GYANA

AN INTERDISCIPLINARY RESEARCH JOURNAL

Diocesan Society of Education's

Rosary College of Commerce & Arts

Re-Accredited by **NAAC** with Grade A

(CGPA Score 3.21 on a 4 point scale)

Navelim, Salcete, Goa

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From the Editor's Desk

One of the hallmarks of institutions engaged in higher education should be the pursuit of research. Research activities in need areas are necessary for innovation and serve as a catalyst in development. As a step in this direction, GYANA provides a platform to promote research among staff and students in institutions of higher learning and draws from a pool of contributors engaged in research activity conducted in various domains.

It gives me immense pleasure to have the XIIth issue of GYANA which is also the second peer reviewed issue of its kind. The initiative taken by the authors; and insights and knowledge generated on a wide range of relevant and socially beneficial topics, are praiseworthy. I believe that the papers will benefit teachers and students with insights and relevant information.

I congratulate the Editorial Board for taking up the task of bringing out this issue; and extend my wishes to all the authors who have painstakingly contributed towards GYANA XII and borne with us through the arduous review process.

I hope GYANA will rise to new heights and continue to inspire budding researchers in the future.

Rev. Dr. Simão R. Diniz

Principal

Foreword

Research is formalized curiosity. It is poking and prying with a purpose: Zora Neal Hurston. GYANA the Inter-disciplinary Research Journal of Rosary Colleg of Commerce and Arts provides a platform for researchers, including staf and students of various colleges, to express ideas generated throug investigation that is driven by purposeful curiosity. Close scrutiny and feedbac provided by the blind peer review process assures a reasonably high quality o writing while adhering to guidelines.

GYANA XII is the second edition to be peer reviewed and has attracte a number of papers spanning various disciplines and themes includin Humanities, Psychology, Finance, Socio-Economics and Mas Communication. The body of research writing contained in GYANA provide readers knowledge of findings in unfamiliar domains and insights into elements of good research writing which novices can emulate.

I take this opportunity to acknowledge the honour accorded to me by the College Principal, Rev. Dr. Simão R. Diniz by appointing me as the Convenor of the Editorial Board of GYANA. His unwavering support guidance and dedication to quality have contributed towards this issue of GYANA.

My sincere thanks goes to each member of the Editorial Team for their assistance in preliminary scrutiny of papers, resolution of issues, advice and suggestions. I also extend my sincere thanks to the experts that were part of the peer review team, for their valuable contributions during the peer review process.

On behalf of the Editorial Board I congratulate the contributors of research papers for their initiative in contribution towards GYANA and their cooperation in complying with requirements.

Mr. Leonard Joanes
Convenor - Editorial Board (GYANA)

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INFORMATION SOURCES AND SELECTION CRITERIA FOR PURCHASE OF MUTUAL FUNDS SCHEMES

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ABSTRACT

Mutual funds provide opportunities for small investors to participate in the capital market without a very high degree of risk. However, with increasing competition in the mutual fund industry, the Asset Management Companies offer the investors an excess of schemes, new products and options that confuse the investors while deciding about an investment. Therefore while narrowing down on a particular scheme; an investor takes into account a number of factors which are provided to him/her through a number of sources. Earlier researchers have found sources of information as an important basis for mutual fund purchase for retail investors. This study aims at establishing which sources of information and selection features are considered to be important and popular among investors.

Keywords: information; selection criteria; mutual fund; past performance

Introduction

Mutual fund investments are collected and invested in financial markets according to the fund's offer documents. The benefits of investing in mutual fund is the availability of professional managers having proper understanding of the stock market, diversifying portfolio investments, lower cost and access to global financial instruments and markets. For many investors, mutual funds are the investment vehicle of choice. There are numerous mutual funds available for purchase. With the availability of a number of funds, schemes, different innovative combinations and the growing importance of including mutual fund investment in one's portfolio, it is vital to understand the

purchasing behavior of investors.

The mutual fund industry is growing at a steady pace and so is the amount of research done in this industry. A bulk of research is focused on performance evaluation of mutual funds, be it fund return, risk evaluation, performance comparison with benchmarks, performance evaluation of intra funds, inter sectoral funds, fund management styles, etc. Investors believe that recent performance is overly representative of a fund's future prospects and thus, investors mainly chase past performance. Over half of all purchases are done based on past annual returns. When buying mutual funds, investors act as though past returns indeed predict future performance (Barber et al 2000).

Mutual fund research has moved on from performance evaluation of returns and risk to understanding what drives investors to buy any scheme of mutual funds. The buying behavior of investors as observed based on information source and selection criteria, reveals that published performance rankings are the most important information source, and both historical investment performance and fund manager's reputation were the two most common selection criteria for buyers of investment funds (Capon et al 1996). Another study further confirms that published performance rankings are key criteria for investors as they are widely available from newspapers, investment magazines, financial planners and the internet (Finch 2005).

Investors can also consider advertisements as a source of information for selection of mutual fund schemes. Every mutual fund company advertises its performance, independent research, price related information and fund composition. Jones and Smythe (2003) examined the information content of mutual fund print advertising and found that informational cues important in assessing the appropriateness of a fund for a given investment decision is available in general, but not the required amount and level of relevant information needed to make intelligent decisions.

Investors rely on various information sources and selection criteria that they assess together to arrive at their purchase decision. At the fund family level, fund families with star performers attract more purchase flows. (Campenhout 2007). Another interesting study by Alexander et al (1998) found that prospectus or the offer document is most useful to investors as the survey respondents considered the prospectus as the single most widely used source of information for mutual fund purchase. Investors collect information on the product or service from different sources. These sources could be internal that is from consumers' knowledge from which it can be retrieved or from external sources through advertisements, newspaper articles (Lin 2002) which are considered while making a purchase.

Objectives

The single objective of the study is to understand the importance of information sources and the selection criteria for purchase of mutual fund schemes.

Methodology

A non-disguised structured questionnaire was developed to study the role played by various sources of information in selecting mutual fund schemes. Primary data was collected from 60 retail investors in Goa. Sample selection was done on the basis of convenience sampling and the questionnaire comprised of close ended questions to meet the objectives of the study.

The first section of the survey asked respondents about demographic data, followed by mutual fund investment behavior. The third and fourth sections asked respondents to rate the importance of nine information sources and selection criteria considered for purchase of mutual fund schemes. Both sections used a five point scale of 1(not at all important) to 5(extremely important).

