categories outperformed the index. Maruti (2015) analyzed the performance of 49 mutual fund schemes which included Large Cap, Large and Mid-Cap, Multi Cap, and Mid and Small Cap funds. Treynor's measure, M-squared measure, Sharpe's measure, Eugene Fama's Decomposition of Total Returns, Sortino measure and Jensen's measure to evaluate the funds. The study revealed that more than 70% of the schemes underperformed the index. Bhagyasree and Kishori (2016) in their paper titled "A Study on Performance Evaluation of Mutual Funds Schemes in India" studied 30 equity schemes using standard deviation, beta, and risk adjusted measures. They found that 14 schemes outperformed the index and all the schemes provided positive returns. Kalyan and Gautami (2018) performed a risk-return analysis of contra funds offered by SBI, Tata, Kotak, UTI and L&T fund houses. They used Average Returns, Beta, Standard Deviation, Sharpe's Ratio and Treynor Ratio for analysis and found that Tata Contra Fund was risky with a higher return and SBI Magnum

Contra Fund was less risky with average returns. Rambab et al. (2018) analysed the performance of six Equity Linked Savings Schemes using Average Returns, Beta, Standard Deviation, Coefficient of Determination, Sharpe's Ratio, and Treynor Ratio, and observed that all the six ELSS showed superior performance. It was also found that the risk of these funds was higher than the market risk. Pathak (2018) analyzed the performance of 10 ELSS using Average Returns, Beta, Standard Deviation, Sharpe's Ratio, Treynor Ratio and Jensen's Measure, and observed that the ELSS funds outperformed the index. The author found that ELSS offered by Axis, IDFC and Franklin Templeton performed better. Kumar (2019) carried out a performance analysis of 11 ELSS rated by CRISIL. The author attempted to evaluate the performance for long-term and short-term based on trailing returns. The study observed that all ELSS's performed better in the long run but performed below average in the short run. Kumar also found that funds with lower rating from CRISIL generated high volatile returns.

2.2. Performance Evaluation of Debt and Money Market Schemes

Rao and Ravindran (2003) studied the performance evaluation of 120 debt schemes based on RPI (Relative Performance Index) and observed that only one underperformed. Devi and Kumar (2012) evaluated the performance of 137 debt mutual funds using average return, standard deviation, Sharpe's Ratio, Treynor Ratio and Jensen's Measure. The comparison was made between different investment styles in debt funds namely, Debt Floating Rate, Debt Institutional, Debt Long Term, Debt Short Term and Debt Speciality. All the funds provided positive returns. However, the performance of Debt Speciality Funds were exemplary. Annapoorna and Gupta (2013) analyzed 21 debt and money market schemes ranked one by CRISIL and found that only one year and above returns from debt mutual funds surpassed the benchmark. The bank term deposit rate was used as the benchmark. The returns money market funds were close to the bank term deposit rates. The samples of Adhav and Chauhan (2015) in their comparative analysis of 390 schemes also included 138 debt schemes under 6 categories. Using Average Return, Average Standard Deviation and Average Sharpe Ratio they found that three categories of debt schemes namely Liquid Funds, Ultra Short Term Debt Funds and Short Term Debt Funds outperformed the benchmark. Bhojani (2017) studied top 10 debt mutual funds using risk adjusted measures and concluded that the market impact on debt mutual funds was less.

The study also found that schemes were compensated for the undiversified risk. Rajpara and Nenwani (2017) studied 5 debt schemes each under long-term, short-term, gilt, credit opportunities, and ultra short-term categories. The researchers concluded that investors are showing interest in debt investments because of their past positive returns.

2.3. Performance Evaluation of Hybrid Schemes

Rao and Ravindran (2003) studied the performance evaluation of 36 hybrid funds based on RPI (Relative Performance Index) and observed that 8 schemes underperformed. For calculating the risk adjusted measures, only 10 funds were considered. 75% of the funds performed better than the index. Kumar (2012) studies the performance of balanced schemes in India between 2002-03 and 2010-11. Using standard deviation as a risk measure, the author found that the balanced schemes in India had medium risk. Also, the return analysis indicated outperformance of majority of the balanced schemes. Roy (2013) studied the performance of 30 balanced schemes (inclusive of dividend, growth and income options) from January 01, 2001 to December 31, 2010 using Sharpe's Ratio, Treynor Ratio and Modigliani & Modigliani Measure. The study found that all the schemes gave positive returns. Annapoorna and Gupta (2013) also analyzed 3 hybrid schemes ranked 1 by CRISIL and observed that the funds were able to generate reasonable returns only above one year. Adhav and Chauhan (2015) included 74 Hybrid Schemes under 5 categories in their comparative analysis of 390 schemes. Using Average Return, Average Standard Deviation and Average Sharpe Ratio they found that three categories of Hybrid Schemes namely Hybrid Equity Fund, Asset Allocation Fund, and Aggressive Debt Hybrid Fund outperformed the benchmark. The Aggressive Debt Hybrid category included 16 schemes. The average of Returns, Standard Deviation and Sharpe's Ratio for 16 schemes performed higher than the benchmark. Naik (2016) studied the performance of mutual funds of five balanced funds using like beta, standard deviation, Sharpe's Ratio and Treynor ratio. The author found that Axis Triple Advantage Fund was the best scheme and HDFC Balanced Fund was a weak performer. Bhojani (2017) studied top 10 hybrid mutual funds using risk adjusted measures and concluded that the market impact on hybrid mutual funds was less. The study also found that schemes were compensated for unique risk adequately. Srivastava (2017) compared the average risk pattern of Hybrid Funds, Debt Funds and Equity Funds

and found statistically significant differences. Based on the risk pattern, the author suggested that the investors should invest in hybrid funds or debt funds for lower risk. However, the findings were based on a sample of only HDFC Balanced Fund and UTI MIS Advantage Plan.

3. RESEARCH GAP

There is extensive literature available on the performance evaluation of equity and debt schemes. Multiple studies have covered a great deal of equity and debt schemes in their analysis. Although there is sufficient literature available on the performance of hybrid schemes, studies by Rao and Ravindran (2003), Annapoorna and Gupta (2013), Naik (2016), Bhojani (2017) and Srivastava (2017) did not use sufficient sample of hybrid schemes. The sample of these studies ranged between 3 to 10. Moreover, Annapoorna and Gupta (2013) failed to compare the performance of hybrid schemes against the benchmark.

A good number of hybrid schemes were analyzed by Kumar (2012) and Roy (2013). However, the schemes were analyzed between 2001 and 2011. Both the papers used a mix of hybrid fund schemes without differentiating between their categories. Another study by Adhav and Chauhan (2015) analyzed 74 hybrid schemes. The schemes were analyzed between 2009 and 2014. Moreover, this paper analyzed the schemes under each category of hybrid funds. As the focus was purely on different categories of funds in Adhav and Chauhan (2015), it did not help in understanding performance of individual schemes under each category.

According to the AMFI report, there are a total of 130 Hybrid Schemes (AMFI, 2019). The same report shows the following bifurcation for hybrid schemes:

1. Conservative Hybrid Fund - 21 schemes
2. Balanced Hybrid Fund/Aggressive Hybrid Fund - 33 schemes
3. Dynamic Asset Allocation/Balanced Advantage - 22 schemes
4. Multi Asset Allocation - 7 schemes
5. Arbitrage Fund - 24 schemes
6. Equity Savings - 23 schemes

The availability of a number of schemes under each category and their unique features creates a need for studying each scheme under each category. Moreover,

each of the category of hybrid schemes listed above have varying time horizons. As stated earlier, the AMFI report states that Aggressive Hybrid Equity Schemes share 11.7% of the total Assets Under Management and they have grown at 51% CAGR between March 2014 and June 2019. Hence, this paper focuses specifically on Aggressive Hybrid Equity Schemes because of their increase in popularity.

The investors in the Indian Mutual Fund Industry have a choice to either invest through a mutual fund distributor or directly. The investment in a scheme through a mutual fund distributor is called a 'Regular Plan' and a direct investment is called a 'Direct Plan' (<https://www.amfiindia.com/>). A scheme having both direct option and regular option will be similar in all respects except the expense ratio. As the intermediary is eliminated in a direct plan, the expense ratio of the scheme decreases. Although the marginal difference in expense ratios of direct plan and regular plan will be small, it will have direct impact on the long-term fund returns.

The data compiled by AMFI shows that only 17.3% of the individual investment is through direct plans whereas 69.3% of the institutional investment is through regular plans (AMFI & CRISIL, 2019). Sharpe (1966) in his research observed that low expense ratio directly contributed to the positive performance of a fund. A comparative performance analysis of direct plans and regular plans for the same scheme would explain the impact of cost savings. The available literature in performance analysis of hybrid schemes has not investigated the performance of direct plans and regular plans for the same scheme. Hence, to bridge the research gap found in literature, the study aims at achieving the following objectives:

4. OBJECTIVES:

- Performance analysis of Aggressive hybrid funds against the benchmark
- Comparison of Performance between Regular and Direct plans of select Aggressive Hybrid Funds

5. METHODOLOGY

AMFI Monthly Data (AMFI, 2019) indicates that there are 33 aggressive hybrid mutual fund schemes in India. However, only the funds rated by CRISIL as on December 31, 2019 were considered for the analysis. Out of the 33 funds

available in India, only 22 funds were rated by CRISIL(CRISIL, 2019). The Net Asset Value - Daily Data was collected from January 1, 2015 to December 31, 2019. As the aggressive hybrid funds have significant exposure to equity, data was obtained for a five-year time period. During observation of the data, it was found that 5 out of 22 mutual fund schemes rated by CRISIL did not have data for the time-period considered for the analysis. The five funds were excluded. Moreover, one of the objectives of the study is to compare the performance between Direct Plans and Regular Plans of the same scheme. Hence, data for both the plans under each scheme was obtained. Hence, 17 schemes under Regular Plan and Direct Plan listed in Table 1 having data for a period of five years have been studied. Data was obtained for AMFI website (<https://www.amfiindia.com/>).

Table 1: List of Schemes Selected for the Study

Sl No	Mutual Fund Schemes
1	Canara Robeco Equity Hybrid Fund
2	LIC MF Equity Hybrid Fund
3	SBI Equity Hybrid Fund
4	Shriram Hybrid Equity Fund- Growth
5	Sundaram Equity Hybrid Fund
6	Aditya Birla Sun Life Equity Hybrid 95 Fund
7	DSP Equity & Bond Fund
8	Franklin India Equity Hybrid Fund
9	ICICI Prudential Equity & Debt Fund
10	Kotak Equity Hybrid
11	L&T Hybrid Equity Fund- Regular Plan
12	PGIM India Hybrid Equity Fund
13	Principal Hybrid Equity Fund
14	Tata Hybrid Equity Fund Regular Plan
15	Baroda Hybrid Equity Fund
16	UTI - Hybrid Equity Fund
17	Nippon India Equity Hybrid Fund

The benchmark selected for comparison of performance is Nifty 50 Total Return Index. This benchmark was selected in order to find out the additional return earned by investing in an Aggressive Hybrid Fund rather than an index fund. The closing values of Nifty 50 Total Return Index for a period of five years from January 1, 2015 to December 31, 2019 were obtained from the National Stock Exchange website (<https://www1.nseindia.com/>). The 5-year term deposit rate of State Bank of India (A leading public sector undertaking) for the year 2015 was used as a proxy for the risk free rate (<https://sbi.co.in/>). Most of the Indian households believe that investment in bank deposits are risk free (Gupta, 1991). Hence, the banks 5-year term deposit rate was used as risk free rate. In evaluating the performance of mutual fund schemes, the four popular models namely Sharpe's Ratio, Treynor Ratio, Jensen's Measure, and Fama's Measure are used.

5.1. The Sharpe's Ratio: The Sharpe's Ratio (Sharpe, 1966) is a measure of return of a portfolio in relation to the total risk or standard deviation of the portfolio. In other words, the ratio indicates the return generated by the portfolio per unit of total risk. The Sharpe's Ratio for the mutual fund schemes in the sample and the benchmark was calculated using the following formula:

$$S_p = \frac{R_p - R_f}{\sigma_p}$$

Where, ' S_p ' indicates Sharpe's Ratio, ' R_p ' indicates the return of portfolio, ' R_f ' indicates the risk free rate and ' σ_p ' indicates standard deviation of the portfolio. The expression ' $R_p - R_f$ ' is the risk premium and the expression ' σ_p ' total risk. The higher the Sharpe's ratio, the better is the reward to variability of the portfolio. The same formula is used to calculate the Sharpe's ratio of the benchmark. If the Sharpe's Ratio of the portfolio is greater than the Sharpe's Ratio of the benchmark, it indicates that the actively managed portfolio has outperformed the benchmark.

5.2. Treynor Ratio: The Treynor Ratio (Treynor, 1965) is a measure of return of a portfolio in relation to the systematic risk of the portfolio. Instead of using total risk, Treynor used only the systematic risk to calculate the reward to volatility ratio. Treynor believed that the unsystematic risk could be diversified and hence, the investor should be compensated for the systematic risk of the portfolio. The following model given by Treynor was used to calculate Treynor Ratio:

$$T_p = \frac{R_p - R_f}{\beta_p}$$

Where, ' T_p ' indicates Treynor Ratio, ' R_p ' indicates the return of portfolio, ' R_f ' indicates the risk free rate and ' β_p ' indicates sensitivity of the portfolio to the market. The ratio indicates the return generated by the portfolio per unit of systematic risk. The higher the Treynor ratio, the better is the reward to volatility of the portfolio.

5.3. Jensen's Measure: Michael Jensen's (Jensen, 1967) contribution to performance evaluation focuses on the return generated by the portfolio. The model given by Jensen helps to check the capacity of the mutual fund to deliver returns over and above the expected returns predicted by the Capital Asset Pricing Model. The Jensen's Measure is derived using the following formula:

$$J_p = R_p - (R_f + \beta_p (R_m - R_f))$$

Where, ' J_p ' indicates Jensen's Measure, ' R_p ' indicates the return of portfolio, ' R_f ' indicates the risk free rate, ' R_m ' indicates the market return and ' β_p ' indicates sensitivity of the portfolio to the market. A positive Jensen's Measure of the portfolio indicates more than expected returns and a negative value indicates less than expected returns on the portfolio.

5.4. Fama's Measure: Fama (1972) also attempts to calculate the excess returns generated by the portfolio over and above the expected returns. However, in doing so, Fama prefers to use total risk instead of systematic risk. Fama's Measure is calculated using the following model:

$$F_p = (R_p - R_f) - \frac{\sigma_p}{\sigma_m} (R_m - R_f)$$

Where, ' F_p ' indicates Fama's Measure, ' R_p ' indicates the return of portfolio, ' R_f ' indicates the risk free rate, ' R_m ' indicates the market return and ' σ_p ' indicates the standard deviation of the portfolio, and ' σ_m ' indicates the standard deviation of the market. This model helps in determining whether the portfolio lies above or below the Capital Market Line. A positive Fama's Measure indicates that the portfolio has delivered higher than expected returns and lies above the Capital Market Line and vice versa.

6. DATA ANALYSIS AND INTERPRETATION

Using Net Asset Value (NAV) daily data for five years the annualized returns were calculated for 17 funds. The closing index values of Nifty 50 Total Return Index for a period of five years were obtained and the annualized returns were calculated. The annualized returns for both the sample and the benchmark are given in Table 2.

Table 2: Performance Evaluation based on Benchmark Returns

Mutual Fund Schemes	Regular Plan			Direct Plan			Excess Return
	Annualized Portfolio Return for 5 years	Average Nifty 50 Returns for 5 years	OP/UP	Annualized Portfolio Return for 5 years	Average Nifty 50 Returns for 5 years	OP/UP	
Canara Robeco Equity Hybrid Fund	10.02%	9.16%	OP	11.07%	9.16%	OP	1.05%
LIC MF Equity Hybrid Fund	5.86%	9.16%	UP	6.82%	9.16%	UP	0.96%
SBI Equity Hybrid Fund	10.65%	9.16%	OP	11.65%	9.16%	OP	1.00%
Shriram Hybrid Equity Fund- Growth	7.18%	9.16%	UP	7.91%	9.16%	UP	0.73%
Sundaram Equity Hybrid Fund	9.07%	9.16%	UP	9.90%	9.16%	OP	0.83%
Aditya Birla Sun Life Equity Hybrid 95 Fund	7.81%	9.16%	UP	8.83%	9.16%	UP	1.02%
DSP Equity & Bond Fund	10.23%	9.16%	OP	11.26%	9.16%	OP	1.03%
Franklin India Equity Hybrid Fund	8.36%	9.16%	UP	9.59%	9.16%	OP	1.23%
ICICI Prudential Equity & Debt Fund	10.02%	9.16%	OP	11.23%	9.16%	OP	1.21%
Kotak Equity Hybrid	9.16%	9.16%	=	10.58%	9.16%	OP	1.43%
L&T Hybrid Equity Fund-Regular Plan	9.19%	9.16%	OP	10.25%	9.16%	OP	1.06%
PGIM India Hybrid Equity Fund	6.23%	9.16%	UP	7.51%	9.16%	UP	1.28%
Principal Hybrid Equity Fund	10.11%	9.16%	OP	11.19%	9.16%	OP	1.08%
Tata Hybrid Equity Fund Regular Plan	7.43%	9.16%	UP	8.35%	9.16%	UP	0.92%
Baroda Hybrid Equity Fund	6.86%	9.16%	UP	8.04%	9.16%	UP	1.18%
UTI - Hybrid Equity Fund	6.98%	9.16%	UP	7.47%	9.16%	UP	0.49%
Nippon India Equity Hybrid Fund	8.41%	9.16%	UP	9.53%	9.16%	OP	1.12%

*OP(OutPerformance)/ UP(Underperformance)

The comparison in Table 2 gives a rough picture on the performance of Aggressive Hybrid Mutual Fund Schemes against the benchmark. Six out of Seventeen schemes (35.29%) under the regular plan out perform the index. However, Kotak Equity Hybrid – Regular plan does not underperform. Its performance is same as the market. Ten out of Seventeen schemes (58.82%) under the direct plan out perform the index. The schemes that outperformed the index under regular plan also outperformed the index under direct plan. Sundaram Equity Hybrid Fund, Franklin India Equity Hybrid Fund, and Nippon India Equity Hybrid Fund are the three schemes that underperformed with regular plans but outperformed with direct plans. Kotak Equity Hybrid Fundschemes was on par with market under the regular plan, but out performed under the direct plan. Every fund in the sample provides extra return to the investor if opted for the direct plan. The excess return is mainly due to the lower expense ratio of direct plans.