Demographic profile

Table 1: Demographic Profile of the Respondents

Variable	Description	Percentage
Age (years)	Below 25 years	10
	25 years to 34 years	33.33
	35 years to 44 years	28.33
	45 years to 54 years	18.33
	55 years and above	10
Gender	Male	80
	Female	20
Qualification	Up to Graduation	11.67
	Graduation	31.67
	Post Graduation	48.33
	Professional	8.33
Marital Status	Single	70
	Married	30
Occupation	Government Sector	51.66
	Private Sector	41.67
	Business	6.67
	Agriculture	0
	Others	0
Annual Income	Up to Rs 2,50,000	20
	Rs 2,50,001 to 5,00,00	20
	Rs 5,00,001 to 10,00,000	48.33
	Rs 10,00,001 and above	11.67

Source: Primary data

Table 1 shows that 33.33 per cent respondents are in the age group of 25–35 years; of which 80 per cent are male, 48.33 per cent are postgraduate, 70 per cent are married, 51.66 per cent are working in the private sector and 48.33 per cent have an annual income of Rs 5, 00,001 to Rs. 10 lakh.

Results and Analysis:
The results are presented in three sections, namely mutual fund investment behavior, importance of Information Sources and the importance of Selection Criteria.

A. Mutual Fund Investment Behavior

Table 2:   Mutual Fund Investment Behavior of Respondents.

Variable	Description	Percentage
Annual Investment in Mutual fund	Less than Rs25,000	46.66
	Rs 25001 to 50,000	16.67
	Rs 50,001 to 75000	13.33
	Rs 75001 and above	23.33
Mode of investment	Lump sum Investment	31.67
	Systematic Investment Plan	48.33
	Both	20
Respondents' Risk Profile	High Risk Taker(Aggressive)	21.67
	Medium Risk Taker (Conservative)	48.33
	Low Risker Taker (Risk Averse)	30
Perceived Riskiness	Not all Risky	5
	Less Risky	71.67
	Don't Know	3.33
	Risky	18.33
	Extremely Risky	1.67
Likelihood of Future Mutual fund Investments	Very Unlikely	5
	Unlikely	6.67
	Not Sure	15
	Likely	46.67
	Very likely	26.67

Source: Primary data

Table 2 discloses that 46.66 per cent of the respondents have investments of less than Rs 25,000 in a year; 48.33 per cent invest through systematic investment plan only, 48.33 per cent are medium risk takers; 71.67 per cent

perceive that mutual fund investments are less risky; and 46.67 per cent were likely to make future investment in mutual funds. Surprisingly, the investors did not perceive their investment as risk prone and their likelihood of future mutual fund investment was high too.

B. Information Sources

Table 3: Information Sources in Mutual Fund Investments

Information Source	Mean	Standard Deviation	Personal (P) or Impersonal Source(I)
Published Performance Rankings	3.02	1.1	I
Advertising in Print media, Television, Internet and Radio	2.58	1.0	I
Commission-Based/ Fee Based Financial Advisors	2.47	1.1	P
Seminars and Workshops on Mutual Funds	2.87	1.2	P
Recommendations of Friends/Family	2.85	1.3	P
Recommendations of Business Associates	2.80	1.1	P
Web sites of AMFI, SEBI/ Company Websites	2.93	1.2	I
Direct Mail, newsletters, fact sheets and magazines	2.60	1.2	I
Key Information Memorandum/ Offer Document of respective Mutual Fund Schemes	2.97	1.1	I

Source: Primary data

In the purchase decision process, investors receive information from different sources. The "Sources of information" in this context refers to a place or person from which one obtains information about mutual funds. In **Table 3**, of the nine information sources surveyed, impersonal sources are in the top three sources in importance, namely Published Performance Rankings averaged 3.02, Key information Memorandum (av. 2.97) and the websites of AMFI, SEBI/ Company Websites (av. 2.93). Amongst the personal sources, Seminar and workshops on mutual funds (av. 2.87) topped the list, followed by recommendations from friends/ family (av. 2.85) and recommendations from business associates (av. 2.80). The lowest in importance of the nine sources is commission/fee based financial advisors.

C. Selection Criteria

Table 4: Selection criteria in mutual fund investments

Selection Criteria	Mean	Standard Deviation
Investment Performance Track Record	3.82	1.0
Fund Manager Reputation	3.43	1.2
Scope (Number of funds in family)	2.83	1.1
Responsiveness to Enquiries	3.10	1.1
Management Fees	2.72	1.2
Investment Management Style	3.30	1.1
Tax benefits	3.95	0.9
Portfolio Investment	3.62	1.0
Information Source	3.38	1.0
Community Service/Charity/CSR Record	2.32	1.1
NAV/Purchase price	3.68	1.3
Persuasiveness of Financial Advisors	2.88	1.2

Source: Primary data

Selection criteria refer to a set of investment features that an investor considers when making purchase decisions among alternatives. An attempt is made to identify those characteristics that are important to an investor when making investment decisions. Table 4 reveals that among the selection criteria, tax benefits averaged 3.95 and ranked first followed by investment performance track record (av. 3.82), NAV/purchase price (av. 3.68). These criteria were much more important than portfolio investment (av. 3.62), fund managers' reputation (av. 3.43), information source (av. 3.38) and investment management style (av. 3.30). The least unimportant selection criteria were responsiveness to enquiries (av. 3.10), persuasiveness of financial advisors (av. 2.88), scope (av. 2.83), management fees (av. 2.72) and community service/charity/CSR Record (av. 2.82).

Conclusion

The key purpose of this study was to understand investors' information sources and selection criteria and their importance in a list of sources. An investor has many avenues to invest according to his or her personal investment portfolio. Amongst these many avenues, investment in mutual funds plays an important role.

Among the nine information sources, Published Performance Rankings is considered the most important. The result is concurrent with many researchers who have conducted research in different periods, which shows that Published Performance Rankings is an important source of information considered by the investors. This source is followed by Key Information Memorandum and the websites of various mutual fund companies. This confirms that investors dependent on impersonal sources of information than on personal sources of information like commission or fee based financial advisors or on recommendations of friends or family.

Amongst the selection criteria , tax benefits has emerged as most important feature for selecting a mutual fund scheme followed by investment performance track record and then by NAV/ Purchase price. Finally, as an introductory effort, this study only examined investors' information sources and selection criteria for purchase of Mutual fund schemes. There exists further scope for study wherein mutual fund investors can be meaningfully grouped on the basis of similarities, relationship between risk profile of investors and information sources may be studied.

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MACBETH TO MAQBOOL:
A STUDY IN TRANSMUTATION

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ABSTRACT

Cinematizing of the plays of William Shakespeare in India has been an outstanding and ground-breaking venture. The literary corpus of Shakespeare is an inexhaustible source of inspiration for countless people across the globe. When Shakespeare's writing is adapted on celluloid, it sets it ablaze, and transfers the audience to a cinematic utopia. Indian adaptation of Shakespearean plays can be comprehended to be a cultural exchange, a synthesis of East and West. From the nineties onwards, Indians have felt freer to approach Shakespeare. There is no longer the need to 'adapt', rather they can make bold to 'play' around with Shakespeare's text, and deconstruct it for their own needs, into the context of contemporary India. The art of cinematic adaptation in Indian cinema has been redefined by the Shakespearean trilogy of Vishal Bhardwaj. This paper is an attempt to study Vishal Bhardwaj's adaptation of Shakespearean tragedy Macbeth, into the Bollywood film Maqbool.

Keywords: Shakespeare; Bollywood; cinematic adaptations; Maqbool

1.   Introduction:

Colonialism brought Shakespeare to the Indian subcontinent. India's extensive history of colonial domination extends to cultural domination. The colonial education system in India was filled with western texts, including Shakespeare. A proliferation of Western literature, mainly Shakespeare, within the colonial education system was important for a political reason too; for example, Shakespeare was included in the colonial curricula not only as the exemplary figure of literary and artistic greatness, but also because his works

demonstrated the core values of Western tradition (Weissbrod 2014). By the twentieth century, Shakespeare had been translated, adapted, and assimilated into many Indian languages and writers and performances in the general Indian cultural landscape were contributing to sustaining his presence. Theme, characterisation, genre, structure—there are many ways in which the works of Shakespeare have influenced and have been absorbed in Indian literature and culture.

2. Bollywood and Shakespeare

The world famous literary works of the Bard of Avon have for decades inspired the Bollywood films. When Shakespeare's writing is adapted on celluloid, it sets it ablaze, and transfers the audience to a cinematic utopia. Adapting Shakespeare's work to Indian ethos is the latest "in" thing in Indian cinema. From the nineties onwards, Indian filmmakers have felt freer to approach Shakespeare. There is no longer the need to 'adapt', rather they can make bold to 'play' around with Shakespeare's text, and deconstruct it for their own needs, into the context of contemporary India. Indian adaptation of Shakespearean plays can be comprehended to be a cultural exchange, a synthesis of East and West.

Veteran Indian actor Naseeruddin Shah had once said, "The roots may look lost, but every big story in the Hindi film industry is from Shakespeare" (Bhattacharya, 2014). Bollywood can be said to be bluntly Shakespeareesque in its temperament featuring song and dance, love triangles, comedy, melodrama, star-crossed lovers, angry parents, conniving villains, convenient coincidences and mistaken identities. Namrata Joshi, a film critic, noted regarding Shakespeare that, "Shakespeare's plays with their dramatic strength and superb portrayal of the universal truths of human nature, have always lent themselves well to adaptation to different times and places".[1] The indigenized version of Shakespeare's drama in form of movie adaptations requires thoughtful visualizations and aesthetic sensibility because a slight deviation can lead to a giant theatrical blunder. However, Indian filmmakers garnish European drama with Indian aesthetic nuances so as to make it palatable for the Indian audience. Masala is an Indian concept. But it describes to a tee what makes Shakespeare's plays – their styles, their idioms, and their audiences – so distinctive. Shakespeare's plays are well-flavoured, often hyperbolic mixtures attuned to the heat of passion; and it's this quality that has allowed Shakespeare to flourish in a vast country whose many peoples, religions, and languages embody what it means to be a masala mixture.

There is a famous quote by Vermer (2002, 102) who speaks about this great writer, "Shakespeare is strong on class structures and hierarchies, but these hierarchies have broken down in England. In Asia we still have these strong hierarchies. I'd say the best way to do Shakespeare and be true to him is through Asian eyes". So this is the greatness of Shakespearean drama that they are still adapted in all parts of the world and Bollywood cinema is not apart from this.

Post the year 2000, has started what can doubtlessly be called the golden age of Indian cinema. This is an obvious result of the rapid development in filmmaking techniques along with other peripheral advances like the huge leap in the development of the communication system in the internet age. Such rapid growth, along with the aid of certain other socio-cultural and economic factors, has almost completely changed the viewing practice of the urban audience. There is a gamut of audience for every kind of cinema. Owing to such reassuring conditions, producers are also more willing to experiment with both content and form of cinema and break free from the boundaries of the traditional storytelling modes and preferences. Also, Bollywood today readily finds at its disposal a widespread global audience, enjoys simultaneous international releases and higher ticket prices. The overseas market today generates 65 percent of a film's total income. Keeping these figures in mind, one may say that in the recent tumultuous years of global economic crisis, Bollywood perhaps enjoys a larger viewership than any other film industry in the world. In such times, artists with a sensibility steeped in literary and cultural tradition can afford to revisit old practices, and not merely grind their talent in mindless money churners.

The art of cinematic adaptation in Indian cinema has been redefined by the Shakespearean trilogy of Vishal Bhardwaj. He won big accolades in filmmaking specifically for his Shakespearean trilogy that consisted of three movies, *Maqbool* (2003), *Omkara* (2006), and *Haider* (2014). Bhardwaj does not indulge in rampant plagiarism, but on the contrary in many of his interviews he acknowledged his admiration of Shakespearean drama.

3.   Macbeth meets Maqbool

The first movie of his trilogy called Maqbool was a genuine adaptation of Macbeth, and it is in this regard that film critic, Jain (2014), observes that, "Shakespeare hasn't got lost in translation here. Macbeth, a study in ambition and guilt, is perhaps one of the more accessible of the Bard's plays" (pg 27). They're not really adaptations; they are full reinterpretations that bring the Bard's plot lines into a new, uniquely Indian context. The plot of Maqbool is

inspired by Shakespearean Macbeth in terms of events and the characterization; it is a classic tale of greed and ambition. Bhardwaj has transplanted Macbeth from the Scottish highlands into the Mumbai underworld. He has successfully co-related the events and happenings of the plays with the intrigues and conspiracy of the Mumbai underworld. Based in the underworld of Mumbai, the film is about the kind of power struggles that is a constant factor in the underbelly of the city. Abbaji played by Pankaj Kapoor in one of his finest works, heads a crime family. He has a young protégé Maqbool played by the talented Irrfan Khan. Bhardwaj's choice of actors points to his zeal of making serious cinema as opposed to popular commercial Bollywood flicks. Abbaji's mistress Nimmi played by Tabu, who fell from the favour of Abbaji owing to a younger woman, makes up for this loss by taking a love interest in the young Maqbool and instigating him to take Abbaji's place as the head by killing him. Borrowing from Macbeth's core theme, Abbaji who is the head of a crime family is murdered by his mistress Nimmi's ambitious lover Maqbool. The film successfully blended the basic plot structure of Shakespeare's play with popular gang land films of Bollywood.