Table 3: Sharpe's Ratio – Regular Plan

Regular Plan				
Mutual Fund Schemes	Annualized Portfolio Return for 5 years	Annualized Standard Deviation	Sharpe's Ratio	OP/UP*
Canara Robeco Equity Hybrid Fund	10.02%	10.52%	0.2190	OP
LIC MF Equity Hybrid Fund	5.86%	11.32%	-0.1634	UP
SBI Equity Hybrid Fund	10.65%	9.16%	0.3212	OP
Shriram Hybrid Equity Fund- Growth	7.18%	10.15%	-0.0524	UP
Sundaram Equity Hybrid Fund	9.07%	9.45%	0.1437	OP
Aditya Birla Sun Life Equity Hybrid 95 Fund	7.81%	10.24%	0.0097	UP
DSP Equity & Bond Fund	10.23%	11.03%	0.2283	OP
Franklin India Equity Hybrid Fund	8.36%	9.27%	0.0702	UP
ICICI Prudential Equity & Debt Fund	10.02%	10.48%	0.2209	OP
Kotak Equity Hybrid	9.16%	10.25%	0.1412	OP
L&T Hybrid Equity Fund- Regular Plan	9.19%	9.93%	0.1485	OP
PGIM India Hybrid Equity Fund	6.23%	11.04%	-0.1341	UP
Principal Hybrid Equity Fund	10.11%	10.81%	0.2218	OP
Tata Hybrid Equity Fund Regular Plan	7.43%	10.24%	-0.0275	UP
Baroda Hybrid Equity Fund	6.86%	10.57%	-0.0807	UP
UTI - Hybrid Equity Fund	6.98%	10.26%	-0.0711	UP
Nippon India Equity Hybrid Fund	8.41%	11.54%	0.0610	UP

*OP(OutPerformance)/ UP(Underperformance)

The Sharpe's Ratio for Nifty 50 Total Return Index is 0.11. Table 3 gives the Sharpe's Ratio for the regular plan funds in the sample. There are a total of eleven funds (64.70%) with a positive Sharpe's Ratio. This indicates that the investors in these eleven funds have been rewarded for the total risk they have assumed. However, when compared with the Sharpe's Ratio of 0.11 of the benchmark index, only eight funds (47.05%) outperform the index. The result of outperformance in Table 3 is similar to that of the results obtained in Table 2. The two funds in addition to the six funds that outperformed in Table 2 are Sundaram Equity Hybrid Fund and Kotak Equity Hybrid. Both these funds outperform based on Sharpe's ratio because the annualized returns of the schemes were close or equal to the market returns.

Table 4: Sharpe's Ratio – Direct Plan

Direct Plan				
Mutual Fund Schemes	Annualized Portfolio Return for 5 years	Annualized Standard Deviation	Sharpe Ratio	OP/UP*
Canara Robeco Equity Hybrid Fund	11.07%	10.52%	0.3190	OP
LIC MF Equity Hybrid Fund	6.82%	11.32%	-0.0786	UP
SBI Equity Hybrid Fund	11.65%	9.16%	0.4303	OP
Shriram Hybrid Equity Fund- Growth	7.91%	10.14%	0.0192	UP
Sundaram Equity Hybrid Fund	9.90%	9.45%	0.2317	OP
Aditya Birla Sun Life Equity Hybrid 95 Fund	8.83%	10.24%	0.1091	UP
DSP Equity & Bond Fund	11.26%	11.03%	0.3217	OP
Franklin India Equity Hybrid Fund	9.59%	9.26%	0.2034	OP
ICICI Prudential Equity & Debt Fund	11.23%	10.48%	0.3361	OP
Kotak Equity Hybrid	10.58%	10.25%	0.2805	OP
L&T Hybrid Equity Fund- Regular Plan	10.25%	9.94%	0.2552	OP
PGIM India Hybrid Equity Fund	7.51%	11.03%	-0.0184	UP
Principal Hybrid Equity Fund	11.19%	10.81%	0.3217	OP
Tata Hybrid Equity Fund Regular Plan	8.35%	10.24%	0.0628	UP
Baroda Hybrid Equity Fund	8.04%	10.58%	0.0313	UP
UTI - Hybrid Equity Fund	7.47%	10.26%	-0.0232	UP
Nippon India Equity Hybrid Fund	9.53%	11.54%	0.1579	OP

*OP(OutPerformance)/ UP(Underperformance)

Table 4 gives the Sharpe's Ratio for the sample funds offered through direct plan. There are total of fourteen funds out of seventeen (82.35%) with a positive Sharpe's Ratio. The investors in these fourteen funds have been rewarded for the total risk they assumed. However, when compared with the Sharpe's Ratio of 0.11 of the benchmark index, only ten funds (58.82%) outperform the index. The result of outperformance of direct plans in Table 4 is similar to that of the results obtained in Table 2.

Table 5: Treynor Ratio

Mutual Fund Schemes	Regular Plan			Direct Plan		
	Annualized Portfolio Return for 5 years	Beta	Treynor Ratio	Annualized Portfolio Return for 5 years	Beta	Treynor Ratio
Canara Robeco Equity Hybrid Fund	10.02%	-0.0156	-1.4793	11.07%	-0.0154	-2.1785
LIC MF Equity Hybrid Fund	5.86%	0.1997	-0.0926	6.82%	0.1998	-0.0445
SBI Equity Hybrid Fund	10.65%	0.0087	3.3812	11.65%	0.0085	4.6269
Shriram Hybrid Equity Fund- Growth	7.18%	-0.0100	0.5324	7.91%	-0.0099	-0.1967
Sundaram Equity Hybrid Fund	9.07%	-0.0100	-1.3523	9.90%	-0.0100	-2.1908
Aditya Birla Sun Life Equity Hybrid 95 Fund	7.81%	0.0052	0.1907	8.83%	0.0052	2.1344
DSP Equity & Bond Fund	10.23%	0.0333	0.7571	11.26%	0.0332	1.0675
Franklin India Equity Hybrid Fund	8.36%	-0.0149	-0.4354	9.59%	-0.0149	-1.2646
ICICI Prudential Equity & Debt Fund	10.02%	0.0098	2.3518	11.23%	0.0096	3.6703
Kotak Equity Hybrid	9.16%	-0.0224	-0.6457	10.58%	-0.0225	-1.2801
L&T Hybrid Equity Fund- Regular Plan	9.19%	0.1626	0.0907	10.25%	0.1626	0.1560
PGIM India Hybrid Equity Fund	6.23%	0.0041	-3.5933	7.51%	0.0041	-0.4991
Principal Hybrid Equity Fund	10.11%	-0.0027	-8.7290	11.19%	-0.0024	-14.4231
Tata Hybrid Equity Fund Regular Plan	7.43%	-0.0134	0.2098	8.35%	-0.0130	-0.4937
Baroda Hybrid Equity Fund	6.86%	-0.0117	0.7284	8.04%	-0.0112	-0.2954
UTI - Hybrid Equity Fund	6.98%	-0.0120	0.6058	7.47%	-0.0120	0.1981
Nippon India Equity Hybrid Fund	8.41%	0.0030	2.3430	9.53%	0.0030	6.1236

Table 5 indicates the Treynor Ratio for all the mutual fund schemes. The Treynor ratio is measure of return per unit of systematic risk or beta. The beta values for the schemes are extremely low because of the composition of the scheme as they consist not only equity, but also other assets like real estate, gold, cash, and money market instruments. One of the limitations of Treynor ratio is that the ratio provides misleading results if the beta values are negative. Hence, for the purpose of this analysis, the funds having negative beta values will be ignored. Out of seventeen schemes, only eight schemes have positive beta values. Out of these eight schemes, six schemes have positive Treynor ratio indicating that the schemes are compensating the investor for the systematic risk. Two funds, namely LIC MF Equity Hybrid Fund and PGIM India Hybrid Equity Fund are having negative Treynor ratios. The investors in these schemes are not compensated for the systematic risk. The results are identical for both regular plans and direct plans.

Table 6: Jensen's Measure and Fama's Measure

Mutual Fund Schemes	Jensen's Measure		Fama's Measure	
	Regular	Direct	Regular	Direct
Canara Robeco Equity Hybrid Fund	0.023	0.034	0.012	0.022
LIC MF Equity Hybrid Fund	-0.021	-0.012	-0.030	-0.021
SBI Equity Hybrid Fund	0.029	0.039	0.020	0.030
Shriram Hybrid Equity Fund- Growth	-0.005	0.002	-0.016	-0.009
Sundaram Equity Hybrid Fund	0.014	0.022	0.004	0.012
Aditya Birla Sun Life Equity Hybrid 95 Fund	0.001	0.011	-0.010	0.000
DSP Equity & Bond Fund	0.025	0.035	0.014	0.024
Franklin India Equity Hybrid Fund	0.007	0.019	-0.003	0.009
ICICI Prudential Equity & Debt Fund	0.023	0.035	0.012	0.024
Kotak Equity Hybrid	0.015	0.029	0.004	0.018
L&T Hybrid Equity Fund- Regular Plan	0.012	0.023	0.004	0.015
PGIM India Hybrid Equity Fund	-0.015	-0.002	-0.026	-0.014
Principal Hybrid Equity Fund	0.024	0.035	0.013	0.023
Tata Hybrid Equity Fund Regular Plan	-0.003	0.007	-0.014	-0.004
Baroda Hybrid Equity Fund	-0.008	0.003	-0.020	-0.008
UTI - Hybrid Equity Fund	-0.007	-0.002	-0.018	-0.013
Nippon India Equity Hybrid Fund	0.007	0.018	-0.005	0.006

The Jensen's Measure and Fama's Measure provided in Table 6 indicates the excess returns generated by the portfolio. The only difference is that Jensen's measure considers systematic risk and Fama's Measure considers total risk (standard deviation) while computing the excess returns. Based on Jensen's measure, eleven schemes under regular option and fourteen schemes under direct option have provided returns greater than the expected returns generated by the Capital Asset Pricing Model. Based on Fama's measure, eight schemes under regular option and eleven schemes under direct option have provided returns greater than the expected returns. The results of Fama's measure are in sync with the results of out performance in Table 2.

1. FINDINGS

The investors invest in Hybrid Equity Funds with a medium-term horizon or at least for a period more than 3 years (Kumar, 2012). Based on the analysis above in Table 2, only 35.29% of regular plans and 58.82% outperform the market. As the exposure to equity is higher than 65% up to a maximum of 80% in Aggressive Hybrid Funds, they should be held for a minimum period of 5 years based on their performance (Franklin Templeton, 2019). It is alarming to note that Nifty 50 Total Return Index with complete exposure to equity is able to provide more return than an actively managed portfolio. As stated earlier, 82.7% of the individuals invest through regular route. If 64.71% of regular plans are failing to provide adequate returns investors are losing big. It is because of the size of mutual fund investment through the regular route.

If the Treynor Ratio is greater than Sharpe Ratio, it indicates that the portfolio has higher unsystematic risk or unique risk. Excluding the nine funds with negative betas, the comparison of Treynor Ratio and Sharpe Ratio indicates that all the remaining eight funds have large unique risk or undiversified risk. The undiversified risk can be mitigated by the fund manager by diversifying the portfolio. If not diversified, the investors will demand compensation for the undiversified risk. Sharpe's Ratio indicates the return per unit of total risk. Based on the positive Sharpe's ratio in Table 3 and Table 4, 64.70% of regular plans and 82.35% of direct plans are compensated for the total risks assumed. Although the undiversified risk is high, most of the schemes compensate for the additional risk taken.

Irrespective of the type of plan, majority of the Aggressive Hybrid Funds have performed better than the market. Based on the Sharpe's Ratio and Treynor Ratio, the funds are compensating for both the systematic risk and the undiversified risk. Majority of the hybrid funds provide greater than expected returns based on the Jensen's Measure and Fama's Measure. Hence, majority of the funds have met the investor's expectations.

The other objective of the paper was to highlight the benefits of direct plans over regular plans. 58.82% of the direct plans are outperforming the index, 82.35% have a positive Sharpe's Ratio, six out of eight funds have a positive Treynor Ratio, 82.35% of the funds have a positive Jensen's Measure and 64.71% of the funds have a positive Fama's Measure. Based on the statistics, direct plans have performed better than regular plans. Hence, investment in Aggressive Hybrid Mutual Funds through the direct route guarantees higher return when compared to regular plans. Although only 17.3% of the individual investors invest through direct route, there is a scope for increase. Highlighting the benefits of direct plans based on the analysis in this paper would be helpful in convincing people to choose direct plans over regular plans provided the investor is capable of making investment decisions independent of an investment advisor.

After giving due consideration to all the performance measures in the paper, the following funds (both regular and direct plans) have outperformed:

- a. Canara Robeco Equity Hybrid Fund
- b. SBI Equity Hybrid Fund
- c. Sundaram Equity Hybrid Fund
- d. ICICI Prudential Equity & Debt Fund
- e. Kotak Equity Hybrid
- f. L&T Hybrid Equity Fund- Regular Plan
- g. Principal Hybrid Equity Fund

Some findings of this paper confirm as well as contradict the existing literature on performance of hybrid schemes. Kumar (2012) in his research found that all the sample hybrid schemes had medium risk. Based on the beta values, this study indicates a low risk for aggressive hybrid schemes against the benchmark. Hence, this observation contradicts the findings of Kumar (2012). This difference

in risk may be because of the duration of the study. Bhojani (2017) observes that the market impact on hybrid mutual funds was less. Moreover, the low risk observed in this paper is also in line with the findings of Srivastava (2017). Hence, the low risk of aggressive hybrid schemes confirms the findings of Bhojani (2017) and Srivastava (2017). Roy (2013) found that all the hybrid schemes gave positive returns. The positive returns obtained in this paper confirms the same. However, the time period considered by Roy (2013) was different from the current study.

2. CONCLUSION

An Aggressive Hybrid Fund is a balanced fund balancing between different asset classes. The investment should be held for a minimum period of 5 years. The paper tried to analyse the performance of Aggressive Hybrid Mutual Funds, if they were held for the minimum duration. It was found that approximately 60% of the Aggressive Hybrid Funds under the direct plan have performed better than the market. However, the performance of regular plans is poor. A 35.29% success rate for regular plans is discouraging when majority of the investors invest through this route. Majority of the funds had a positive Sharpe's Ratio, Treynor Ratio, Jensen's Measure and Fama's Measure. These funds have shown that they have a good reward to risk capability for a minimum time horizon of 5 years. However, it is advised to invest in these funds based on their individual past performance. Moreover, opting direct plans of the schemes would have greater impact on the returns generated by the portfolio.

3. SCOPE FOR FUTURE RESEARCH

There are certain limitations of the study that will provide scope for future research. The study focuses only on Aggressive Hybrid Equity Fund. The other main categories of hybrid funds namely, Conservative Hybrid Fund and Arbitrage Funds are not analysed. The study of these two categories would broaden our understanding about the performance of Hybrid Equity Funds. The five funds namely HDFC Hybrid Equity Fund, Mirae Asset Hybrid Equity Fund, IDBI Hybrid Equity Fund, IDFC Hybrid Equity Fund, and BOI AXA Mid & Small Cap Equity & Debt Fund have been excluded from the analysis because the data was not available for a five-year period. A comparative performance analysis of these funds could be made by considering a shorter time frame. The data has been

collected only up to December 31, 2019 to exclude the losses in equity caused by the bearish market due to the Covid19 Pandemic. Further research could be carried on the impact of bearish market on the performance of Hybrid Funds.

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FULL METAL JACKET: DISAPPEARANCE OF HUMAN BEING

Goutam Jyothsna

Abstract

The article attempts to trace a brief history of the Vietnam conflict, which heightened soon after Lyndon Johnson became the President of the United States. The era of the late 60s and early 70s marks the inhuman brutalities and atrocities of the Vietnam War in which the government of America played a decisive role. The young men, all excited to serve their nation for a more significant cause, ended up victims of this war. The growing communist phobia, the suffocating effects of the Cold War, and the United States of America's desire to prevent communist evasion are a few reasons for America's involvement in the Vietnam War. The American soldiers were conditioned to believe that they were fighting for the greatness of America. However, the disillusioning reality of the war made then changed their perception. The research paper uses the film Full Metal Jacket to explore how Kubrick counterattacks the government's thirst for battles in the name of national interest.

Keywords: Vietnam War, foreign Policy, cold war, communist phobia, USA

The film *Full Metal Jacket* directed by Stanley Kubrick is critically examines the Vietnam conflict, which heightened soon after Lyndon B. Johnson became the President of the United States. The era of the late 60s and early 70s marks the inhuman brutalities and atrocities of the Vietnam War in which the government of America played a decisive role. The young men who were all excited to serve their nation for a greater cause ended up being the victims of this war. The growing communist phobia, the suffocating effects of the Cold War, and the attempts by the United State of America to prevent communist invasion are few of the reason for America's involvement in the Vietnam War. The American soldiers were conditioned to believe that they were fighting for the greatness of America. But the disillusioning reality of the war made them changes their perception:

By November 1967, the number of American troops in Vietnam was approaching 500,000, and U.S. casualties had reached 15,058 killed and 109,527 wounded. As the war stretched on, some soldiers came to mistrust the government's reasons for keeping them there, as well as Washington's repeated claims that the war was being won (Vietnam War).