According to Trivedi (2003, 104) the adaptation has certain points of convergence, as well as divergence with regard to the original piece of work. The film is much more than a mere cinematic representation. It is rather a new interpretation. Bhardwaj's Maqbool is shifted to the dark spaces of the Mumbai mafia popularly referred to as the underworld. The murder of rival gang lords is normalized in such a set up. The law of this land is similar to the era Shakespeare wrote about – the pre modern era. The era of Macbeth is marked by feudal laws which follows the strictures "Might is Right". The feudal order needs to be maintained and any subversion to that order leads to repercussions. While the underworld subverts the laws of modern state, it in turn is guided by a code of conduct which infuses the justice delivery mechanism amongst gangsters. Even this code of conduct is strictly followed and any deviation is met by strict punishment. By locating the film in Mumbai's underworld, the director stretched the possibilities of power, ambition and evil and how such imperatives are omnipresent. What is also interesting is the transformation of a royal persona of Macbeth into a gangster Maqbool. Such transformation of nobility to outlaws may convey a tinge of comic irony. This initially may seem far-fetched, however the complex issues that the great Shakespearean tragedy raises is not lost in Maqbool.

Maqbool's elaboration of the supernatural is also remarkable. In the narrative of Shakespeare, the witches play a crucial role in giving the narrative a shape. Shakespeare's three weird sisters/witches appear in the form of two

corrupt clairvoyant policemen Pandit and Purohit, these corrupt policemen actively helped Abbaji in his illegal work. But these two not only predict what will happen as in the case of the witches, rather they themselves influence the turn that the characters lives would take. So one can say they act as supernatural agents obsessed with maintaining some kind of balance of power in the underworld to serve their own interest.

Coming to the pair of Maqbool and Nimmi, unlike Lord and Lady Macbeth, they are not married, hence rendering their love forbidden in the Indian social set up. As opposed to murdering solely for ambition, Maqbool is incited in many fronts by Nimmi who fell from favour with Abbaji. Nimmi's role turned it into a passion crime. Nimmi manipulated Maqbool by making him dream of taking Abbaji's place. However the remorse of what they did engulfs them completely. Nimmi dies during childbirth and Maqbool internalizes all his violent past deeds and dies at the hands of Riyaaz Boti, another gangster.

The film is a masterpiece and offers some of the most imaginative and insightful visualisations seen in Hindi Cinema. Bhardwaj in this film manages to successfully recreate Shakespeare's original at the level of language, setting and plot without diluting the complexities raised by the original *Macbeth* (Kumar 2013). Bhardwaj's attention to the costume, accent, food, architecture and *tehzeeb* (culture and etiquette) typical of this culture is pointed and nostalgic. The film suggests, in its rich colouring and lilting music, a waning Muslim milieu in the wider context of India. Maqbool succeeds in the domestic as well as the international markets precisely because the film melds the betrayal and chaos portrayed in Shakespeare with the murky, sinister Mumbai underworld. The film includes the love plots so essential to mainstream Bollywood movies; simultaneously, however, Maqbool opens up questions of corruption, terrorism, and communal harmony that have taken the centre stage in recent Hindi films. William Shakespeare and the underworld evidently form a great mix – at least in Bollywood. 'Maqbool' is an Indianised version of Shakespeare's Macbeth in a different time and space. There have been many stage presentations of this play around the world. Some films have also been made but not in the Indian context. 'Maqbool' is a path setter in many ways and is a winner in terms of its presentation and style.

4.   Conclusion

Human beings possess reason, but they are generally ruled by passions and emotions (the 'lower' and 'irrational' parts of the human psyche) (Kidnie 2009, 68-69). Literary texts disseminate ideas, but they do so by playing on our

emotions and desires. After reading the plays of Shakespeare and watching the adaptations by Vishal Bhardwaj, we can believe so. These adaptations do not tamper with the original text, and try to maintain the essential mood of the written text (Jane 2009). However, some changes are mandatory such as those of language translation, local setting, and certain other cinematic essentials. Cultural, geographic or ideological differences between work and adaptation are rooted in a perceived temporal gap between work and adaptation enabled by an idea of the work not as process, but as something readily identifiable instead as an object. This makes it clear that certain differences are unavoidable and that adaptations do lead to certain problems (Jain 2014). When a text is adapted for a film, it is trimmed to counter the issue of time and space. This shortening may lead to a quality compromise. The author's genuine intention is overlooked in such collaborative venture of movie-making, and often the participation of the viewer is strictly limited, contrary to the process of reading where a reader has the liberty to participate in shaping the meaning of the text.

To be inspired by Shakespeare and to adapt a film to one of his plays is common in world cinema. To adapt the play fully and faithfully to the local context takes genius says Hutcheon (2006). Working within mainstream commercial film industries, Bhardwaj has not only approached Shakespeare as an original material through which he can hold a mirror up to the world, he also opens up new ways of interpreting the original texts within more modern contexts. He has broken free with the tradition of Indian Shakespeares on screen by adapting full texts rather than merely referencing the plays, and by delving into the tragic genre, a category that is rare in Indian literature and art. He does this perhaps because times have changed – perhaps this is a postcolonial world and the genre of the Shakespearean tragedy, unlike others including realist film, provides the structure and distance to mourn the loss of the recent past – lost due to the homogenising effects of globalisation.

When "all the world's a stage" to the bard, Indian cinema has proven to be no exception. In the sub continental, as well as in a global context, Bhardwaj's films can be seen as works that string together disparate aspects of a global trans-cultural history of art, across mediums of expression, adapting the English master in a foreign tongue and still managing to keep both cultural elements intact with all their nuances and flavor.

While some people are tired of remakes and adaptations, there are others who enjoy them. Classics are adapted because they have an evergreen quality, and by adapting them filmmakers cast them in a more modern mould to keep them alive. Shakespeare captured human emotions like no other and that

is why he has captured the imaginations of people worldwide through generations.

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Notes

1. Retrieved from http://ijellh.com/cinematizing-shakespeare-study-shakespearean-presence-indian-cinema/

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GOANS MIGRATING TO FOREIGN COUNTRIES - A STUDY ON MIGRATION OF GOAN YOUTH IN SELECTED VILLAGES OF TISWADI TALUKA IN GOA

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ABSTRACT

Migration is an international phenomenon. Though migration was prevalent in the past, nowadays there is an increasing trend of migration from under-developed and developing to the developed countries. Usually qualified, competent and healthy people migrate in search of jobs and for career advancement (Massey et al 1994).

Goans are well known for their pioneering spirit in colonial times. They migrated to many parts of the world, particularly to East Africa and West Asia, in search of   better prospects. In more recent times, the search for better education and employment opportunities, has taken them further to Canada, U.K, USA, Australia etc., but the pattern has now, to some extent got altered (Goa Migration Study 2008) .

This study tries to understand the aspirations of the people in selected villages of Tiswadi taluka, with respect to migration and reasons for the drastic decision to leave behind their families, property and other belongings.

Keywords: Migration; standard of living; housing pattern; financial independence

1.   INTRODUCTION

Migration means movement of people to a new area or country, permanently or temporally with the intention of settling down in a new location, to find better career prospects or for a better standard of living. The movement is typically over a long distance and from one country to another (Massey et al 1994).