Dr Goutam Jyothsna, Assistant Professor, Dept of English, Besant Women's Degree college, Kodialbail, Mangalore

One can clearly observe the contradiction between the brutal reality of the war and the self-proclaimed declaration of the American government that America was winning the war. Even though Americans seemed to be in favour of peace, the fact that the then President Lyndon Johnson authorized to send 100,000 US military troops to fight in Vietnam amid the growing anti-war sentiments reflects the double standards of the authorities.

By 1969, the number of casualties kept increasing while the Marines who had returned from the war were going through psychological problems such as severe post-traumatic stress disorder. Drug use became common among the Marines. Many of the soldiers had become physically disabled. The next president Richard Nixon too decided to go against the anti-war movement by appealing only to those "silent majority" of American who according to him had faith in the War. This is the finest example on how the government chose to impose its will against the general consensus. The protest in the US against America's involvement in the invasion against Cambodia reflects the fact that the American public did not expect their government to break international law. This betrayal of trust makes it clear that the State had been deceiving the trust of the public under the shield of nationalism, while in reality the war was being fought to fulfil the political ambitions of powerful minorities.

"On May 4, 1970, at Kent State University in Ohio, National Guardsmen shot and killed four students. At another protest 10 days later, two students at Jackson State University in Mississippi were killed by police" ("How the Vietnam War Empowered the Hippie Movement"). The above quotation speaks for the early 70s totalitarian atmosphere which never tolerated voices raised against its decision and actions. The Marines were made to fight for their country and forced to murder countless Vietnamese soldiers as well as innocent civilians. The war frenzied Marines slaughtered women and children in Vietnam, while destroying their houses and villages. Such hypocrisy of the government and covering up the actuality of the war, destroying innocent Vietnamese shocked the citizens to the bone. As a consequence, the hippie movement as well as the counter culture movements came into existence. Psychedelic rock music gained prominence. Popular rock musician and poet Jim Morrison composed songs such "The End" and "Waiting for the Sun" to depict the nihilistic atmosphere. All these artistic

expressions were meant to rebel against an autocratic society which conditioned the minds of individuals, while turning them to be docile so-called good citizens who never raised their voice against the State. This time Kubrick chose to highlight how the Vietnam War has transformed enthusiastic young soldiers into killing machines. The hidden agenda behind the extreme national ideals of the state, Kubrick counterattacked the government's thirst for bloody wars in the name of national interest.

This research paper attempts to throw light on how the idea of war and training the Marines to kill is deconstructed in the film *Full Metal Jacket*. The film can be separated into two acts; each act is concluded with a murder. If the first act shows the shocking and disturbing murder of the Sergeant - the man resembling the dictators, who trains the soldiers and insists them to be the killing machines- the second act depicts the disturbing killing of a fragile yet committed Vietnam young rebel woman with a sniper with which she has successfully shot and killed strong American combatants. The first murder acts as a criticism of the totalitarian state of the training camp which aims at destroying the individuality of the Marines. In the training camps, the soldiers are encouraged to lose their individuality and become the perfect killing machines. This ideology of justifying the violence is strongly retorted at the end of the first part when Private Pyle, an overweight Marine kills Sergeant Hartman, the trainer of that marine corp. After killing Harman, Private Pyle commits suicide. Earlier in the film, Private Pyle is constantly punished by Hartman for being 'different' than the rest of the Marine Corps. In other words, Pyle fails to perform in the Marine Corps like the rest of his mates. But when he is severely abused and humiliated, he takes it personally and becomes a perfect Marine with an extraordinary skill to kill. But at the end of the day, Hartman becomes his first target, who erased Private Pyle's individuality; this murder symbolically depicts the idea that if the order is imposed forcibly upon the individual, then such an action leads to disastrous results. This is what Friedrich Nietzsche suggested as falsification of human beings' experience of the world. Mark T. Conrad in his "Chaos, Order and Morality" argues "... in a world in a chaotic flux, in which there is no such thing as identity, where there are no stable, enduring things, there can be no real oppositions. Nothing is ever the same as itself, so nothing can have an opposite" (Jerold 37).

The killing of a young Vietnamese girl at the end of the second half subtly criticizes Americans' involvement in Vietnam. It coldly points out that the soldiers were fighting for a lost cause. After showing the extensive training sessions, the audience understands that the soldiers are completely brainwashed. Their real identity is totally erased. The Marines are encouraged to treat their rifles as their sexual partners. They are all given new offensive names which are supposed to give them derogative opinions about themselves. They are trained to kill under any circumstance. But when the reality kicks in the second half, it is revealed that a fragile Vietnamese girl with a rifle had killed many well-trained Marines. This revelation brings out the sheer absurdity of the Vietnam War. It is as though the Marines are all given such hectic training only to kill some impoverished and fragile Vietnamese peasants and young girls.

Bad Faith and Dehumanization in *Full Metal Jacket*

The French Nobel Prize winning existentialist philosopher Jean Paul Sartre coins the phrase "Bad Faith" in his book *Being and Nothing*. "Mauvaise Foi" or "Bad faith" is a concept which Sartre used to define the root cause of the problems of modern times. Bad faith is a situation where human beings choose to deceive themselves after coming under pressure from social forces and thus, choose to refuse the innate freedom which is part of their true personality. Instead of being true to their true nature, they begin to act according to their social roles and disown one's authentic self. A waiter for instance, begins to believe that he must continue with his job so that he can save money to take care of his life. But in reality, he is free to quit and pursue a career or lifestyle, which caters to his true nature. This faith in his job makes him to adopt an attitude whereby he performs the role of a waiter perfectly. He serves the customers with an air of servility as if born to be a perfect specimen of a waiter. This inauthentic nature which the waiter adopts soon after assuming the role that he was playing in society creates a rift between his real-self and his socially constructed image of a waiter. In the film *Full Metal Jacket*, Sergeant Hartman rebukes and humiliates his new recruits. He never misses a chance to remind the recruits that he does not want them to act like natural human beings because they are being trained to become perfect killing machines with no emotions or sentiments. The Marines are encouraged to lose their individuality so that they would morph into the social roles imposed upon them by the authorities. In the name of discipline and correction, the

uniqueness of the Marines is stripped off by shaving their head and making them wear the same uniform. The Marine Corps strives hard to enforce order upon these men. These men were forced to evade the responsibility to discover their innate features and transform themselves into perfect marines without any differences or individuality. This process is nothing but dehumanization where the natural freedom and freewill of the individuals are totally destroyed in order to protect the interests of a powerful system.

If you ladies leave my island, if you survive recruit training you will be a weapon. You will be a minister of death praying for war. But until that day, you are pukes. You are the lowest form of life on Earth. You are not even human-fucking-beings. You are nothing but unorganized, grabasstic pieces of amphibian shit (00:01:54 - 00: 02:16.)

This is the opening speech of Sergeant Hartman intended to attack and debase the individuality of every young Marine Corps recruit. One can discern from the above quoted speech that Hartman is intent on converting the newly joined marine enthusiasts into maniacs, who cannot find peace until they have killed many unknown people in the war. In other words, he expects that each new marine must be obsessed with war and killing. Kubrick emphasizes on this cold irony where human beings are trained to become inhuman monsters whose only aim in life is to kill. From the opening scene, the film *Full Metal Jacket* works on this theme of how a group of recruits are brutally shed off their individuality. To achieve this, Kubrick shoots the faces of various men who had joined the Marines Corps in a medium close up shot as their heads are shaven. This opening sequence is accompanied by the song "Hello Vietnam" composed by Johnny Wright. The lyrics of the song clearly indicate that as soon as they arrive at the battlefields of Vietnam, their life will be turned upside down as the killing lands of the war will destroy the lives of thousands of soldiers.

There is fighting that will break us up again.
Good-bye, my darling; hello, Vietnam.
Though here to take a battle to be won...
Kiss me good-bye and write me while I'm gone;
Good-bye, my sweetheart; hello Vietnam
(00:00:28- 00:01:54).

The close-up shot of the thick curling chunks of hair on the floor, symbolically represents all the dreams and vibrant lives of the Marines now cut down as they all began to appear like the reflection of a single image- the image of killing machines with zero humanity.

The Strange Case of Frank Olson and its Resonation in *Full Metal Jacket*

Even though Kubrick had made a film on Vietnam, this attempt speaks of the inhuman behavioural experiments conducted by the Central Intelligence Agency of the United States of America, a powerful organ of the Government. Frank Olson, a 42- year old Army scientist jumps out of the window of his hotel room in New York on November 28 1953. His death was initially considered as suicide. But his son Eric Olson ponders on the repressed details of the CIA's secret human experimentation and behavioural altering therapies which began to come on to the surface. In 1974, the Pulitzer Prize winning journalist Seymour Hersh had written an investigative news story revealing of the CIA conducting a domestic surveillance programme. In 1975 Eric Olson began to believe his doubts and suspicion when the Rockefeller Commission implicated that CIA was conducting illegal behavioural altering experiments which involved the dangerously intoxicating drug LSD. "A subsequent 1975 presidential review panel investigating the CIA's activities mentions MK-Ultra- and said that an unnamed and 'unwitting civilian' army scientist had been surreptitiously given LSD at some point before plummeting to his death in 1953" (Lisa Liebman L.S.D, lies, and the C.I.A.). Here it is obvious that CIA is referring to Frank Olson as the unwitting civilian, who was given the dangerous drugs in order to keep him from revealing the truth, which would expose the inhuman activities of the CIA as well as of the government of the United States.

Eric Olson strongly believes that his father's conscience was pricked when he comes to know that, the United State was using biological weapons against Korea, back in the early 50s and aimed at curbing communist invasion. In the interview given to Errol Morris he says, "We had already dropped two atomic bombs on Japan. Were we gonna drop more atomic bomb on Korea?" (Eric Olson, Wormwood). According to him, the involvement of America in the Korean War and its desire to threaten Korea with dangerous biological weapons shook his father's faith in the very idea of democracy which America claimed to protect. As an

insider, Frank Olson had access to these secret facts and his decision to quit the force and disappear into seclusion had made the CIA uneasy. "If my father believed it (that the American government using biological weapons) it was gonna be difficult to... to discredit him" (Eric Olson, Wormwood.)

From these facts one thing becomes very clear that the biological warfare scientist wanted to confess the dangerous involvement of American authorities in brainwashing the US soldiers and other secrets agents by giving them mind controlling drugs. By doing so, the authorities tried to keep them under control as they were made to believe that the government of America was protecting democratic values. But Frank Olson, who despite being a victim of such mind controlling experiments attempts to keep his faith and ideology intact. He does not become a victim of 'bad faith' as he never proceeded with the false assumption that whatever his profession dictates, must be performed with great reverence and conviction. His death under mysterious circumstances speaks for the price he had to pay for wanting to live his life freely according to his inner conscience, which could not be altered by any behavioural altering experiments.

In *Full Metal Jacket* the suicide of Private Pyle resonates this real life tragic incident in which a man is forced to end his life for refusing to live according to the structure constructed by the powerful authorities. Private Lawrence is an overweight man who joined the new Marine force. He appears to be a slow learner in comparison to other men in the recruit. He is the only one who retains his individuality and uniqueness as he struggles to remain faithful to his inner self. But Hartman constantly humiliates him and forces him to suppress his individuality. Whenever Private Pyle fails to perform well during the training, the Sergeant verbally destroys his spirit by nagging him before the entire group. As the Private begins to lose all traces of individuality, he morphs into a perfect killing machine and at the same time loses his true self. The destruction of the self-pushes him to such a monstrous disparity that during the last night at the Marine Corps he kills the Sergeant and subsequently commits suicide by blowing out his brains with the same gun which Harman had preached as being the only friend of the Marines. Before this incident, when Private Joker tries dissuading Private Pyle, the latter makes it very clear that he is living in a "world of shit." The phrase indicates the turmoil in the mind of Pyle, who finds it extremely

difficult to live in a body devoid of consciousness or freewill. If Frank Olson rebelled against the system in order to remain faithful to his consciousness, Private Pyle's suicide is also an expression of rebellion against the powerful system which imposes order forcibly against the chaotic human mind. Leonard Lawrence aka Private Pyle shoots himself by putting the barrel of the gun in his mouth, this gruesome act is also a clear expression of his freewill. He wants to send a strong message to the authorities that he has the personal freedom to end his life, rather than live his life as dictated by the rules and laws of the system. For that reason, Private Pyle is spared of life of duality in which the Marines are forced to live in a world of extreme chaos and absurdity during their days in the brutal killing fields of Vietnam.

The Duality of Man and the Absurdity of a Violent War

Colonel- Marine, what is that button on your body armour?

Private Joker- A peace symbol, sir.

Colonel- What is that written on your helmet?

Private Joker- Born to kill, sir

Colonel- you write born to kill on your helmet and wear peace button, what's that supposed to be, some kind of suck joker?

Private Joker- No. Sir.

Colonel- What is it supposed to mean?

Private Joker - I was trying to suggest something about the duality of man, sir.

Colonel- The what?

Private Joker - the duality of man. The Jungian thing, sir.

Colonel- Whose side are you on, son?

Private Joker- Our Side, sir.

Colonel- you love your country?

Private Joker- Yes, sir.

Colonel - How about getting with the program? Jump on the team and come on in for the big win. All I've asked of my marines is for them to obey my orders as they would God's word. We are here to help the Vietnamese because inside every gook there is an American trying to get out. Its hardball world, son. We've gotta try to keep our heads until this peace craze blows over. (01:04:35 -1:05:40)

The above conversation takes place during the second part of the film between Private Joker, who is now a reporter writing stories for the Stars and Stripes newspaper and the colonel. The dialogue takes place in front of the mass grave of bodies. Joker is a walking paradox as he wears a peace symbol on his armour and 'born to kill' slogan on his helmet. The cynical Colonel does not understand this Jungian perception of duality, which represents man's personal unconscious and his collective unconscious. Most of the time, the concept of self is effaced when man comes to confront the society which constructs his collective unconscious. Owing to this clash between the personal and the collective, eventually human beings are forced to act against their primordial instincts in order to conform these primordial patterns created in the outside world which the psychologist Carl Jung defines as Archetypes. The Joker is the only wise man in the film who understands this dual nature of the Vietnam War.

During the Post Second World war era, when the cold war between Russian and US was about to begin, America backed South Vietnam thinking that, like China, North Vietnam would embrace communism. The on-going Cold War made the Vietnam War even more intense and personal for America. Ho Chi Minh, the leader of "Viet Minh" independence movement was struggling hard for a free Vietnam. But the overarching fear of communist invasion had persuaded America to back the strongly anti-communist politician Ngo Dinh Diem. Even though Ho Chi Minh believed that "it was patriotism not communism that inspired" him, still the United States of America decided to take the side of South Vietnam under the leadership of Ngo Dinh Diem. In 1955, President Dwight Eisenhower declared his support to South Vietnam. But in the next year, when Diem went against the most important provision of the Geneva Agreement by abandoning the 1956 election in the fear that the result would be largely in favour of Communists, Eisenhower commented, "I have never talked or corresponded with a person knowledgeable in Indo- Chinese affairs who did not agree that had elections been held as one of the time changing of the fighting, possibly 80 percent of the populations would have voted for the communist Ho Chi Minh s their leader rather Chief of state Bao Dai". (Stone and Kuznick, 270)

The personal opinion of President Eisenhower and the actions he had taken while in power clearly reflects the duel nature of man that Private Joker had pointed

out in the second half of the film *Full Metal Jacket*. In other words, the Americans were fighting for a lost cause in Vietnam. The Marines in the dark jungles of Vietnam had sacrificed their lives and their sanity for a false notion that they were fighting for a great cause, which defined the democratic ideology of their country. But in reality, the Vietnam War happened because the government of America wanted to claim total supremacy against all those nations who chose communism as their ideal. This sort of dictatorship veiled under the notion of liberating the Vietnamese from the clutches of communist invasion had proven the hypocritical stance of the United States. The war had also proven very costly to the government of the US as more than 58,000 Americans had been killed in the Vietnam War and even more numbers of Vietnam veterans were suffering from severe post-traumatic stress. Although this is the reality of this ugly war, the Colonel in the film who speaks for all those in power wishing to keep the war alive for the sake of the reputation of a few powerful individuals in the government, attempts to twist the truth of American involvement in Vietnam. According to his version, the war is necessary not because America wants to keep Vietnam under its dominating thumb, but because the Vietnamese themselves wish to become like the Americans. In other words, the Colonel is trying to make Private Joker to believe that the Vietnamese do not wish to remain free under the leadership of their chosen government, but need yet another colonist outside government to take over. This is nothing but a lie perpetrated by the US government in order to justify its involvement in Vietnam. Instead of helping the Vietnamese, the American forces mercilessly destroyed the peaceful life by slaughtering civilians, women, and children. The war frenzy soldiers trained to be killing machines had brutally raped women and shot the villagers while setting their huts and fields on fire. It is from the report of freelance journalist Seymour Hersh that the American public came to know about how the U.S. forces had slaughtered nearly five hundred civilians in a South Vietnamese village. "Many of the women had been raped. The slaughter had gone so long that the soldiers interrupted the killing and raping to take lunch and cigarette breaks. Not a single round had been fired at the U.S. infantrymen in return." (Stone and Kuznick, 367).

The trainer Sergeant Hartman and the Colonel hide all such atrocities of the chaotic war in Vietnam and brainwashed the soldiers' mind by feeding them

drugs like nationalism and patriotism. The attempt to falsify reality by offering a bunch of lies to fight a dangerous war ruined the sanity of the Marines in the corps. The Sergeant might be a perfect instructor but such dangerous men created chaos in the peaceful villages of Vietnam in the name of imposing order. In one of the scenes, a Marine inside a chopper opens fire as it moves in the air, giving a perfect aerial shot of the dense forest of Vietnam and the villages. In a medium close- up shot, Kubrick captures the devilish guffaw on his face as he amorally keeps shooting at anything which moves. He does not even hesitate to open fire on the children or young women. For him, random killing is like creating a record breaking high score in some baseball tournament.

The Final Cry for Freedom and the Inertial Spectator

In the climax, the squads go out on patrolling to investigate factory ruins located in the north of Perfume River which divides the city of Hue. At the same time, the American Marines strongly believed that the enemy forces were taking shelter in this remote place. Private Joker had joined the patrol at the last moment. All hell breaks loose when a lone sniper kills at least three strong well-built Marines. Ultimately it is revealed that the unknown sniper is a teenage impoverished Vietnamese girl willing to kill while defending her territory. A Marine nicknamed Animal Mother had hoped to encounter a big bunch of Vietnamese troop with guns and grenades in their hand. But when he discovers that a teenage girl is the lone sniper, he is frustrated as his craving for a lofty payback had come to a sudden halt. It is the silent and helpless spectator Joker however who shoots her with his side arm and grants her final wish to die peacefully without being tortured. With the imagery of a lone fragile teenage Vietnamese girl with a greater conviction, Kubrick depicts the desire of the Vietnamese for freedom. Even though the Americans are well equipped and highly organized, they never expected the deadliest retaliation by the Vietnamese, as the Vietnamese were fighting for their lives, culture, and individuality. Despite losing almost nearly two fifty million soldiers and civilians, the Vietnamese manage to win the war for their hunger for freedom and the will to rebel against a brutally imposing colonial force. The film maker Oliver Stone narrates, while commenting on how the Americans had failed to grasp the basics of the Vietnamese retaliation.

The Vietnam War was about time, not territory or body counts. The United States wreaked unconscionable destruction; it won every major battle. But it could not win the war. Time was on the side of the Vietnamese, who did not have to defeat the Americans but simply to outlast them. They would pay a terrible price for independence and freedom. But they would ultimately triumph (366).

North Vietnamese military leader Vo Nguyen while looking back at the conflict said:

We won the war because we would rather die than live in slavery. Our history proven this. Our deepest aspiration has always been self-determination. That spirit provided us with stamina, courage and creativity in the face of a powerful enemy. Militarily Americans were much more powerful than we were. But they made the same mistake as the French- they underestimated Vietnamese forces of resistance... (The Untold History of America 366.)

Ho Chi Minh had strong faith in such retaliation, for he knew that despite all the destruction caused by the Americans to the villages of Vietnam, they would not be scared and stop fighting back. "The Americans can send hundreds of thousands even millions of soldiers; the war can last ten years, twenty years, may be more, but our people will keep fighting until they win. Houses, villages, cities may be destroyed, but we won't be intimidated. And after we've regained our independence, we will rebuild our country from the ground up even more beautifully" (366).

The climax of the film resonates all the realities that had occurred in Vietnam and how the Americans had failed to grasp the actual situation. The American government was so much obsessed with winning the war in Vietnam that it never tried to analyse the actual world of Vietnam and their desire to remain as they are. For that reason, the character of Joker who delivers a merciful death to the teenage Vietnamese girl becomes very important because he has the ability to be aware and remain as an observing spectator even though he cannot offer any solution to the on-going conflict as the war is beyond his control. Private Joker, in that sense, remains a helpless spectator throughout the film with a moral

conscience alive and kicking during those hard times. With a sense of detachment, Private Joker does his duty without indulging in the violence taking place all around him. He survives the war, but the horrors of the war and the gruesome killings would not leave the mind of the modern man so easily. They remain deep inside the subconscious and make him more and more passive and inert. The last film of Stanley Kubrick *Eyes Wide Shut* released in 1999, twelve years after *Full Metal Jacket*, concerns the situation of such a modern man in the contemporary world, who by now has lost his sensitivity and emotional bondage while living a hollow life with full of repressed fears and desires.

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MUTATIONS OF THE CYBERPUNK AESTHETICS IN WILLIAM GIBSON'S *BRIDGE* AND *BIGEND* TRILOGIES

Ashwin Loyal Mendonca

Abstract

*William Gibson, a Canadian American science fiction author, is widely acclaimed as the progenitor of the sub-genre of cyberpunk. His early short stories and the novels of the first trilogy, *Sprawl* trilogy, are considered to be quintessentially cyberpunk. Though he moved away from the classic cyberpunk aesthetics in the stories and novels published in the nineties onwards, his style and themes were mutations of what are generally considered to be essential to the sub-genre. In a way, Gibson takes liberty with his art and makes it more palatable to the mainstream science fiction readers. In this study, I will try to show how the six novels of the *Bridge* and the *Bigend* trilogies, published in a span of roughly 20 years after the nineties, depict a dramatic change in Gibson's style and aesthetic. By providing a general overview to the two trilogies, I examine the way Gibson successfully emerges as a writer who effectively transformed the niche subgenre of cyberpunk into a defining literary mode that became an integral part of mainstream fiction.*

Keywords: *science fiction, cyberpunk, post-cyberpunk, mainstream fiction*

William Gibson, a Canadian American science fiction author, is widely acclaimed as the progenitor of the sub-genre of cyberpunk. His early short stories and the novels of the first trilogy, *Sprawl* trilogy, are considered to be quintessentially cyberpunk. Though he moved away from the classic cyberpunk aesthetics in the stories and novels published nineties onwards, his style and themes were mutations of what are generally considered to be essential to the sub-genre. In a way, Gibson takes liberty with his art and makes it more palatable to the mainstream science fiction readers. In this study, I will try to show how the six novels of *the Bridge* and *the Bigend* trilogies, published in a span of roughly 20 years after the nineties, depict a dramatic change in Gibson's style and aesthetics. By providing a general overview to the two trilogies, I examine the way Gibson successfully emerges as a writer who effectively transformed the niche subgenre of cyberpunk into a defining literary mode that became an integral part of the mainstream fiction.

The novels and stories written after the publication of the *Sprawl* series can be considered to belong to the post-cyberpunk sub-genre, a mutation of the

Ashwin Loyal Mendonca, Assistant Professor, Department of English, Government First Grade College, Haleyangadi, Indiranagara, Mangalore

cyberpunk sub-genre that came to the fore in the subsequent years due to their foregrounding of fundamentally different assumptions marked by distinct changes in narrative engagement. The novels of *Bridge* trilogy and *the Bigend* trilogy display a significant shift away from cyberpunk poetics. By continuing to use noir style and hard-boiled detective tropes that are characteristic of his early narratives, the novels of these trilogies foreground the evolution of the sub-genre into post-cyberpunk. Also, rather than depicting the far future, they deal with near-future scenarios. Pointing out the change of aesthetic in the novels of *Bridge* trilogy, Gerald Miller argues that Gibson's "stories moved to a time only barely extrapolated from the present (and now actually in the past) and began to focus less on cyberspace and more on alternative spaces or realities that human beings can create for themselves." (83) Cyberspace as a dominant motif in some of Gibson's early stories and *Sprawl* trilogy gave way to themes and motifs that were the consequence of the complex dystopian interplay between nature and humanity. Natural catastrophes like devastating earthquakes and human accomplishments like cities are brought together to build the near-future worlds. In the *Bridge* trilogy, the San Francisco-Oakland Bay bridge is the central motif. The trilogy is comprised of novels, namely, *Virtual Light* (1993), *Idoru*, (1996) and *All Tomorrow's Parties* (1999) and also a short story titled "Skinner's Room," initially composed for a museum exhibition with the name "Visionary San Francisco" in the year 1990 and later published in an altered form in the *Omni* magazine.

The depiction of the future worlds defined by extremes of technological engagement with a post-apocalyptic dystopian backdrop is a noticeable feature throughout. With more fluid generic boundaries, post-cyberpunk narratives involve far less mystification of technological motifs and display acutely pragmatic concerns in dealing with narrative worlds. Post-cyberpunk stories have further evolved into several niche derivatives that cater to a highly acclimatized group of readers or audience.

Globalisation, fuelled by free trade agreements and free flow of capital and information, had an enormous adverse effect on nations and communities outside the western world and thus led to widespread unrest and protests. Gibson, in the novels of *Bridge* trilogy, depicts a small community within the USA that was on the receiving end of this type of injustice. The San Francisco-Oakland

Bay bridge, an exemplary monument to the capitalist world order, is taken over by this impoverished community and is inhabited. Highlighting the fact that Gibson started extrapolating a future that was very much similar to the present, Gerald Miller notes that he "began to focus less on cyberspace and more on alternative spaces or realities that human beings can create for themselves." (83) *The Bridge* as an alternative space---an inter-zone or an interstitial space---assumes tremendous significance as a space for subversive forces in the form of a shelter for the dispossessed people who make it a home in the aftermath of a devastating earthquake. Miller contends that the bridge serves a similar purpose as other spaces and collectives depicted in the trilogy: such as The Republic of Desire, a hacker collective and Century City II, an unconventional structure where the climax takes place in *Virtual Light*; the Walled City, another hacker collective hailing from Kowloon Walled City community in Hong Kong and Western World, a retrofitted club built after the earthquake in Japan, in *Idoru*; and Cardboard Cities in *All Tomorrow's Parties*. Foregrounding singularity in the narratives, these collectives and spaces come to the fore as dynamic discursive spaces echoing Foucauldian notion of heterotopian spaces. (93)

Articulating an ambivalent attitude towards technology, the novels of the *Bridge* trilogy exemplify an important shift in thematic engagement and representation. Though fantastical technological postulations continue to be prominent, Gibson also uses contemporaneous technological advances and societal concerns to give a realistic edge to the narratives. However, the realistic nature of the narratives is only limited to the extent that he extrapolates existing contemporary conditions as a vehicle for a compelling social commentary. Tendencies implying the significance of information and data are ever-present in Gibson's works written at this phase. These novels feature several computing technologies such as pattern matching, data storage, web search, GPS, wearable technology, personal assistants, drones, hand-held devices, augmented reality, cellular phones, and so on that were nascent at the time of writing (in the nineties), but rose to prominence with the rise of the internet. In this way, the motifs represented in the novels of the trilogy align with our collective cultural effort at making sense of contemporary technological conditions. All the three novels use several alternating plots, a technique that Gibson introduced in his second novel *Count Zero* (1986), leading to convergence at later stages.

The novels of the *Bigend* trilogy represent Gibson's move towards a realistic portrayal of contemporary conditions. However, this does not undermine the science-fictional plausibility of his narratives. In a way, the novels of the trilogy are both highly realistic and highly speculative at the same time. After dabbling with the undeniably technologically mediated extrapolations in the previous two trilogies, Gibson appears to be reorienting his energies to bring in contemporary reality to heighten the science-fictional appeal of his narratives. Though he looks like an author intent upon capturing the readers of mainstream fiction, his diligent intermixing of speculative aspects with the realistically drawn social worlds makes him stand out among other mainstream writers. Gibson's depictions are not realist in the traditional clichéd sense contested by modernists and postmodernists: reality depicted in the novels of *Bigend* trilogy is closer to the present or current social and cultural conditions as opposed to exceedingly fantastical worlds of his previous narratives. Noting Gibson's intense focus on contemporary events, Gerald Miller points out that the novels of the trilogy do away with much of the science-fictional elements. However, Stating that the novels portray "contemporary historical events in the United States," Miller contends that they "demonstrate how science fiction is perhaps no longer necessary in the fully postmodern world because our lives have become the stuff of science fiction." (98)

The two trilogies, *Bridge* and *Bigend*, examined in this study, show Gibson's growing awareness of the importance of technological paradigms in the form of data and information in a world continuously redefined by the growing presence of faster-than-light communication and massive computing power. With the focus on the reality reconceptualized by the growing presence of technology, the trilogies emerge as powerful delineations of the complex interplay of technology and life in general. The novels present intricate plots with a complex weaving of disparate aspects: the ability to detect a pattern among mundane data; the prowess to solve cryptographically encrypted puzzle-like codes; hanging out on online forums to harvest highly sought-after niche information; advanced knowledge of computer protocols and programming tools; global presence with the ability to travel anywhere in the world at any time without any delay; and having an acute sensitivity for rapidly changing pop-cultural vogues and fashion fads. The trilogies portray a major turn in Gibson's style and engagement.

Moving away from the deep cyberpunk poetics and far-future depictions, Gibson settles down to contemporary concerns and near-future alternative worlds. However, in the narratives discussed in this study, Gibson offers a steady engagement with the way technological and post-capitalistic undercurrents that characterize the contemporary socio-cultural environment affect our lives. By providing a glimpse of how life in the postmodern world is deeply enmeshed with information and media technologies, and with a thoroughly postmodern fictional depiction of the contemporary world, Gibson's novels foreground the mediated, constructed and discursive nature of reality.

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A STUDY ON THE KNOWLEDGE AND ATTITUDE TOWARDS LGBTQ COMMUNITY AMONG THE YOUTH OF SOUTH MUMBAI

Sabina Tauro
Loveena Lobo

Abstract

Over the past few years, the discussion surrounding sexuality in general and homosexuality in particular has gained prominence, especially in India. The conversations surrounding homosexuality and the LGBTQ community have increased exponentially; not only on social media platforms but also in the recent media like movies and Web series. This has generated awareness about the community among the general public, particularly the youth who are the largest consumer bases for the aforementioned media. The "LGBTQ community" is an umbrella term to denote and include Lesbian, Gay, Bisexual, Transgender and Queer (or questioning) persons. These individuals identify themselves with their homosexuality (same sex relationships), being unique as opposed to gender stereotypes (non-conformism) and thereby basically refer to a community member's sexuality and gender identity. Additionally, it can refer to any person who is non-heterosexual and non-cisgender. This research paper mainly attempts to understand the prevailing knowledge and attitude of the youth in South Mumbai towards the LGBTQ community.

Keywords: LGBTQ community, homosexuality, media impact, acceptance

Introduction

Human sexuality is a biologically determined, fundamental aspect of human living that affects their thoughts, feelings, behaviours and perception of romantic relationships. It forms the basis of biological reproduction and procreation, represents psychological and sociological aspects of the self. It refers to romantic and sexual attraction that every gender (male, female and the third gender) feels as a regular pattern at a given point of time and it affects their social interactions, self-esteem, pleasure-seeking tendencies. It is the expression of sexual feelings, sexual drive which directly affect the person's emotional, mental and psychological scale. Other than this, sex is different from gender. The basic

Ms Sabina Tauro, PG Department of Social Work, St Aloysius College (Autonomous), Mangalore

Dr Loveena Lobo, Diretor, Maffei Block, and Assistant Professor, PG Department of Social Work, St Aloysius College (Autonomous), Mangalore

difference is that gender is a society assigned term that describes typical and socially acceptable and followed gender roles and behaviours. Sex, on the other hand, is assigned at birth including the newborn's physical, biological characteristics. It also affects their feelings of trust, love and care and has an impact on their cultural, political, philosophical, moral, ethical and religious aspects while also being influenced by it.

The World Health Organisation defined sexuality as "expressed in thoughts, fantasies, desires, beliefs, attitudes, values, behaviours, practices, roles and relationships." The fundamental aspects of human sexuality consists of: gender, sexual orientation, fantasies, paraphilias, behaviours and sexual consent. Besides these sexuality also affects a person's identity, self-concept and how he relates with other people in his environment. Sexuality also includes sexual and social interactions, sexually transmitted infections and contraception and birth control methods.

In prominent mass media, reversed gender roles usually signify portrayal of homosexuality and queer behaviour. (Effeminate males and masculine females) However, the reality is that gender expressions and behaviours are not always decisive of sexual behaviour and expression. However, theories in the past have linked homosexuality and unique gender behaviour to genetic, anatomical and prenatal conditions of the child.

In terms of knowledge and attitudes that persons do have about sexuality and sexual behaviour like LGBTQ depends directly on factors like school sex education, openness of sexual information and exchange between parents and children, friends, peers, mass media. Sex education can be based on abstinence (like in the United States) or comprehensive sex education which teaches the child to determine their own sexuality choices and know to have safe, healthy, consensual sex whenever they feel appropriate.

Sexual orientation is most importantly emotional, mental and physical attraction that a person feels to others in his environment depending on a range of social aspects, childhood experiences, grooming and biological tendencies.

Sexual orientation/sexuality refers to relationships and sexual patterns that are:

Heterosexual: male-female relationships

Homosexual: same sex relationships (male-male, female-female)

Bisexual: relationships with most genders

Transgender: persons having a different gender identity as opposed to both signed identity

Pansexual: attracted to all genders irrespective of the gender identity

Queer: persons who are still ambiguous about their sexual identity and are questioning themselves

In all, there are around 46 different sexual identities, preferences and behaviours. The LGBTQ community is made up of sub-groups of 5 terms, which are as follows:

Lesbian: A Woman whose physical, romantic and emotional attraction is to other women. They might be additionally identify as gay women. Basically this refers to a homosexual woman.

Gay: A man whose physical, romantic and emotional attraction is to other men. It is thought as to be a result of genetic, hormonal and environment factors and is not a choice. The term was coined as late as the 19th century.

If a person engages in sexual activity with a partner of the same sex but hasn't identified himself as gay, they may be termed as closeted.