Migration is an international phenomenon. People used to migrate in the past as well but these days there is an increasing trend of migration of people from under developed and developing to developed countries. Usually qualified, competent and healthy people migrate in search of employment, better career prospects and life-styles (Goa Migration Study 2008). Social, economic and political factors contribute to encourage migration. Large scale migration affects both the country of origin and destination country, which necessitates the framing of laws (Kubiňáková 2010).

Early migrations were influenced by climate, fertility of the soil and flora and fauna of environments. It also appears that there must have been quite different types of migrations at different times and in different regions. It also appears that during pre-historic times, river valleys had better transport facilities and therefore, people felt attracted to migrate to places which were near rivers, lakes or valleys.

Over the past two to three decades, Goa has seen a huge exodus to Europe, especially due to the ease of obtaining the Portuguese Passport which the Goans can avail of due to 450 years of Portuguese rule and presence in Goa (Souza 1999). Goans find it easier to travel on Portuguese Passport and take advantage of the freedom to settle anywhere in Europe. However, Goans prefer the UK on account of the English language.

2. OBJECTIVES
a) To study the reasons for migration of Goans to foreign countries.
b) To study the pattern of migration in terms of age, gender and educational qualifications.
c) To study the effects of migration on the housing patterns of the respondents.

3. METHODOLOGY
The study is confined to four villages in Tiswadi taluka i.e., Agassaim, Goa Velha, Siridao and Merces, and is based on both primary and secondary data. Primary data was obtained through questionnaires and secondary data was collected from books, journals, magazines and websites.
The sampling method used is purposive. The sample is confined to middle class families and not to any religious group. The study has been conducted prior to Brexit.

4. REVIEW OF LITERATURE
Bell et al (2002), compared the internal migrations in Australia and Britain in

the early 1980s and 1990s, and found that the Australians have higher propensity to migrate; migration distance in Australia is longer than that of Britain and has a negligible effect on migration. But migration effectiveness is higher in Britain than in Australia and migration in Australia generates greater re-distribution of population because of huge amount of migration.

Poros (2001), on the basis of life histories of Gujarati migrants in New York and London, studied the importance and role of specific configuration network ties in migration flows and occupational pattern and found that network ties like organisational and community relationships, interpersonal ties like friendship etc., play an important role in migration and availability of employment at the destination.

Honekopp (2000), through the use of migration determinants and analysis of previous experiences of member countries of the European Union tried to forecast the migration pattern that may result from the forthcoming eastward enlargement and the effect on the labour market of the Union. According to ibid, the major reason for migration is the economic imbalance, and since the disparity between member countries is negligible, the fear of large-scale migration is misplaced. But inequality that exists between some of the member-countries may encourage migration.

De Haan et al (2002), reveals that, even though, the migration pattern in the West African region is mainly caused by environmental factors, social norms decided the pattern of migration and the benefits accrued to society. Similarly, household and kinship network structure provided migrants independence to move by retaining them in the network.

Waddington (2003), on the basis of previous literature concluded that, migration is undertaken for a more secured livelihood, and have led to reduction in poverty and inequality as well as for improvement of education of children of migrants. According to ibid, remittance is a major source of income to the migrant households for their daily requirements as well as for accumulation. But, sometimes migration, which is due to vulnerability, may further increase vulnerability.

5. DATA ANALYSIS

The data collected is from four villages in Tiswadi taluka, namely Agassaim, Goa Velha, Siridao and Merces. The sample size used in this study is 400, 100 from each village and the respondents selected were from different age groups.

5.1 Analysis of Age Groups

Table 1: Age Groups of Respondents (figures in percentage)

AGE GROUP	AGASSAIM	GOA-VELHA	SIRIDAO	MERCES	TOTAL
01-20	1.25	1.50	2.00	1.25	6.00
20-30	14.00	12.75	12.00	11.25	50.00
30-40	8.50	7.50	8.00	10.5	34.50
40-50	1.00	2.75	2.50	2.00	8.25
50 & above	0.25	0.50	0.50	00	1.25
Total	25.00	25.00	25.00	25.00	100

Source: Field work of author

Table 1 indicates that nearly 50 per cent respondents migrating are in the age group of 20-30 years. This implies that these youth are keen to make a new beginning in a new country. 34.5 per cent respondents migrating are in the age group of 30-40 years. The age group of 20-40 years accounts for 84.5 per cent migrating abroad. **Table 1** clearly shows that in these four villages, the young and productive minds are adamant to go abroad as they are either unable to find gainful employment or they have already made up their minds that there is no other option other than to migrate. The total percentage for the age groups 20-30, 30-40 and 40-50 years soars to 92.75 per cent. From this, one can safely state that people have realized that in order to have a good and a meaningful life, migration is the solution. In the category of 01-20 years, migration is about 6 per cent. This category consists of dependent children and students who have to migrate along with their parents or go for higher studies. The 50 years and above group comprises of the elderly, who are forced to migrate for family support and to be with their families.

5.2 Analysis of Gender classification

Table 2 shows that the overall male to female migration ratio is around 1.5:1. The perception was that males dominated the migration scenario by about 90 per cent as they were in search of employment. But this has reduced recently because the men migrate along with their families and as a result the male-female ratio has considerably reduced. The focus has now shifted from seeking employment, to families settling abroad.

Table 2: Gender classification of Respondents (figures in percentage)

Village	Males	Females
AGASSAIM	14.25	10.75
GOA VELHA	14.50	10.50
SIRIDAO	14.00	11.00
MERCES	14.00	11.00
Total	**56.75**	**43.25**

Source: Field work of author

5.3 Analysis of Educational Qualifications

Table 3: Educational Qualifications of the Respondents (figures in percentage)

Educational Qualifications	No. of Respondents		
	Males	Females	Total
Below Class 10	7.75	8.25	16.00
Class 10	10.50	11.25	21.75
Class 12	13.75	9.50	23.25
Graduation	20.75	13.25	34.00
Post-Graduation	2.75	1.00	3.75
Professionals/Specialisation	1.25	0.00	1.25
Total	**56.75**	**43.25**	**100**

Source: Field work of author

Table 3 reveals that 61 per cent are not graduates, 34 per cent are graduates; 3.75 per cent post graduates and 1.25 per cent are professionals or have some sort of specialization. The data in **Table 3** also indicates that the respondents who are graduates prefer to migrate in search of gainful employment. The other reason for migration is to settle with one's family as well as to seek employment. Respondents who are not graduates are migrating in order to be with their families, as well as to continue their education, in order to attain a foreign qualification. This is because possessing a foreign qualification, leads to secure high positions in various organizations abroad, which otherwise would be difficult with an Indian qualification.

5.4 Analysis of period living abroad

Table 4: Number of years living abroad (figures in percentage)

YEARS	AGASSAIM	GOA VELHA	SIRIDAO	MERCES	Total
0-5	11.00	10.75	10.50	11.00	43.25
5-10	9.00	8.75	9.50	9.50	36.75
10-15	3.75	3.50	3.00	3.00	13.25
= >15	1..25	2.00	2.00	1.50	6.75
Total	25.00	25.00	25.00	25.00	100

Source: Field work of author

Table 4 reveals that 43.25 per cent of the respondents have migrated in the last 5 years; and 36.75 per cent of the respondents have migrated in the last 10 years. It implies that 80 per cent of the respondents have migrated within a span of 10 years. This indicates that there is a huge motivation among the residents of these villages, especially the youth to migrate and this trend persists. It was also revealed in the data that almost all the respondents have migrated on Portuguese passports.

5.5 Analysis of Migration Destination

Table 5: Place of Migration (figures in percentage)

Place of Migration	No. of Respondents
United Kingdom	71.50
France	27.50
Italy	1.00
Total	100

Source: Field work of author

Table 5 reveals that the most preferred place for migrating is the UK as this accounts for 71.5 per cent of the respondents. This is because the English language is prevalent in the UK and most Goans have a fair knowledge of the same. The second most preferred place for migrating is France at 27.5 per cent. It is interesting to note that majority of residents of the village of Siridao prefer to migrate to France. But the number of respondents selecting France as the choice of place of migration has exceeded 25 per cent. This is on account of

inter-village marriages taking place in the villages of study, and as a result respondents, especially girls from Agassaim and Goa Velha prefer to migrate to France and settle with their husbands.

5.6 Analysis of Reasons for Migration

There are various reasons that are responsible for human migration. In recent years, employment is one of the major reasons for migration. Other reasons are to improve one's standard of living, enjoy a better life style, prestige, financial independence, etc.

Table 6:   Reasons for Migration (figures in percentage)

REASONS FOR MIGRATION	AGASSAIM	GOA VELHA	SIRIDAO	MERCES	Total
Education	5.25	4.50	6.00	5.50	21.25
Employment	22.00	21.50	20.25	20.75	84.50
Financial independence	22.00	21.50	20.25	20.75	84.50
Better standard of living	25.00	25.00	25.00	25.00	100
Better life style	25.00	25.00	25.00	25.00	100
Status in society/Prestige	25.00	25.00	25.00	25.00	100
Marriage Prospects	11.25	9.75	11.00	11.75	43.75
Repayment of loans	6.25	3.75	4.50	3.00	17.50

Source: Field work

Table 6 reveals that majority of the respondents have migrated in search of decent employment and financial independence. It is clear from the data that 100 per cent respondents cited better standard of living, better lifestyle, and status in society as reasons for their migration. 84.5 per cent of respondents have migrated for employment and financial independence. 43.75 per cent of the respondents believe that migrating abroad serves to drastically improve marriage prospects. 21.25 per cent have migrated for education or higher education, and 17.5 per cent suggested that they have loans to repay.

Table 7: Annova Table for Reasons for Migration

Groups	Count	Sum	Average	Variance
Agassaim	8	141.75	17.71875	74.93638
Goa Velha	8	136	17	88.125
Siridao	8	137	17.125	75.17857
Merces	8	136.75	17.09375	82.26674

Source of Variation	SS	df	MS	F	P-value	F
Between Groups	2.570313	3	0.856771	0.010693	0.998448	2.946685
Within Groups	2243.547	28	80.12667			

Source: Fieldwork of author

According to **Table 7**, there is no significant relation in the rate of migration in the four villages. It shows that in all these four villages of Agassaim, Goa Velha, Siridao and Merces, there is a lot of migration taking place.

5.7 Analysis of Type of Houses

Table 8: Type of houses of the Respondents (Before & After Migration) (figures in percentage)

HOUSE PATTERN	BEFORE MIGRATION	AFTER MIGRATION
Small house with roof tiles	57.00	0.00
House with Terrace	32.50	10.00
Rented	1.00	0.00
Apartment/Flat	8.50	12.00
Bungalow	1.00	78.00
Total	100	100

Source: Fieldwork of author

Table 8 reveals the effect of migration on the living conditions and the type of house the respondents chose to live in. It can be seen from the data that the percentage of respondents who were residing in small houses and houses with terrace went down drastically from 89.5 per cent to 10 per cent after migration and percentage of respondents residing in bungalows rose up from 1 per cent to 78 per cent. This implies that respondents living in small houses renovated or restructured their houses and improved the housing pattern to a bungalow. Some purchased apartments and others bought land and built bungalows.

6. Conclusion

The study conducted on migration of Goans to different countries shows that there is a high volume of people migrating abroad. People in general prefer migrating abroad primarily for economic reasons. In this study, it has been seen that a lot of people are migrating from the villages of Agassaim, Goa Velha, Siridao and Merces.

Goans do not migrate for economic reasons only. Though the primary reason for migration is employment and financial independence, people are migrating for better life styles, better standard of living, prestige and family status. It is observed that majority of the respondents belong to the age group of 20-40 years and a lot of improvement has taken place in the living conditions and housing pattern of the respondents.

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SAMSKARA : THE METAMORPHOSIS

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ABSTRACT

Any religion is not just an individual's identity rather, it offers the individual an opportunity to create a safe precinct and grow within its marked perimeter. But with time this perimeter loses the relevance of its brilliant quality – resilience. This quality can be instrumental in broadening the horizons of our capabilities. At the same time, we have to keep in mind the fact that, the force applied to broaden it should be well calculated. This would ensure the stability of the outer protection and at the same time would help to expand the opportunities. This evened action is the key to the survival of all the cultures, religions and civilizations of the world.

In the novel Samskara, through the characters like Praneshacharya, Naranappa, Bhagirathi, Chandri etc., Ananthamurthy has woven a picturesque plot. He succeeded to create and establish the fact that culture, tradition, belief, are omnipresent. Though they are sometimes invisible, yet they have a powerful influence on an individual. The novel 'Samskara' is the author's brave attempt not only to reveal the dormant power of an individual like Praneshacharya but to bring forth the long-forgotten power of Hinduism, that is, the power of metamorphosis.

Be it an individual or the community as a whole, metamorphosis is vital at both micro and macro levels. As Darwin stated 'the Survival of the Fittest' (Darwin 2010, 27), the fittest is not the one who is the strongest but the one who has the audacity and the potential to realize his weakness, select the best available option and undergo mutation.