Bisexual: A person who forms physical, romantic and emotional attraction to those of their own gender as well as the opposite gender. They may identify themselves as bisexual even without any specific sexual encounter. The sexual attraction that bisexuals have towards either gender is not evenly balanced but rather in an unfixed proportion and can change overtime in intensity. There are many variations in the bisexual continuum as well. They may have sexual feelings towards both but engage in sexual excites only with one sex. Often, people find the labels very limiting and hence prefer to not identify themselves with any one label as they line or restrictions and rigid.

Transgender: A transgender is an individual whose gender identity and expression are different from the sex they were assigned at birth. Some individuals who

identify with this bifurcation may undergo surgeries to align to their gender identity. There are approximately 4,80,000 transgender people in India.

Queer: This term includes those individuals who do not identify themselves as either of the above terms specifically but are gender fluid and sexually fluid. It is more of a spectrum.

This term can mean different things to different people. It can mean

Attraction to people of many genders

Don't conform to societal norms of gender and sexuality

General term for non heterosexual or straight people

The term LGBTQ community was roughly used by activists from the year 1988. Since then, the LGBTQ community has become a global movement for representation of different individuals along the sexual and gender spectrum. Sexuality has played a crucial part throughout history as an important means for procreation and sexual fulfillment. As classical civilization took place with the passage of time, gender, expression of sexual beauty and strength and homosexuality changed.

Homophobia and its ill effects:

Homophobia encompasses the negative attitudes that people have towards people of the LGBTQ community. It includes the hatred, prejudice, irrational fear, ignorance, contempt and antipathy that people assign to people who identify themselves on the spectrum of homosexuality and sexual identity. Discrimination is largely an inherent part of homophobia where homophobia is ingrained from the childhood phase in schools where eccentric students face ridicule, mocking, isolation, humiliation and bullying. Homophobia also makes the closeted people who are yet to 'come out' extremely careful of the consequences of their revelation as many families traditional societies like India still do not fully understand, accept and support the concept of homosexuality and a different sexual identity.

Conversion therapy is a pseudoscientific practice of trying to change an individual's sexual orientation from homosexual/bisexual to heterosexual using psychology, physical or spiritual interventions. Conversion therapies involves lobotomy(manipulation of the prefrontal cortex) which leads aa myriad of side

effects that can be serious, aversive treatments like electric shock to genitals, nausea inducing drugs and masturbators reconditioning. Clinical interventions include: counseling, social skills training and psychoanalytic therapy. Spiritual interventions make use of prayer, pressure and support groups.

The American psychiatric association has opposed psychiatric treatment for homosexuality in the premise that homosexuality is a disorder calling it inefficient and also unethical. The International Rehabilitation Council for Torture Victims describes conversion therapy as a form of torture. In India, the illegal practice of conversion therapy continues causing excessive trauma, pain and humiliation to persons solely on the basis of their sexual identity. The suicide of Anjana Harish, a student from Kerala shined light further in the ill practice of conversion therapy- which she was forced into by her family. Undoubtedly, such "therapies" only cause psychiatric disorders, post traumatic stress disorder, self hatred, depression, mental, physical and emotional exhaustion and social ideation and attempts.

Rights of the LGBTQ+ community:

Transgender persons have a constitutional right to change their legal gender and the third gender is recognised in India. Gender identity is also protected by the Transgender Persons (Protection of Rights) Act, 2019. Some Indian states protect them through housing programmes, welfare schemes, pension and free operations in government hospitals. Statutory provisions of the 2019 act prohibit discrimination against Transgender people which includes hijras and kinnars as well as trans-men, trans-women and queers. It also protects Transgender children and ensures welfare oriented policies are drawn for the Transgender people.

An overview of the allowances and prohibitions by the Supreme Court towards the LGBTQ+ community:

Same sex sexual activity is legal since 2018

Anti discrimination laws on employment are in place however, there are exceptions to state and government funded bodies

Since 2018, they cannot be discriminated in the provision of goods and services

They are protected from indirect discrimination and hate speech since 2018

Since 2014, gender identity discrimination is prohibited.

Same sex marriage is still not legally permissible
Since 2020, same sex couples are recognised for unregistered cohabitation
Stepchild and joint adoption by same sex couples is prohibited
Third gender option has been activated since 2014
Since 2014, there exists the right to change legal gender
Conversion therapy still exists
Homosexuality is declassified as an illness in India(Indian psychiatric association)

International human rights organisations like Human rights Watch, Amnesty International, United Nations Human Rights Committee openly condemn laws that make consensual homosexual relationships a crime.

Significance of the community:

Pride parades/marches are social events celebrating LGBTQ rights, social and self acceptance and most importantly gay pride. Besides celebration, it may sometimes campaign for rights like same sex marriages and against laws that discriminate against the community. LGBT pride month is celebrated every year in June in the United States.

The creation of the community in itself was to organise social movements to encourage persons 'to come out of the closet' rather than living in fear of discrimination and stigma, for social acceptance and also the demonstration of solidarity of straight individuals with those of the community.

The Indian youth currently is seeing a very positive wave in terms of attitudes and knowledge with regards to the LGBTQ community. As the supreme court abolished the part of section 377 that criminalizes homosexual sex, there were large-scale pride marches before and even after the abolishment; particularly in metropolitans like Mumbai and Delhi.

Overtime, for the youth of the country, LGBTQ community has gained prominence as people are "coming out of the closet" by finding confidence particularly through online platforms and social gatherings with like minded people. The media too has played an impressive role in being a voice and means to spread awareness and quash the stigma surrounding homosexuality. However, in smaller towns, homosexuality and gender fluidity is still considered a taboo and discussions are limited.

Review of literature:

Raphaël Wahlen, Raphaël Bize (2020) Their results show that most medical students already show favorable attitudes towards LGBT people and a certain degree of knowledge of LGBT health needs. They demonstrated a large and significant increase in knowledge of LGBT health issues one month after the lecture. From this, it can be understood that effective dissemination of information and attitude formation can help positively and improve youth understanding and respect for the LGBTQ community.

Gabby Gonta, Shannon Hansen (2017) *Changing Media and Changing Minds: Media Exposure and Viewer Attitudes Toward Homosexuality*

The findings of this study try to understand the media impact on viewer's attitudes and opinions of homosexuality and homosexuals. It does find a positive correlation between impact of media on viewers attitudes and increasing awareness on homosexuality has in turn increased the media coverage for the same. In recent years, positive coverage has impacted more of the acceptance and willingness levels on a positive scale. Entertainment based media too has contributed to a large amount of interest that the general population takes into consideration regarding homosexuality. This research was conducted by an online survey with 198 persons through purposive sampling.

Sahni S. , Gupta B., Nodiyal K., Pant V. (2016) The objective of this study was to measure the implicit attitude of Indian youth towards Homosexuality. The contact group and non-contact group varied in their opinions of the LGBTQ community. The differences in implicit attitudes of contact group (those in contact with homosexual individual) and non-contact group (those who neither know and are nor in touch with homosexual individuals) suggests that out of the 100 participants monitored, 60 were found to have held a biased preference for straight people compared to gay persons. It can therefore, be understood that Indian youth tends to have a generally negative attitude towards the homosexual and queer community. This also is a product of the socio-cultural dynamics in India wherein homosexuality is not encouraged or/and stigmatized.

Lauren B. McInroy & Shelley L. Craig (2015) *Transgender Representation in Offline and Online Media: LGBTQ Youth Perspectives*

This research was conducted with 20 in-depth interviews with youth. The youth more or less agreed that transgender Representation of the youth in media is multi dimensional and influential. The Representation-through sometimes bordering on negative transphobia and stigmatization has also provided a good amount of authentic representation of the transgender community too.

Lynn C McDonald (2012) Late adolescents' and young adults' attitudes toward homosexuality: The influence of gender, gender role expectation, and interpersonal contact

The research, too, predominantly identifies the attitudes and differences between male youth and female youth. It determines that male youth have, in particular, negative attitudes towards the LGBTQ community and primarily gays as compared to lesbians. Female youth had a equitable attitude towards gays and lesbians.

Daniel Chomsky, Scott Barklay (2010) The research ascertains the fact that news media has become more proactive in their recognition and support of LGBTQ rights whilst also addressing the factors for the same. This positive improvement has also affected the youth opinion of the LGBTQ community and their inclusion in the mainstream of the community. It is said to improve youth public opinion, with a considerable amount of media attention to gay Pride parades, coverage for anti-discrimination.

Tessa M. Johnson and Ashley A. Greeley (2010) College Students' Attitudes toward LGBT Individuals

The researchers supplied a questionnaire to 50 undergraduate students of varied specialisations. It found the general understanding of youth towards LGBTQ: that youth makes are more heterosexist in their attitudes and opinions than youth females.

The research also successfully determined that better youth knowledge about the LGBTQ community also aided better attitudes towards them. Particularly in those who directly has experience with them than through learning about them.

Methodology:

Aim of the study

To study the knowledge and attitude towards LGBTQ community among youth of Mumbai

Objectives

The objectives of this research are:

1. To find out the knowledge of youth about the LGBTQ community
2. To ascertain attitude and opinion of youth towards LGBTQ community
3. To understand the views of youth on media representation of LGBTQ community

Hypothesis

There is adequate knowledge among the youth of Mumbai regarding the LGBTQ community sufficient understanding towards the community

The youth of Mumbai have a majorly positive attitude towards the LGBTQ community

Variables

Knowledge: this refers to facts and information acquired through experience, education or interactions. It can also be understood as awareness and understanding of the topic.

The research focuses on the knowledge that the general population has about the LGBTQ community. It aims to find out the knowledge that the youth has about LGBTQ and its value in quantity and quality.

Attitude: This is the way you think about someone or something. It refers to the behaviour towards someone/something and shows how you feel.

The attitude of the general population refers to the opinion and understanding and like/dislike that the general people have towards LGBTQ community.

Research design

Information gathered on 'Knowledge' and 'Attitude' of Youth towards LGBTQ will be descriptively analysed.

Universe

The population of the study includes the youth of Chhatrapati Shivaji Maharaj Terminus (CSMT), South Mumbai.

Sample and sampling procedure

The sample consists of 60 youth consisting of 30 men and 30 women between the ages of 20 to 29 years. Convenient sampling under the non-probability method has been used as it is the most suitable source of data for researcher at the times of the ongoing COVID pandemic.

An Interview was conducted consisting of 5 members (3 boys and 2 girls). Members who were willing and consented to be part of this Interview were selected.

Tools data collection

Questionnaire was formulated based on the objectives prepared by the researcher.

- Socio-demographic information
- Knowledge about LGBTQ
- Attitude about LGBTQ
- Views on media representation of LGBTQ
- Interview

Method of data collection

The researcher framed the questionnaire with knowledge and skills gained through reading literature, newspaper articles and websites. The questionnaire schedule covers questions about important areas like knowledge, attitude and perception of media representation of the LGBTQ community among the youth population.

The researcher also conducted 5 telephonic interviews.

Results & discussion:

Following were the results of the study conducted:

1. LGBTQ KNOWLEDGE AMONG YOUTH

- ❖ 45% respondents stated that the LGBTQ community is a local group of people with different sexual identity. 16.7% respondents answered that LGBTQ is a global movement and 38.30% respondents answered that the LGBTQ community is a sexual minority.
- ❖ 96.70% people correctly understand the description of a lesbian person, 97% people understand the description of a gay person, 98% people correctly answered the description of a bisexual person, 93% respondents answered the description to be of transgender persons, 83% respondents responded correctly as false to whether homosexuality was contagious and preventable.
- ❖ 85% know that sex reassignment is surgically possible.
- ❖ 93% respondents knew what is 'coming out of the closet'.
- ❖ 90% people responded that homosexuality did not need any treatment.
- ❖ 13% respondents answered to this question on the affirmative, 48% stated it in the negative while 38% stated they didn't know if sexual infections were higher among homosexuals.
- ❖ 95% respondents answered the section criminalising homosexuality correctly as Section 377.

This shows in most aspects, the general youth has adequate knowledge about the LGBTQ community- though comparatively lesser in the scientific aspects.

2. ATTITUDE TOWARDS LGBTQ AMONG YOUTH

The general youth strongly bears the following attitude towards the LGBTQ community:

- ❖ Homosexuals need care and protection (43.30%)
- ❖ Their discrimination is unacceptable (70%)

- ❖ Gender reassignment surgeries are acceptable (31.70%)
- ❖ Pride marches are good sources of information (35%)
- ❖ Willingness to accept homosexuals as a friend (68.30%)
- ❖ Being professionally involved with homosexuals (61.70%)
- ❖ respecting the feelings of a homosexual (51.70%)
- ❖ Accepting an LGBTQ relative (70%)
- ❖ Making special efforts to understand the community (41.70%)
- ❖ Wish to actively participate in LGBTQ awareness (43.30%)
- ❖ Standing up for an LGBTQ member (43.30%)
- ❖ Moreover, the general public also strongly disagrees to LGBTQ discrimination, that they need help and sympathy and mocking them on the basis of sexual orientation.

This proves that the LGBTQ community is receiving a higher positive attitude from the general community in recent times. The community is more accepting and understanding of the LGBTQ community with a strong belief in not discriminating against them.

3. VIEWS ON MEDIA REPRESENTATION

- ❖ 99% respondents felt that media was instrumental in giving them information about LGBTQ in basic awareness, rights or issues faced by the community.
- ❖ 98% agrees that media has had a positive display of the LGBTQ community on national and international levels
- ❖ 18.30% strongly agreed that the media is doing a great task at breaking stereotypes while 40% agreed.
- ❖ A majority of the respondents felt that LGBTQ community stereotypes were best broken in web series.

From the respondents view, we can understand that a large majority agrees that media plays an important role in the representation of the LGBTQ community. Majority of the South Mumbai youth agrees to the media playing major role in information generation and awareness and the positive impact the media plays with regards to the community in national and international levels.

Conclusion & Recommendations

We find that the general youth of Mumbai has adequate levels of knowledge and a positive attitude towards the LGBTQ community. Respondents showed adequate response in various knowledge based questions pertaining to the LGBTQ community about the various sections of the community like lesbian, gay, bisexual, transgender, queer and also some scientific questions like gender reassignment surgeries. The results reveal that the youth have a majority of appropriate and accurate knowledge and positive attitudes towards the LGBTQ community. They are willing to accept persons from the LGBTQ community. However still a lot needs to be done, particularly in relation to making special efforts for awareness building for and towards the community and actively participating for their cause. Moreover, the media's role in breaking stereotypes can also be enhanced, particularly because the media portrays LGBTQ community as a very distinct community. Though the general community has adequate knowledge, progressive changes will ensure that the acceptance levels increase in every youth group.

Recommendations

- The youth displays satisfactory knowledge of the LGBTQ community. However, since they show lesser or inaccurate information of scientific issues, the general community should be made to understand the health aspects through awareness programmes targeted to raise awareness among non-LGBTQ members.
- Better the knowledge about the community, more will be the acceptance. Though persons show satisfactory levels of acceptance, more information generation will normalise acceptance of the community and encourage people to come out of the closet.
- Comprehensive sex education must also speak about the LGBTQ community, among other topics and spread the understanding that homosexuality is not contagious, reassignment of gender is possible and acceptable and that sexual infections among the LGBTQ community can be reduced through protected, responsible sex.

- Generally, increased discussion on sexual orientation and sexual expression will help the youth to have an improved understanding.
- Awareness must also be spread as to avoid mockery, stigmatization and ostracization of the community and instead give them more chances to openly participate in general activities.
- The general community should be given more opportunities to help raise awareness for the community and respect their dignity.
- Government schemes benefiting the LGBTQ community can prove instrumental in ensuring they are protected and respected.
- Most importantly, the media should reduce/stop portrayal of LGBTQ characters as caricaturish and for humorous purposes but instead show them in a more empathetic and understanding point of view.
- Many LGBTQ persons are also achievers. Such stories should be portrayed more and better in the media to be a game changer for the community.
- Proactive involvement by all sections of society i.e. government, media, persons in authority and general public and improve the understanding of the LGBTQ community.

AN ANALYSIS OF GEETU MOHANDAS'S MOVIES FROM A SEMIOTIC AND NARRATIVE STRUCTURE PERSPECTIVE

Anushree Ramesh
William Marcel Rodrigues

Abstract

This study aims to analyse the symbols employed by Geetu Mohandas in the movies Liar's Dice (2013) and Moothon (2019). The research also focuses on examining the narrative structure used in her movies along with tracing some of the recurring themes and tropes in both the movies. Qualitative content analysis has been used, and observation is used as a tool for data collection. In the chosen films complex themes, tropes, unique narrative structures which distinguish Mohandas' films from the mainstream movies are found deploying Cinéma Vérité tool of impromptu handling of the film. Symbols complete complex storyline with emphasis on content making the films internationally recognisable.

Keywords: *semiotics, polysemy, signifier, signified*

Introduction

Cinema has the ability to transcend cultures, allow better communication and it can be used to empower people around the world. Films are a vital means of communication. Society is evolving and is prone to change, therefore mainstream cinema must reflect these changes (Mirza, 2013). Today, the motion picture is the most powerful medium of expression the world has ever known. It has the ability to give life and form practical and emotional concepts. Film communication is the process of transferring meanings or information through visual sensors. It is a reflection of the past and present of a society (Swethachandan, 2012).

There are many directors in India who have intensely invested in cinema as a medium. Mrinal Sen, Adoor Gopalakrishnan, Girish Kasravalli, and a few of other filmmakers deliberately shied away from commercial fare in favour of realism and alternate cinema. However, proponents of commercial cinema have always attempted to denigrate it by labelling it "intellectual cinema," and have been

Ms Anushree Ramesh, (Student researcher), Department of Journalism and Mass Communication, St Aloysius College (Autonomous), Mangaluru

Fr William Marcel Rodrigues SJ, Asst Professor, Department of Journalism and Mass Communication, St Aloysius College (Autonomous), Mangaluru

successful in keeping it out of the mainstream audience to some extent. It's also true that the bulk of audiences who are solely familiar with commercial cinema's formulas find these pictures repulsive. (Johny, 2013).

Every art form consists of a system of codes that needs to be thoroughly identified and studied. These codes can be called as signs. Signs convey meanings to the interpreter. Semiotics describes the study of signs and the meaning that is signified through it. Therefore semiotics is not merely reading a text scientifically, it includes identifying the sign, deconstructing it and manufacturing its meaning (Batu, 2012). Data and meaning make up media content. The substance of a film can be interpreted in a variety of ways. Instead of using the phrase- 'media content', some writers use the term 'media text'. A text can be interpreted in several ways. As a result, media content or language is polysemic in principle, with several potential meanings for its audience. Semiotic method as applied to media content sheds light on the hidden or underlying meanings (Arackal, 2015).

Narration is more than a toolkit; it is our way of accessing the tale as it unfolds, moment by moment. A story is an example of a structure that we cannot comprehend everything at once but must experience over time. We commonly take convoluted journeys from static environments to dynamic spaces; restricted spaces to open spaces, and outlying locations to centre areas. In whatever medium, narratives can be properly thought of as guiding our path through a story. A cinema narrative can have three dimensions, the first of which is the story universe, which encompasses the characters, events, and setting of the film. Secondly the plot structure, or how the various elements of the story are organised. The third dimension is narrative, which is the flow of information about the story world on a moment-by-moment basis (Bordwell, 2007).

The usual structure for telling a story is in a linear format, with the beginning, middle, and end occurring in chronological order. In film, linear narrative structures are the most commonly used ones. However, thanks to the French New Wave filmmakers, fragmented narratives-or nonlinear storytelling-became more popular in the latter part of the twentieth century. Non-linear narratives are now common in gritty films directed by Quentin Tarantino among others. Filmmakers use these kinds of structures so that they can create the most effective story rather than

following the stereotypical linear structure narrative. It's critical to find the correct narrative framework for a story. A linear form isn't necessary for every story. Sometimes the action takes place in the middle, and that is the best place to start. Structure helps in capturing your audience's attention and holding it until the end (Cannistra, 2016).

Geetu Mohandas's filmmaking is very unique when compared to other filmmakers. She follows a distinct pattern of her own. She gives herself the freedom to come up with stories without a barrier of language or location. This is very much evident in the selection of locations in *Liar's Dice* and *Moothon*, which is set in Chitkul and Lakshadweep respectively. Indian cinema doesn't have a great track record in representing the minority groups in movies. Geetu's movies are centred on the marginalized groups and their struggles, which thereby make her movies culturally relevant (Rajendran, 2019).

Geetu's movies have a certain amount of ambiguity. She never follows the consistent style of shooting what a script reads. Improvisations in her movies happen then and there. She doesn't stick to script always as she believes that filmmaking is an organic process which keeps evolving (Upreti, 2019).

Review of Literature

Parn (2012) discusses Christian Metz's viewpoint on semiotics in cinema. The study attempts to trace the evolution of semiotics in cinema from Metz's perspective. Here, film is considered as a heterogeneous phenomenon that can be studied from different points of views. Cinema is understood as an "imaginary signifier". It is considered as a technique of the imaginary because most films consist of fictional narratives. Through study of available literature the author argues that cinema semiotics earlier was concerned only with the language of cinema, but further years have seen how semiotics became a wide subject. The study analyses how language of cinema is a vague concept consisting of multiple meanings. Pick (1981) takes a critical stance on Christian Metz's contribution to film semiotics. Through analysing available literature she believes that analysing linguistics and structural aspects of a film indicates complexity of the medium. According to her, study of cinema is not restricted only to language of cinema but also the signs, symbols and even the *mise-en-scène* in the film, which are left to the audience's perception. She concludes that loving a film and understanding

it are two different aspects. Guillemette (2016) aims to sketch Umberto Eco's classification of signs wherein he distinguishes artificial and natural signs. Furthermore the study examines various signs such as signs intentionally produced in order to signify, signs that have a primary function, signs produced unintentionally by a human agent etc, and how they affect the audience's comprehension by analysing the content available.

Cutting (2016) analyses narrative structure and how it impacts a film using content analysis. He describes narrative as a chain of events occurring in time and space, limited by causes and effects. Narrative structures of films can convey a lot about the genre of the movie. The researcher argues that not only films, but also books, soap operas, music albums, all of them follow a narrative structure that fits into their genre. Munganga (2016) compares the inference of narrative structures in film and fiction narratives. The study focuses on renderability of narratives in these two media and examines the similarities and differences for the rendition of the same narrative in fiction and film. The paper focuses on finding out which of these media need more inference for understanding the media of the text. For this purpose Jane Austen's *Pride and Prejudice* novel was compared to its film by analysing the content of both. The study concludes with the finding that film narrative requires more inferential process on the part of the viewer. Film viewers' inferential power must be more than a reader's because the structure of a film narrative is more complex. Carmona (2017) examines the role and purpose of film narrative structures in the audience's comprehension of the story. According to him, there is no film without structure. The study attempts to draw the conclusion that film narration is experienced by the audience as if it is happening now, narrative comprehension is achieved, based on the structure of the film. Therefore film narrative can be better understood as an act of communication from the filmmaker to the audience and vice versa.

Berger et al (2016) studies and analyses the genres, themes and tropes in postcolonial cinema. The study focuses on the recurring themes of post-colonial cinemas, 'Divine Intervention' and 'Private'. According to the authors, one of the common themes in post-colonial cinema is mobility. The study has focused on finding various genres or themes which defined post-colonial cinema in Europe. The study concludes with the evaluation that the themes in post-colonial movies

always have an engagement with history. Sunil (2020) studies superwoman tropes in movies, animes and TV shows. He compares the strong women characters and the overly masculine women characters, and attempts to give a critical view on both. The study observes that creating superwoman tropes leads to fake femininity, thereby ignoring the portrayal of strong women protagonists.

Objectives

Previous studies have explored aspects of semiotics for understanding the symbols employed in film or its posters by the method of scene decoding. Whereas the researcher has tried to understand the symbols in two movies using Saussure's semiotic theory, wherein the signifier and signified of the movies along with the kind of signs have been analysed. Here the researcher has tried to understand the semiotics as well as narrative structure of the movie as a single topic to get an idea of Geetu Mohandas's proficiency in filmmaking.

The objectives of the study include:

- i. To analyse how signs, signifier and signified are interwoven in the movies *Liar's Dice* and *Moothon*
- ii. To find out how Geetu Mohandas's movies are contrasting to the stereotyped cinematic narrative structures in Indian cinema
- iii. To explore the recurring themes and tropes in the movies

Methodology

This study has utilized a qualitative approach to analyse the symbols and narrative structure of Geetu Mohandas's movies. In content analysis, the semiotics in both movies were analysed using Roland Barthes theory of semiotics through observation. The researcher has observed the symbols and narrative structure of the movies *Liar's Dice* and *Moothon* by analysing the content of both movies using content analysis.

The researcher critically watched both the movies, and then noted down the symbols and structure of the movies, looking for scenes with inner meanings as units to study, more than what we see. The researcher observed the movie using certain parameters, the camera shots, their framing, the colour grades, costumes,

makeup and location. Basically the mise en scene of the movies were observed to meet the objectives of the research. The primary source used are the movies *Liar's Dice* and *Moothon* written and directed by Geetu Mohandas. The secondary sources used in study are various articles, journals and interviews on and about the movie and the director, Geetu Mohandas.

Sampling

The researcher has chosen two movies of Geetu Mohandas, *Liar's Dice* and *Moothon* as the sample from the population. The sample of the study is based on convenience sampling from among non- probability sampling methods as only limited resources are available.

Data Analysis and Findings

The data analysis of the movies are taken on aspects of finding out the symbols used in both the movies. Decoding the scenes which employ certain symbols and to pin down their inner meanings which help to hold up the essence of the movie. The study also analyses the films on the grounds of narrative structure and also the tropes and themes of Geetu Mohandas's movies.

Semiotic analysis of *Liar's Dice*

1. Nawazuddin giving his shoes to Kamla ((21:25)

SIGNIFIER	SIGNIFIED	KIND OF SIGN
The shoes which is given to Kamala	Here, the pair of shoes which Nawazuddin offers Kamala is used as an indication to show his interest to help her in her journey to find her husband. Though he seems aggressive, he has an empathy towards Kamala and Manya.	This is an index sign which resembles something that implies the object.
Symbolic aspects	Here, Kamala's clothes symbolises that they are in a cold area, the shot focuses more on Kamala rather than on the shoes to portray her apprehension of trusting a stranger.	

2. Nawazuddin sewing his wound (29:43)

SIGNIFIER	SIGNIFIED	KIND OF SIGN
Stitching the wound	The act of stitching the wound constitutes the larger concept of sewing one's own wound. This scene, which presents extreme close up shot of him stitching, represents the idea that one must take account of his/her own problems and figure out the solution for it by oneself.	It is used as an index sign
Symbolic aspects	The beedi that Nawazuddin holds is a symbol which tells us that he is an adult. This scene implies that he is a courageous person, willing to fight his life's battles alone.	

3. Manya glancing at the busy streets of Delhi (1:07:03)

SIGNIFIER	SIGNIFIED	KIND OF SIGN
The signifier is Manya staring at the busy roads of Delhi	This scene is used as an indication to demonstrate the disparities between the lives of people living in rural places and the luxurious lives of people living in towns and cities. It points out how contrasting both the lives are.	This is an index sign
Symbolic aspects	In the scene the visual of the road is blurry, which symbolises that Manya's future is bleak, and she is unaware of what awaits her in future. The safety grill is used as a symbol to refer to the block or separation between her and the city.	

4. Nawazuddin playing Liar's Dice (1:07:03)

SIGNIFIER	SIGNIFIED	KIND OF SIGN
Liar's dice	This game in the movie symbolises deception and trickery which leads to the miserable lives of migrant workers and their families. They lose their identity at the workplace as they are just numbers for the authorities. These labourers are promised a better life and taken for work but what they have to deal with is very unfortunate, just as it happens in the game of Liar's dice.	This is a symbolic sign as the connection between the signifier and the signified needs to be learned. This is a significant shot of the movie which resonates with the film, it is a title based shot.
Symbolic aspects	The glasses placed upside down is used as a symbol to point out the concept of deception.	

5. Kamala staring at the sky and the birds flying (1:34:33)

SIGNIFIER	SIGNIFIED	KIND OF SIGN
Kamla staring at the sky	This scene indicates Kamala's helplessness, she has lost all hope and is now looking for answers. Right after the scene, Kamala makes a call to her husband's phone which is found ringing from Nawazuddin's bag. She also finds her husband's wallet and his watch. Therefore this scene is used as a symbol to show Kamala looking for answers which she eventually finds.	This is an index sign
Symbolic aspects	The eagles here in the scene denotes some kind of danger that might occur to her, and that someone is preying on her. The low angle shot is used to indicate that Kamala is a survivor.	

6. Nawazuddin working in a construction site(1:39:30)

SIGNIFIER	SIGNIFIED	KIND OF SIGN
Working in a construction site	This scene signifies the difficulty to find a job in cities like Delhi. After coming to know about Harud's death, Nawazuddin chooses to work in the same construction site where Harud once worked. Eventually he is also forced to work as a migrant labourer who doesn't have any identity apart from their work.	This is a symbolic sign trying to address the problem of unemployment in India.

Semiotics in *Moothon*

1. The mermaid scene (13:22)

SIGNIFIER	SIGNIFIED	KIND OF SIGN
The mermaid	The mermaid that Mulla spots in the sea, which looks like Aamina represents his hope of finding her. Mulla left the island with Aamina's phone number so that he could find his moothon through her. He is uncertain of what would happen after he drowned but the vision of Aamina as a mermaid brings back his faith of finding Aamina and his brother Akbar. Here the mermaid is used as a sign of hope.	It is an index sign
Symbolic aspects	Here, the net symbolises restricted freedom of Aamina who is seen as a mermaid. A mermaid usually signifies happy times ahead, therefore indicating that Mulla will soon meet his brother, Akbar.	

2. Akbar performing Kuthu Ratheeb (47:02)

SIGNIFIER	SIGNIFIED	KIND OF SIGN
Kuthu Ratheeb	The ritual can be regarded as a metaphor for the life of Akbar. His existence as a wild goon, as opposed to the man he was back home on the island, is a process of inflicting pain upon one's soul. This ritual is an offering to heal from diseases by torturing oneself. This is what Akbar does to himself after Aamir's death, he hurts himself to get away from the memories of Aamir.	This is a symbolic sign. Kuthu Ratheeb is a religious ritual which needs to be culturally studied. This ritual is performed by the Shia Muslims.
Symbolic aspects	This ritual is used in the movie to signify the concept of causing self-harm for healing purposes, exactly what Akbar does to himself after Aamir's death. The skull caps worn by those around Akbar and the Duffs indicate that it is a Muslim ritual.	

3. Flying fish scene (1:00:38)

SIGNIFIER	SIGNIFIED	KIND OF SIGN
Flying fish	This scene tries to indicate that what we yearn for will find a way to our life unanticipated, just as Aamir came to Akbar's life. Right before this scene Moosa asks Akbar whether all fishes would come to him if he stands idle in the boat and the same happens. Akbar never expected him to be loved but that happened with Aamir's entry to his life.	This is an index sign.
Symbolic aspects	The fish here is used as a symbol of good luck, just as in the movie, <i>Life of Pi</i> , where the flying fish represented an overwhelming blessing and luck during a setback situation for Pi.	

4. Akbar's smiling in the mirror (1:05:10)

SIGNIFIER	SIGNIFIED	KIND OF SIGN
Smiling in the mirror	This scene is where Akbar looks in the mirror and gives a mild grim after he finds out that Aamir is special. The scene signifies Akbar's self-realisation by looking in the mirror and smiling, indicating his happiness of finding out his real self.	This is an index sign
Symbolic aspects	In this scene, the mirror symbolises self-perception and one's own sense of worth. Mirror shots have always been used in movies to portray the reflection of one's reality.	

5. Aamir's suicide (1:19:56)

SIGNIFIER	SIGNIFIED	KIND OF SIGN
Aamir's suicide	How much ever we argue that people have started accepting same sex relationships, at the end of the day they are shunned and forced to give up their lives due to the hetero normativity prevailing in our society. Here Aamir's death represents helplessness of people in same sex relationships.	This is an index sign
Symbolic aspects	The shot used here symbolises Aamir's contempt for our present society, it is an indication of Aamir looking down upon the hetero normative society.	

6. Mulla's revelation (45:22)

SIGNIFIER	SIGNIFIED	KIND OF SIGN
Mulla bleeding	The blood here signifies the fact that Mulla is a girl. She was dressed up in a boy's attire only because of her desire to be like Akbar. Through this scene, Akbar realises that Mulla is not a boy but a girl. This scene represents that even though Mulla disguised herself as a boy, her real identity is revealed when she bleeds.	This is an index sign

7. Akbar's death(1:52:35)

SIGNIFIER	SIGNIFIED	KIND OF SIGN
Akbar's last words, Allah	Akbar is shot dead, he knows he has failed for the second time in his life as he couldn't save his loved ones, first Aamir and then his sister Mulla. He utters 'Allah' right after he gets shot, as he finally surrenders to God. Through his final words he is seeking help as he wants Allah to be her guardian in his absence.	This is a symbolic sign

8. Mulla's transformation(1:54:03)

SIGNIFIER	SIGNIFIED	KIND OF SIGN
Mulla's smile	The smile indicates Mulla's hope for a better life. On meeting the boy, she redeems hope that she might be saved and could lead a life she wanted to live. She doesn't want to end up in the same hell as her brother.	This is an index sign
Symbolic aspects	Mulla's attire with a bindi, kajal and long hair symbolises her transformed life after she ends up in Kamathipura.	

Themes and tropes

Some common tropes used in *Liar's Dice* and *Moothon* are listed below:

- i. Rural trope – In *Liar's Dice* the trope of a migrant worker belonging to a rural place is used. Movies usually tend to show this trope, where migrant workers belong only to rural areas.
- ii. Busy roads – Most Indian movies have used this trope while portraying Delhi. The disorderly crowded streets of Delhi conveys a lot about the city, it gives the vision of a busy world.
- iii. Underworld trope – This is one of the most common tropes used in portraying Mumbai outskirts, a world of drug dealers, sex workers, human traffickers and dance bars.
- iv. Train journey – Train journey with close up shots of the character looking out of the window is a trope used in movies where the protagonist sets on a journey in search of someone.
- v. 'Coming out' trope – This trope is used in LGBTQ movies to depict their 'coming out' to the world or to themselves.
- vi. Suicide – In most LGBTQ movies suicide is a common trope where the persons give up their lives after the society shuns them.
- vii. Muslim folk songs – This trope is used in movies to indicate that the story told is about a Muslim or is set in a Muslim place as it can be noted in *Moothon*.

A recurring theme in Geetu Mohandas's movies include search. In *Liar's Dice* and *Moothon*, the characters are in a search for something or the other, Kamla searching for her husband and Mulla for her brother. Besides search, a switch from rural to urban area or what we call displacement is also a major theme used by Geetu in both the movies. The protagonist of the movie decides to move from their native place to an urban setting to find what they were looking for. Kamala from the serene mountains of Chitkul and Mulla from the beautiful islands of Lakshadweep, decide to leave to the chaotic

cities of Delhi and Mumbai respectively. Geetu has profoundly juxtaposed the contrast between the rural and urban.