Key words: samskara; mokasha; brahmin; crest-jewel; vedic

As the novel starts, the reader visualizes Bhagirathi's body being carried, cleaned and draped in a sari. At the very onset, the reader gets symbolic jerks as to what they are going to encounter further in the novel. Bhagirathi is like the age-old rules, norms, rituals and traditions which are being followed blind-folded by the Brahmin community of our country. Though for the last twenty years she had been taken care of in the similar manner, the fact is that she was an invalid and would always remain so. Even Bhagirathi realized this and urged her husband, Praneshacharya, to remarry for the very purpose of continuity, but he refused to do so. Praneshacharya took all the trouble of looking after his wife. His intentions being very clear, to lead a sublime and elated life by pure penance. Hence, he married Bhagirathi. But Praneshacharya, as readers we feel, needed to shed his routine and come out of his domain and face the truth. Also one can repeatedly feel Bhagirathi's pain and helplessness as she had to accommodate her husband's devotion and love. Being an invalid she never had the authority of imposing her opinion. She seems to be only a medium for Praneshacharya's journey to a higher plane. 'By marrying an invalid, I get ripe and ready' (Anantha Murthy 2010, 2). Praneshacharya is too busy with his penance to realize her agony. 'Praneshacharya continues this routine even when he is busy with other things in the Agrahara, but he does not do it purely out of love. Instead he hopes that by caring for his wife he will attain liberation/ Mokasha' (Singh 2015,5). Eventually, as the story progresses, the reader could find evidence on a number of occasions, when he himself goes through the same agony and helplessness. For instance, his inability to disclose his real identity made him suffer.

Bhagirathi's physical suffering and the inner agony is again symbolic. At a macrocosmic level her suffocating condition is like the lives of those who are drawn back by the old customs, rituals and norms of a particular religion. The Brahmins of Durvasapura are also leading a similar suffocating, nauseating life after Naranappa's death. 'Naranappa was an anti-Brahminical Brahmin who spent all his life in defying Brahmin beliefs and lifestyles' (Shareef 2005). He was a nuisance when alive and after death his rotting body was troubling the Brahmins of the agrahara. His death exposed their hidden greed, hypocrisy, envy and lust. His death made them helpless, so helpless that like Bhagirathi, they too could not eat, worship or lead a normal life. As Naranappa was still considered a Brahmin and a part of the agrahara, his final rites were the responsibility of the villagers. Naranappa's reputation and later Chandri's offer of all her gold, made it difficult for anyone to come forward to perform his last rites. This dilemma took the villagers to the most learned of them,

Praneshacharya, the village guru, the most devoted Brahmin of Durvasapura. It was this quest to find the solution to the worldly problem that led Praneshacharya on a tiring and truly spiritual journey. During this journey he had to struggle between his inner urges to follow the age-old beliefs and customs, and his inability to actually hold on to them. The events that followed led to the metamorphosis of Praneshacharya. The reader finds that Praneshacharya tried his best to retain his pure Brahmin values but ultimately failed to do so. Like, it is remarkable to see the subtle way in which Chandri satisfied his Hunger and he ultimately entered the realms of sensual pleasure. He, though ashamed, for the first time thought of leaving the agrahara, his safest domain. Praneshacharya was annoyed of Putta, who was born of an inter-caste marriage and wanted to get rid of him. But, it was Putta who convinced Praneshacharya to enter the temple when he was 'in the unclean period of mourning'(Murthy 2010, 128) and managed to get the bullock-cart ride for him, at the end. Ultimately he parted with all his previously conceived ideas and moved forward with his newly gained knowledge with anxiety as well as hope.

The sub-title 'A Rite for a Dead Man', speaks volumes regarding the central idea of the novel- that is a way to mend ways for progress. The death of Naranappa also symbolizes the worn-out, age-old systems which call for speculation and further rectification. The Acharya throughout his journey was forced by destiny to see this fact and at the end surrendered to its will. Though the novel ends with the words 'waited, anxious, expectant' (Murthy 2010, 138), one can sense a more determined and powerful Acharya ready for his ultimate evolution. The people who should have taken the responsibility of performing the Samskara, were the ones who actually exposed the hollowness of it. The Samskara which was being followed for ages was losing its value in the modern context. The author realized this and tried to bring forth the real essence of the Samskara. Ultimately, Praneshacharya had to continue his journey in pursuit of new knowledge. During his journey he had many experiences, which he willfully avoided earlier as a guru and as Bhagirathi's husband. Even Chandri, 'Naranappa's concubine' (Murthy 2010, 2) gave Praneshacharya the experience which was otherwise not known to him. He married an invalid and denied himself the pleasures of the sensual world. It seems the novelist meant that it is impossible to renounce something that one really does not possess. The same is true for Praneshacharya too. Ignorance of the worldly pleasures cannot be called penance. Renouncing the world after having seen all its colours is true penance.

Hinduism has been the key ingredient which the author explored

extensively to correlate and evolve the theme. Hinduism is one of the most ancient surviving religions not because of the followers of its rules or customs but because of the nature of its belief system. A system which is all - encompassing yet open, just like the end of the novel which offers each reader, the freedom to reach their own conclusion.

A river gradually broadens and it seems to acquire gravity as it progresses, it is natural. Similarly, Hinduism believes in broadening the scope in order to amalgamate new trends necessary for moving ahead. Praneshacharya though known as the 'Crest-Jewel of Vedic Learning' (Murthy 2010, 6), the village guru, lacked this forward movement. At the time of crisis, his learning, holy books, even God failed to show him the right path. Eventually, after acquiring so much knowledge, he had to set out in search of new learning. This is the Truth. Learning is like a river, ever - flowing. Its zenith cannot be achieved at the same time one must not quit his endeavours to achieve it.

One cannot deny the presence and the power of the opposing forces. Like, in the agrahara, Naranappa was everyone's enemy as he followed the opposite path. Naranappa raised questions which remained unanswered, like the question of his final rites. His life, and death as well, throws light on the inefficiency of the system and its followers, which needed urgent revival. Everyone, even Praneshacharya, who was the most learned of all in the agrahara, failed to see the other perspective. 'The novel helps the reader to understand the cultural crisis, set goals with right approach to progress positively in socially amicable atmosphere' (Shar ma 2012).

The novel discusses various rituals and norms related to Hinduism. The Hindu mythology has played its part in elucidating not only its rich, vibrant, elaborate and enigmatic past but to bring forth the reasons for its survival in the highly modernized era. Praneshacharya's metamorphosis unveils the reasons for the survival of this ancient religion. Hinduism has always been challenged but it has come out victorious. Hinduism survived the birth of Buddhism and Jainism. It survived the invasion of Islam and it still possesses its original vibrance in the presence of one of the most widespread religions of the world, Christianity. Hinduism has the quality of moulding itself yet holding back its true essence. It is equipped with the power of tolerance with dignity. Through the novel the author hopes to revive and reinvent the long—forgotten true values of Hindu culture and religion.

A beautifully written story, meticulously woven plot, accurately placed characters in a typically Indian village with all the requisite nuances, make 'Samskara' quintessentially Indian in its body and soul.

The Samskara, which is the final rites of the dead, is not only significant

in showcasing the preparation of the symbolic journey of the soul, but also brings out the predominant flaws in the living ones which need to be purified. 'Samskara' is the eternal journey of the characters, of the community and of the religion as a whole. The journey is essential. The author tried to remind us through the novel that we have always travelled on this path of metamorphosis and our very existence is the proof. Through the novel, he tries to awaken the Praneshacharya in us.