On a deeper level, her movies can be seen as a representation of identity crisis, her characters depict a sense of uncertainty in their true identity. It is this crisis which leads to the character's quest for inner self. In *Moothon*, the characters we come across are in a way searching for themselves, be that Akbar, Mulla, Aamir, Rosy or Latheef, they are either hiding their own identity, searching for it or living with a false identity. *Liar's Dice* on the other hand, focuses on the loss of identity of migrant workers, who merely become numbers to the authorities. Though the movie doesn't portray any characters having an identity crisis, rather the movie's entire goal was to address the loss of identity among migrant labourers.

Narrative structure of *Liar's Dice* and *Moothon*

Geetu Mohandas has not used a constant narrative structure in her movies, her movies were structured considering the needs of the plot and the narrative phases. She has spurred the predictable, archetype narrative structures we have seen in movies for over a long time, which is popularly called the classical cinema narrative. These narratives are structured in chronological order with foreseeable ending, or which usually has a happy ending, where all the conflicts are solved and the story has all the answers to the audience's questions. The study of narrative structure of a movie is the study of its story, how it is told and in what order.

Narrative structure of *Liar's Dice* and *Moothon* are different from each other, both her movies are a combination of different narrative structures. Below are the different types of structures used in movies based on chronology, open and closed endings, single or multi strand narratives.

Linear and Non-linear narrative structure

Liar's Dice has followed a linear narrative structure, where the events unfold in real time. When Kamala goes in search of her husband to Delhi, there is an uncertainty even among the audience as he/she is curious to know what happened to Kamala's husband, Harud. This is the greatest advantage of using

a linear structure, as the filmmaker can build a sense of curiosity among the audience.

On the other hand, *Moothon* has followed a non-linear structure. Even Though story begins in the present, it goes back to the time when Akbar lived on the island, there are two timelines in *Moothon*. When Akbar harkens back to his life in Lakshadweep, we are already aware that not all was good for Akbar on the island and we know what his fate was after leaving the island.

Open and Closed narrative structure

Both *Liar's Dice* and *Moothon* have an open ended climax, Geetu Mohandas has used open narrative structure in the movies. Both movies have an abrupt ending, where the audience is left with a number of questions. Open ended structures do not have a foreseeable ending, they are left to the interpretation of the audience watching it. The climax of the movie can have different meanings to different people, it depends on their beliefs and perceptions. When *Liar's Dice* ends with a wide shot of Chitkul village, it is uncertain whether Kamala has chosen to go with Nawazuddin or if she came back to her village with Manya.

In *Moothon*, after Akbar's death the movie goes back to the same scene where it started, Akbar along with Mulla humming a Muslim folk song. The climax scene of the movie, where Mulla is shown opening the door, all dressed up in a different attire with long hair and a wide smile. This single scene can have a lot of interpretations, the filmmaker has not touched upon what happened to Mulla after Akbar's death nor her reasons behind staying back in Mumbai.

Single or Multi-strand narrative structure

In *Liar's Dice*, the story focuses on the lives of Kamala and Nawazuddin. Though the movie revolves around Kamala and her problems, there is an in depth portrayal of Nawazuddin's character. He is a stranger when he jumps out of the truck to help Kamala, but as he joins her in the journey, he gradually becomes a central character along with her. The story is told from both the character's perspectives, who have their own small story lines within the whole narrative.

Exactly as the title comprehends, *Moothon* is centred on Akbar, whom Mulla calls Moothon, which means elder brother, so precisely both of them are the protagonists

of the movie. The narrative is focused on Mulla and Akbar's journey. The movie begins with Mulla who wishes to find the whereabouts of Akbar and eventually reaches Mumbai where he finds his brother. The story is centred on both of their lives. The flashback story about Akbar's past is disclosed through Akbar whereas the events unfolding in the present are through Mulla's perspective.

Both the movies have followed different structures but have made use of a combination of different structures. *Liar's Dice* has a linear structure with events told in a chronological order. It has an open narrative which tells the story from the perspective of multiple characters. *Moothon* has a nonlinear structure, with open ended climax and multi strand narratives.

Conclusion

This paper titled '*Analysis of Geetu Mohandas's movies from a semiotic and narrative structure perspective*' has examined the movies *Liar's Dice* and *Moothon* based on the symbols used in the movie and also the narrative structure employed in the movie. The researcher has focused on finding out how Geetu's movies are different from the commercial cinemas. Both the movies successfully discuss different elements that proves the previous statement. In the films, we come across certain components like the use of complex themes, tropes, and unique narrative structures which distinguish her films from the mainstream movies. Her movies have used 'Cinéma Vérité' kind of filmmaking, wherein the performances are not rehearsed, made use of handheld cameras in most of the scenes, moreover the whole movie seems to follow impromptu than scripted action.

It can also be understood that signs have been employed in the films for the purpose of defining certain hidden meanings in the events that unfold. Geetu Mohandas's movies are similar to that of Indian new wave cinema where symbols complete the storyline and themes are complex. But at the same time, she has inculcated what the present film fanatics would love watching, especially in terms of excellent cinematography by Rajeev Ravi, which altogether increase the aesthetics of her movies. Her movies are more content driven than star driven ones. Both *Liar's Dice* and *Moothon* have employed symbols in a sensible manner, to convey her politics through cinema. Her movies are also structured according to the storyline rather than following the used and tested linear

narrative structure. Both her movies have been a powerful medium to address the problems faced by the marginalized sections living in marginalized places. This can be considered as one major reason why her movies are recognized internationally.

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MILITARY-INDUSTRIAL COMPLEX IN THE SCIENCE FICTION FILMS OF JAMES CAMERON

Girish N

Abstract

*Hollywood Science Fiction films responded to MICs in two prominent ways. On the one hand, we have films that celebrate and glorify MICs, and on the other, we have science fiction films by James Cameron; *The Terminator* (1984), *Terminator 2: Judgement Day* (1991), *Aliens* (1986), *The Abyss* (1989), and *Avatar* (2009) which analytically look at MICs and document the threat that looms large over American politics and society due to the overarching presence of MICs. This paper analyses the treatment of MICs in the science fiction films directed by Cameron and the paper argues that the said films offer a counter-narrative to the popular perceptions of MICs.*

Keywords: *military-industrial complex, cold war, Vietnam, SALT Talks, geopolitics, 9/11*

“I’m not saying the military is in love with me; the soldiers are. The top people in the Pentagon probably aren’t because they want to do nothing but fight wars so that all of those wonderful companies that make the bombs and make the planes and make everything else stay happy”

President Donald Trump – Press Conference of September 7, 2021

Rachel N. Weber defines a Military-Industrial Complex as a network of individuals and institutions involved in producing weapons and military technologies. Typically, a Military-Industrial Complex (henceforth MIC) attempts to marshal political support for increased military spending by the state. Christopher Ball observes that MICs signify the “comfortable” relationship that can develop between government entities (namely defense) and defense-minded manufacturers/organizations. This union eventually produces obvious benefits for both sides – war planners receive the tools necessary for waging war while defense companies receive lucrative multi-billion-dollar deals. MICs reciprocate the influence of the military and industry on each other’s policies through a collective interest in maintaining military-related production and earning profit during wartime production. They maintain friendly and stable relations of the armed forces with

Dr Girish N, Assistant Professor, Department of Postgraduate Studies and Research in English, St Aloysius College (Autonomous), Mangalore

the suppliers and employ bribery and propaganda to increase profits and alter government policies.

The term “Military Industrial Complex” became popular when American President Dwight D. Eisenhower used it in his 1961 farewell address. Eisenhower warned that the United States must guard against the unwarranted influence of the MIC. He argued that MICs influence and promote policies that might not be in the country’s interests, and he cautioned that its ever-growing influence, could undermine the very essence of American democracy. He said,

Until the latest of our world conflicts, the United States had no armaments industry. American makers of plowshares could, with time and as required, make swords as well. But now we can no longer risk emergency improvisation of national defense; we have been compelled to create a permanent armaments industry of vast proportions. Added to this, three and a half million men and women are directly engaged in the defense establishment. We annually spend on military security more than the net income of all United States corporations. This conjunction of an immense military establishment and a large arms industry is new in the American experience. The total influence—economic, political, even spiritual—is felt in every city, every Statehouse, every office of the Federal government. We recognize the imperative need for this development. Yet we must not fail to comprehend its grave implications. Our toil, resources and livelihood are all involved; so is the very structure of our society. In the councils of government, we must guard against the acquisition of unwarranted influence, whether sought or unsought, by the military-industrial complex. The potential for the disastrous rise of misplaced power exists and will persist. (“Farewell”)

Hollywood Science Fiction films responded to MICs in two prominent ways. On the one hand, we have films such as *Apollo 13* (1995), *Armageddon* (1998), *Battleship* (2012), *Deep Impact* (1998) etc., which celebrate and glorify MICs, and on the other, we have science fiction films of James Cameron; *The Terminator* (1984), *Terminator 2: Judgement Day* (1991), *Aliens* (1986), *The Abyss* (1989), and *Avatar* (2009) which analytically look at MICs and document the threat

that looms large over American politics and society due to the overarching presence of MICs. This paper analyses the treatment of MICs in the science fiction films directed by Cameron and the paper argues that the said films offer a counter-narrative to the popular perceptions of MICs.

In *The Terminator* and *Terminator 2: Judgment Day*, the 'Cyberdyne system' is the military-industrial complex that created Skynet. Skynet is an artificial intelligence system, a network of supercomputers that employs artificial intelligence to replace human beings as commercial and military aircraft pilots, and for the control of other military systems, including nuclear missiles. Miles Dyson, the scientist invents a microprocessor based on reverse engineering from the damaged CPU and the right arm of the T-800, which was destroyed in a hydraulic press in *The Terminator*. This microprocessor, according to Dyson, is "a neural-net processor. It thinks and learns like we do. It's superconducting at room temperature. Other computers are just pocket calculators by comparison" (01:19:53-01:20:05). He tells his wife, "Imagine a jetliner with a pilot that never makes a mistake, never gets tired, never shows up to work with a hangover" (01:20:23-01:20:30). The Cyberdyne system gets defense contracts based on Dyson's technological feat, and the US military uses it in its missile defense system. Kyle Reese, in the first terminator film, tells Sarah how the advanced technology went wrong, "Defense network computers. New... powerful... hooked into everything, trusted to run it all. They say it got smart, a new order of intelligence" (00:45:32-00:45:49). The Skynet became self-aware and "saw all humans as a threat; not just the ones on the other side" and "decided our fate in a microsecond: extermination" (00:45:52-00:45:58). Skynet also started the nuclear war, which proved detrimental to most of the human population, except for few survivors, "here and there".

McVeigh and Kapellargue that Skynet and the machines it produced to destroy humanity can be read as a conventional Cold War metaphor. "Soviet communism had long been portrayed in the film as a model of society that lacked emotion and human feeling, that it was a model of society that created virtual automatons" (21). They further argue that the representation of the MIC helps in understanding the power structures that had emerged in the United States in the aftermath of the Second World War and at the onset of the Cold War. Based on the farewell

speech made by Eisenhower, they observed, “there could emerge a hybrid of military and business or economic interests which might seek to further their agendas with the potential to damage the country, its peace and security as well as its core values” (22).

In *Aliens*, the Weyland-Yutani Corporation, a multinational conglomerate represents the MIC. The company establishes a colony on LV-426 to terraform it, where Ripley and her crew had encountered the xenomorph in Ridley Scott’s film *Alien*. From the beginning of the film, the Corporation is seen displaying more concern for its capital, than for human lives. Corporate profiteering and willingness to sacrifice the lives of its own employees in the endless pursuit of monetary profits are the primary motives of the company although its motto as indicated in the logo says, “Building better worlds”. “The company is portrayed as monolithic and faceless, but it is given human dimension, in the character of Burke” (McVeigh and Kapell 25). Burke is a typical company man whose chief concern is ‘dollar value’. “He is presented as a clear product of a corporate culture that worries more about shares than human lives” (Gallardo and Smith 102). He even locks the medlab from outside, disconnecting the surveillance camera, and letting loose facehugger so that it can attack and impregnate either Ripley or Newt. His plan is to return to earth with the larval aliens either in the body of Ripley or Newt for the Bio-Weapons Division, which is a special department of Weyland-Yutani’s that deals with the research and development of biological and viral weapons.

The film also brings forth the concerns of the Vietnam War, “arguably one of the most vivid consequences of the Cold War and the military-industrial complex” (McVeigh and Kapell 25). As McVeigh and Kapell further argue,

Aliens does not intend, however, to present a detailed appraisal of the war itself. Rather it seeks to explore the impact of the war upon the American psyche. The decade of the 1980s saw a wealth of material emerge on screen as well as in print wrestling with the war’s meaning. *Aliens* can be usefully read as part of this process of absorbing the war. (26)

Cameron depicts the marines who are going on a mission to LV-426 as tough and hard-bodied heroes with much confidence in their weapons. Hudson, Vasquez, Drake, and others are fetishistic about the arms they have. The marines also look condescendingly upon the enemy. Hudson asks, “is this gonna be a stand-up fight or another bug hunt? (00:33:31-00:33:35). When Ripley tries to explain how dangerous the enemy is, Vasquez interrupts her by saying, “I need to know one thing: Where they are” (00:34:22-00:34:28), displaying enormous confidence in the weapons that she carries. A similar observation is put forth by McVeigh and Kapell, “That they are nonhuman resonates with the derogative labeling of the Vietnamese as “gooks,” a means of rendering the enemy as something less than human” (26). According to them, *Aliens* also resonates with the arrogant belief of the U.S. forces that entered a sovereign state and attempted to bend it to their will while not taking stock of the single-minded commitment and environmental advantages with which the opposing force would protect their space (27).

In *The Abyss*, the nexus between the military and corporation is clear. Alexandra Keller says, *The Abyss* “is an anti-nuclear film, made just before the end of the Cold War and the Reagan Era, produces an intimacy between the military and the corporate” (72). James Kendrick in the essay “Marxist Overtones in Three Films by James Cameron” states,

The Abyss posits a somewhat ambiguous class structure that is assembled of the working class, the capitalists, and the military. In this film, the military appears to control the capitalist system while being, at the same time, an extension of it. The capitalist businessmen of Benthic Petroleum, represented primarily by the weak and ineffectual Gerard Kirkhill (Ken Jenkins), at first seem to be used at the whim of the military-industrial complex represented by Lieutenant Coffey. However, when viewed from the standpoint that men like Coffey risk their lives protecting the United States from the Soviet Union, thus preserving the capitalist system enjoyed by men like Kirkhill, it is, in fact, the military that is being used by the capitalists. Either way, they exist in a symbiotic relationship in *The Abyss* and can be viewed as two heads of the same creature. (40)

The film makes a direct reference to the SALT talks of the 1980s, a series of talks between the USA and the Soviet Union seeking to curtail the manufacture of strategic nuclear weapons. The military sends Navy Seals under the leadership of Lieutenant Hiram Coffey with the aim of detonating nuclear weapons. In the course of the film, it becomes quite evident that the Seals are more concerned about 192 nuclear warheads, each one is five times more powerful than the one that was dropped on Hiroshima falling into Russian hands. Coffey's behaviour changes over the course of the film, which is understood as pressure-induced madness. Booker links the extreme behaviour amounting to the madness of Coffey to the madness of the military and observes,

Indeed, the fact that the central military figure in the film is mad can be taken as a sort of comment on the fact that the build-up of nuclear weapons in both the United States and the Soviet Union has led to the point appropriately known as "MAD" (mutually assured destruction). (229)

Avatar extends the representation of the MICs, which Cameron admits in a presentation to the "Electronic Entertainment Exposition" in 2009:

... our main character, Jake Sulley, who was a marine who was wounded in combat, paralyzed, goes to Pandora, and in his avatar body of course he can walk, he can run, he can live again. As the story develops he finds himself caught between the military-industrial complex from earth and the Na'vi on the other hand who are increasingly threatened by the human expansion on Pandora. (qtd. in McVeigh and Kapell37)

MIC is represented in *Avatar* in "the form of a technocapitalisttransgalactic corporation named Resources Development Administration (RDA), which includes armed soldiers, bureaucratic administrators, scientists and anthropologists, and other personnel" (Kahn 119). RDA "is the oldest and the largest of the quasi-governmental administrative entity ... which has monopoly rights to all the products shipped, derived, or developed from Pandora"(Wilhelm and Mathison 147). RDA "is the engine of imperialism" (McVeigh and Kapell38). The primary reason for RDA's interest lies in colonizing and mining Pandora is for its valuable element, Unobtainium, a mineral "with anti-gravitational properties that will

resolve the terminal decline of Earth and permit the colonization of more planets for the aggressive exploitation of the universe in pursuit of energy to fuel an endless cycle of extraction and consumption” (Carmichael).

McVeigh and Kapellink link the events of *Avatar* with contemporary international geo-political situations. According to them, the feeling of technological superiority and arrogance of the American army over technologically backward Na’vi’s resonate American invasion of Iraq and Vietnam. They also identify post- 9/11 rhetoric in the actions of RDA. The actions of the passive-aggressive head administrator of the RDA, Parker Selfridge, and hypermasculine Colonel Quaritch resemble American foreign policy against terror post- 9/11. Greedy and selfish corporate head Selfridge wants to mine Pandora at any cost, as he makes it clear to Dr. Augustein, the intentions of the company, “This is why we’re here; unobtainium, because this little grey rock sells for 20 million a kilo. That’s the only reason. It’s what pays for the whole party. It’s what pays for your science” (00:17:30-00:17:41). Despite his limited respect for the Na’vi, he is willing to use diplomacy and tells Jake Sully to convince them to move away from Home Tree, which has the highest deposit of Unobtainium. He tells Jake, “Find me a carrot that’ll get them to move, otherwise it’s gonna have to be all stick” (00:57:00-00:57:07). He has absolute disregard for the Na’vi people. For him, they are just fly-bitten savages that live in the trees of Pandora and are threatening his whole operation. Colonel Miles Quaritch, chief of security at Hell’s Gate on Pandora has no regard for anything else other than his mission. He directs the destruction of Home Tree and mobilizes his forces to destroy the Tree of the Souls as well. His address on the eve of the last attack is an echo of the speeches made by many American presidents. He says,

Everyone on this base, every one of you is fighting for survival. That’s a fact. There’s an aboriginal horde out there massing for an attack. Now these orbital images tell me that the hostiles’ numbers have gone up from a few hundred to well over two thousand in one day and more are pouring in. In a week’s time, there could be twenty thousand of them. At that point, they will overrun our perimeter. That’s not gonna happen. Our only security lies in pre-emptive attack. We will fight terror with terror. Now, the hostiles believe that this

mountain strong hold of theirs is protected by their deity. When we destroy it we will blast a crater in their racial memory so deep that they won't come within a thousand clicks of this place ever again. And that too is a fact. (02:19:32-02:20:40)

At the end of the film, the Na'vi's are successful in gathering the support of all the animals and humanoid tribes in Pandora and win over the "sky people", Quaritch gets killed by Neytiri, and Parker is evicted from Pandora along with his employees. Bryn V. Young-Roberts notices that *Avatar* rejects the ties between military and corporate interests, which use the lives of individuals for their economic gain. Jake, by refusing to continue to exist within an aggressive capitalist system, which has already cost him his legs and his brother and finds a new way of living by returning to a mixture of the agrarian and hunter-gatherer lifestyle of the Na'vi (43).

Cameron's *The Terminator* (1984), *Terminator 2: Judgement Day* (1991), *Aliens* (1986), *The Abyss* (1989), and *Avatar* (2009) are quintessential critical interventions in documenting alternative perspectives on the popular perceptions of MICs. In his terminator films, Cameron represents the MICs as major power structures to emerge in the United States in the aftermath of the Second World War and at the onset of the Cold War. His *Aliens* resonates with the arrogance of the U.S. that entered a sovereign state, Vietnam to stop the spread of communism. *The Abyss* depicts the nexus between the military and the corporation and expresses anti-nuclear sentiments. In *Avatar*, Cameron comments on the international geopolitical situations by documenting the feeling of technological superiority and arrogance of the American army over technologically backward Na'vi's which resonates with the American invasion of Iraq and Vietnam.

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UNIVERSITY GRANTS COMMISSION IN THE DEVELOPMENT OF THE LIBRARY CONSORTIA IN INDIA: A SPECIAL REFERENCE TO E-SHODHSINDHU

Udaya
Khaisar M. Khan

Abstract

This paper mainly focuses on e-ShodhSindhu and N-LIST consortia. Contemporary Indian higher education is going through an information revolution phase. Library and information networks play an important role in meeting the continually growing information needs of the academic community through sharing resources. The INFLIBNET is an incredible boon to the Indian higher education sector by fulfilling its information needs. More services can be expected to be incorporated in the future. The library cooperation for resource sharing started through inter-library loans, document delivery, library networks, etc.

Keywords: UGC, library consortia, e-shodhsindhu,

Introduction

The rapid and extensive growth seen in information technology has made it necessary for higher education libraries and information centres to employ new techniques to cope with the growth of resources in all disciplines and in publications. In today's world, access to information and resources is more important than building collections. Indian libraries face many problems due to inactive budgets and growing costs for library collections. In recent years, many efforts have been made to solve the problem of funding by resource sharing through library consortia.

The main purpose of forming a library consortium is to share physical resources among the members of a specific institution. Publishers are using the Internet to reach the international user fraternity to deliver their publications. The consortium plays a very important role in the field of libraries and resource-sharing information centres as it offers better options for sharing available resources in the electronic format. To achieve maximum optimisation of the library budget, library resources and services are shared through networking and consortia. The main objectives

Mr Udaya, Librarian, St Aloysius College (Autonomous), Mangaluru

Dr Khaisar M. Khan, Former Professor & Chairman, Department of Library and Information Science, Mangalore University, Mangalagangothri

of library networks are to promote and share resources among the libraries. Library networking promotes document delivery service and improves the collection development of libraries.

Libraries can work together to share resources and achieve their goals. This will help the libraries to solve the task to a great extent. It is important to network with libraries in order to stay up to date with the latest modern techniques. Due to the digital forms of information, library consortia are in great demand worldwide. The consortium aims to share resources and make information more accessible. Previously, library resources were shared through inter-library loans, but in the age of information and ICT, this is becoming more important in developing countries as well. When forming a library consortium, it is necessary to consider the existing environment in terms of user preferences and difficulties. By initiating such research, the results can be included as a key input for consortium building.

The Oxford English Dictionary defines 'Consortium' "as an association typical of several companies for a common purpose, it is an association of similar types of organizations who are engaged for producing and servicing the common things for providing services for a specific purpose of its users".

The term 'consortia' has been considered a progressive arrangement of library participation. The increase in electronic resources and scarcity of funds for higher education libraries implies the setting up of library consortia. Various consortia of libraries have proliferated worldwide, and India has not been an exception. The advancement of research in science and technology, the scarcity of funds and the unavailability of internationally published scholarly research publications have become stumbling blocks for the library consortia. The UGC has selected electronic journals as media and has initiated a national consortium for reinforcing library resources by giving thousands of universal refereed journals over the UGC-INFONET (Chauhan & Mahajan 2013).

The University Grants Commission

The UGC was established in November 1956 as the statutory body of the Government of India by an Act of Parliament to coordinate and uphold the standards of higher education in India. To provide efficient regional coverage

throughout the country, the UGC has decentralized its operations by establishing seven regional centres in Bangalore, Bhopal, Guwahati, Hyderabad, Kolkata, New Delhi and Pune.

The UGC is the only grant-giving agency in the country with the dual responsibility of providing funds and ensuring the quality of higher educational institutions.

The mandate of the UGC includes the promotion and coordination of higher education in India. Maintaining the quality of teaching, examination and research at universities and drafting regulations on minimum standards in higher education. The UGC also monitors the developments in the field of higher education and distributes grants to Universities and Colleges. It also advises the state and central governments to make necessary improvements in higher educational institutions.

The UGC plays an important role in higher education in India. Due to the constraints of budget and to avoid the duplication of the resources in the higher education institution libraries and advancement of technologies, and publications of electronic resources, the UGC has established library consortia through the INFLIBNET centre to share the resources among the libraries.

INFLIBNET

The Information and Library Network (INFLIBNET) Centre is an independent Inter-University Centre (IUC) of UGC. It is an important national programme, started in 1991 by the UGC as a project of the IUC for Astronomy and Astrophysics (IUCAA) and became an autonomous IUC in 1996. INFLIBNET is involved in modernizing University libraries in India using advanced technologies for the optimal use of information. INFLIBNET is intended to play an important role in the promotion of scholarly communication between academicians and researchers in India.

The main objectives of INFLIBNET are to promote and establish communication facilities to enhance information transmission and access capabilities. The INFLIBNET is a computer communication network for connecting libraries and information centres in universities to avoid duplication of work.

The INFLIBNET Centre is a nodal agency for the implementation, monitoring and execution of the library consortia for and providing e-resources to higher

education institutions at a reasonable price. The INFLIBNET facilitates all the exercises related to negotiations, and renewal of the subscription to e-resources and solves access-related problems. The centre also promotes cooperation between member institutions and enables better reference conditions for using and preserving the subscribed e-resources.

Due to the growth of information technology, the internet is now heavily used as a communication channel. This has given these constrained networks a chance to become global networks. Almost all networks use the internet to disseminate their service. When forming a library consortium, it is necessary to consider the existing environment in terms of user preferences and difficulties. By initiating such research, the results can be included as a key input for consortium building (Singh & Rao, 2008).

e-ShodhSindhu

The e-ShodhSindhu Consortium for Higher Education Electronic Resources provides access to electronic resources for Indian Universities, Colleges and centrally funded technical institutions (CFTIs). An initiative of the Government of India Ministry of Education run by the INFLIBNET Centre.

According to the recommendation of a panel of experts, the Ministry of Education established e-ShodhSindhu, bringing together three consortium initiatives, namely the UGC-INFONET Digital Library Consortium, N-LIST and the INDEST-AICTE Consortium. e-ShodhSindhu offers its member institutions access to more than 10,000 refereed journals and a range of bibliographic, citation and factual databases in various disciplines from different publishers and aggregators.

The consortium provides electronic resources to centrally funded technical institutions, Universities, and Colleges that fall under Sections 12(B) and 2(f) of the UGC Act. The main purpose of the e-ShodhSindhu Consortium for Electronic Resources in Higher Education is to provide institutions with access to high-quality electronic resources, including full text, bibliographic and factual databases, at lower subscription fees.

List of Full-Text Resources available in e-ShodhSindhu

Sl. No.	Name of the Full Text Resources	No. of Journals
1.	ACM Digital Library	154 Journals
2.	American Chemical Society	51 Journals
3.	American Institute of Physics	19 Journals
4.	American Physical Society	17 Journals
5.	Annual Reviews	43 Journals
6.	ASCE Journals Online	36 Journals
7.	ASME Journals Online	33 Journals
8.	Bentham Science	23 Journals
9.	Economic & Political Weekly	1 Journals
10.	JSTOR	3165 Journals
11.	Oxford University Press	262 Journals
12.	Project Muse	731 Journals
13.	Springer Link	1725 Journals
14.	Taylor and Francis	1078 Journals

Presently 98 CFTIs, 217 Universities, 75 Technical Institutes and 3,400 Colleges have membership in the e-ShodhSindhu consortia. It provides more than 4 databases, 10,000 e-Journals, 1,99,500 e-books and 6,00,000 e-books through the NDJ.

Databases

The screenshot shows the 'e-ShodhSindhu' website interface. The main content area is titled 'Databases' and lists several databases with their respective institutional counts. The data is as follows:

Database Name	Institutional Count
Institute for Studies in Industrial Development (ISI) (http://isi.org.in/)	318 Institutions
JGate Plus (JCCC) (http://jgateplus.com/search)	194 Institutions
MathSciNet (http://www.ams.org/mathscinet)	92 Institutions
SCOPUS (https://www.scopus.com/)	0 Institutions
Web of Science (http://www.wabofknowledge.com/)	98 Institutions
Web of Science Lease Access	52 Institutions

e-ShodhSindhu Databases

Library Consortia in India

UGC-INFONET

The University Grants Commission is responsible for setting guidelines, monitoring progress, and coordinating with other consortia in the country. The UGC also monitors the use of e-resources and their impact on research performance in beneficiary higher education institutions. The UGC also monitors how users of electronic resources use them and how this affects the research output in higher educational institutions.

The UGC-INFONET Digital Library Consortium is initiated and funded by the UGC. The INFLIBNET is monitoring the UGC-INFONET. The UGC-INFONET Digital Library Consortium is an important initiative by the UGC to bring about qualitative changes in the academic libraries in India. It was officially launched by Dr A. P. J. Abdul Kalam, the then President of India, after providing an internet connection to the University in 2003 as part of the UGC-INFONET programme. This is a national initiative to provide the Indian academic community with access to academic electronic resources, including full-text and bibliographic databases of all subject areas. The service helps academics in the country access high-quality electronic resources to improve their teaching, learning and research.

National Library and Information Services Infrastructure for Scholarly Content (N-LIST)

The N-LIST programme is an initiative of the Ministry of HRD under NME-ICT, funded by UGC, as a college component under the UGC-INFONET Digital Library Consortium, which is now part of the e-ShodhSindhu Consortium. It provides access to e-resources to the authorised users of the member institutions. The N-LIST was jointly conducted by e-ShodhSindhu Consortium, INFLIBNET Centre and INDEST-AICTE Consortium, IIT Delhi. It provides cross-subscriptions for e-resources subscribed to by INDEST-AICTE resources for universities and e-ShodhSindhu resources for technical institutions and access to selected e-resources for colleges. The authorized users of the member institutions can access the e-resources they need and download articles directly from the publisher's website once they have been properly authenticated as authorized users through the servers provided at the INFLIBNET centre.

The N-LIST programme is to subscribe and provide access and it promotes, evaluates, and oversees all activities related to the process of providing effective and efficient access to e-resources to the Colleges in India.

From the year 2014, N-LIST has been integrated into the e-ShodhSindhu consortium as a college component. Aided and non-aided Colleges excluding Agriculture, Engineering, Management, Medicine, Pharmacy, Dentistry and Nursing in India are eligible to access electronic resources under the N-LIST programme.

The aided and non-aided Colleges must pay annual membership fees of ¹ 5,900.00 and ¹ 35,400.00 respectively including GST to get benefits from the N-LIST programme by joining the programme.

Access to E-resources for colleges

Full-text Electronic Resources

Sl. No.	E-Journals	Publishing Country	No. of Journals
1.	American Institute of Physics	USA	18
2.	Annual Reviews	USA	33
3.	Economic and Political Weekly (EPW)	India	1
4.	Indian Journals	India	186
5.	Royal Society of Chemistry	UK	29
6.	Institute of Physics	UK	46
7.	JSTOR	USA	2500
8.	Oxford University Press	UK	262
9.	H. W. Wilson	USA	3,075
Total		6,150	

Beneficiary Colleges registered for the N-LIST, a college component of e-Shodh Sindhu, can access over 6,000 e-journals and 1,99,500 e-books and more than 6,00,000 e-books through National Digital Library (NDL).

Electronic Books

Sl. No.	E-book Name	Publishing Country	Books
1.	E-brary	USA	1,85,000+
2.	Cambridge Books	Online UK	1,800
3.	EBSCO Host-Net Library	USA	936
4.	Hindustan Book Agency	India	65+
5.	Institute of South East Asian Studies (ISEAS)	India	382
6.	Oxford Scholarship Online	UK	1,402
7.	Springer eBooks	Germany	2,300
8.	Taylor & Francis eBooks	UK	1,800
9.	Mylibrary-McGraw Hill	USA	1,124
10.	Sage Publication eBooks	UK	1,000
11.	South Asia Archive (through NDL)		
12.	World e-Books Library [Now Available through NDL only]		
	Total		1,95,809

Current status of N-LIST

As of June 2022, a total of 3,593 Colleges has registered with the N-LIST, including government and aided Colleges that fall under Sections 12(B) and 2(f) of the UGC Act and non-aided Colleges. There are 5,90,972 active users using N-LIST e-resources.

Conclusion

India is one of the most developing countries in the world and has the largest higher education system. Libraries play an important role in higher education and research in institutions. Libraries collect, preserve, and retrieve information for the user community through print as well as electronic formats. The consortium is omnipresent because of the advanced frame of information distributed over the world through the Web. This includes cooperation, coordination, and collaboration between libraries to share information resources. It is impossible

for a single library or information centre to hold, procure and provide all the information and resources which are published around the world to its users. The advancement of electronic publishing has revolutionised the publishing of journals, subscriptions, and access to scholarly literature. The library consortium is at the gateway to demonstrate library cooperation around the globe. Library consortia are some of the new instruments that allow most libraries to survive if they need to provide information to the users.

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Author/s should carefully read the entire submission guidelines before submitting the manuscript for publication.

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Al-Shodhana is a peer reviewed, **Multi-Disciplinary Refereed Research journal** of St Aloysius College (Autonomous), Mangaluru. It welcomes original research papers from academicians, researchers and practitioners related to *Business, Humanities, Management and Social Sciences*.

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Manuscript must be in British English prepared on a standard A4 size paper setting. It must be prepared on a 1.5 spaces and single column with 1" margin set for top, bottom, left and right. It should be typed in 12 point Calibri Font with page numbers at the bottom of the every page. It should not be more than **10,000** words and must be typed on one side of A 4 size paper.

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These should be simple, centred, separately numbered and self-explained, and titles must be above the Tables / figures. Note if any must be provided below the table before the source of data. Sources of data should be mentioned below the table/figure. It should be ensured that the tables/figures are referred to from the main text.

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1. Whole authored book

In Text (Parenthetical citations):

(Jackson, 2019; Sapolsky, 2017; Svendsen & Løber, 2020)

Narrative citations:

Jackson (2019), Sapolsky (2017), and Svendsen and Løber (2020)

End Text Citation:

Jackson, L. M. (2019). *The psychology of prejudice: From attitudes to social action* (2nd ed.). American Psychological Association. <https://doi.org/10.1037/0000168-000>

Sapolsky, R. M. (2017). *Behave: The biology of humans at our best and worst*. Penguin Books.

Svendsen, S., & Løber, L. (2020). *The big picture/Academic writing: The one-hour guide* (3rd digital ed.). Hans Reitzel Forlag. <https://thebigpicture-academicwriting.digi.hansreitzel.dk/>

2. Journal article

In Text (Parenthetical) citation: (Grady et al., 2019)

End Text Citation:

Grady, J. S., Her, M., Moreno, G., Perez, C., & Yelinek, J. (2019). Emotions in storybooks: A comparison of storybooks that represent ethnic and racial groups in the United States. *Psychology of Popular Media Culture*, 8(3), 207–217. <https://doi.org/10.1037/ppm0000185>

3. Chapter in an Edited Book

In Text (Parenthetical) citation:

(Aron et al., 2019; Dillard, 2020)

Narrative citations:

Aron et al. (2019), Dillard (2020)

End Text Citation:

Aron, L., Botella, M., & Lubart, T. (2019). Culinary arts: Talent and their development. In R. F. Subotnik, P. Olszewski-Kubilius, & F. C. Worrell (Eds.), *The psychology of high performance: Developing human potential into domain-specific talent* (pp. 345–359). American Psychological Association. <https://doi.org/10.1037/0000120-016>

Dillard, J. P. (2020). Currents in the study of persuasion. In M. B. Oliver, A. A. Raney, & J. Bryant (Eds.), *Media effects: Advances in theory and research* (4th ed., pp. 115–129). Routledge.

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