One should not confuse metamorphosis to surrender of the self. Rather it is self-evolution. Praneshacharya was unable to get a solution to the problem. He understood through his journey, what he was lacking. His journey led him out of his safe confines of the agrahara and made him confront the world. His experience made him enlightened more than his learning of the holy books. It gave him the power to face the world and at the same time empowered him with the intellect to understand the fact that the solution was always within him, only he never had the courage to own it.

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A GENDER BASED STUDY OF SPIRIT OF NATIONALITY AMONG UNDERGRADUATE STUDENTS IN SOUTH GOA

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ABSTRACT

The present study attempts to explore the gender differences on the spirit of Nationality amongst undergraduate students. The sample consisted of 60 students from South Goa in the age group of 17-21 years. Both males and females were equally represented in the sample. Convenience sampling was used to select the required number of respondents. This study was mainly focused on undergraduate students. There were seven elements, viz. love for the country, feeling of brotherhood, unity, justice, equality, sociality and cultural heritage, which were used to measure the spirit of nationality. To estimate the reliability of the test, split half method was used by applying the Gutmaan formula. The test reliability is found as 0.78 which is fairly high. The investigators used the content validity for testing validity of their self prepared scale. The results revealed that there was no significant gender difference on the spirit of nationality among undergraduate students in South Goa; and the implications of the findings have also been discussed.

Keywords: nationality; gender; South Goa

1. INTRODUCTION

Different scholars have attempted to conceptualise nationality. A prominent authority on nationality, (Mill 1861 in Kapur 1997), defining nationality states that "a portion of mankind may be said to constitute a nationality if they are united among themselves by common sympathies which do not exist between them and any others which make them cooperate with each other more

willingly, than with other people, desire to be under the same government and desire that it should be government by themselves or a portion of themselves exclusively." According to James Bryce, nationality is a population held together by certain ties, as for example, language and literature, ideas, customs and traditions, in such a way as to feel itself a coherent unity distinct from other populations similarly held together by like ties of their own (Bryce 1921 in Kapur 1997).

Until recently the literature on nationalism has been gender blind. In this regard several studies have been noted. Nagel (2007 in Bell 2009) exposed the connection between masculinity and nationalism by posing a number of queries: why are many men so desperate to defend masculine, monoracial, and heterosexual institutional preserves, such as military organizations and academies; why do men go to war; and the 'gender gap' that is, why do men and women appear to have very different goals and agendas for the 'nation'? Further, Ranchod-Nilsson and Tetreault (2000 in Bell 2009) wrote: "The centrality of gender to resurgent nationalist forces and discourses continues to be striking". Each nation assigns gender roles to its citizens. In western nations men are assigned the roles of protector and labourer, whereas women are assigned the roles of mother and homemaker. By defining roles for women and men, nationalism also denies the existence of a gender identity outside the traditional male or female. Lugones (2007 in Bell 2009) explains that before colonization, women and men were not viewed as separate social categories and each took equal part in society and government. When society was colonized, the categories of male and female were created and females were excluded from the public arena.

2. RESEARCH METHODOLOGY
2.1 Scope of the study
The present study focuses on the gender differences in the spirit of nationality among undergraduate students in South Goa. The study will help the students to update their knowledge about their nationality and disseminate information about their own nation, the nation they are proud of. This study can form a basis for other research studies in the future.

2.2 Objectives
1. To find the gender differences in the spirit of nationality among male and female students of Rosary College of Commerce and Arts.
2. To find the gender differences in the spirit of nationality among male and female students of CES College.

2.3 Operational Definition of Variables:

Independent variable: Gender

Dependent Variable: Spirit of Nationality

2.4 Hypotheses

The below mentioned hypotheses were formulated for the study:

Ha1: There is a significant gender difference in the spirit of nationality among students of Rosary College in South Goa.

Ha2: There is a significant gender difference in the spirit of nationality among students of Cuncolim Education Society (C.E.S)College in South Goa.

2.5 Sample

The present study is an exploratory study which measured the spirit of nationality among undergraduate students in South Goa. The total sample consisted of 60 students, of which 30 were males and 30 were females. The participants in the study were in the age group of 17-21 years.

2.6 Data Collection Tools

The sample was administered a predesigned standard questionnaire[1] which included questions intended to elicit responses on the following core elements, viz. love for country; feeling of brotherhood; unity; justice; equality; sociality and cultural heritage. This questionnaire consisted of 52 statements: 8 statements were negatively framed and 44 statements were positively framed. Since the scale was made up of positive and negative type of items, it consists of two types of scoring. Each positive item was scored 4 for 'always', 3 for 'many times', 2 for 'sometimes', 1 for 'rarely' and 0 for 'never'. Each negative item was scored as 0 for 'always', 1 for 'many times', 2 for 'sometimes', 3 for 'rarely' and 4 for 'never'. Scores ranged from 1 to 184. For estimating the reliability of their test, split half method was used by splitting the test in two equivalent halves. The test reliability was found to be .78 which is fairly high. The investigators used the content validity for testing validity of their self prepared scale.

3. RESULTS AND DISCUSSION

Ha1: There is a significant gender difference in the spirit of nationality among students of Rosary College in South Goa

Table 1: Gender-wise statistical measure of the spirit of nationality among students of Rosary College

Nationality						
Gender	N	M	SD	df	t	P
Males	15	150.13	22.51	28	+0.09	0.92
Females	15	149.46	14.93			

Source: Field work of author

Figure 1 : Gender-wise mean values of nationality among students of Rosary College
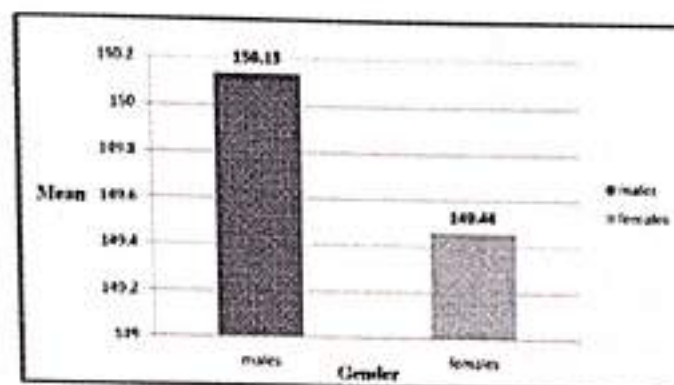
Source: Field work of author

Table 1 shows the means, standard deviation, t-value and significance level of spirit of nationality with respect to gender among students of Rosary College. **Figure 1** is a bar graph indicating the gender-wise mean values of nationality among the students of Rosary College. An independent samples t-test was done to investigate the difference in the mean of male and female students. Results in Table 1 revealed that the mean value of spirit of nationality of male students (M=150.13, SD=22.51) was higher than female students (M=149.46, SD=14.93). However, this was not statistically significant, since t=+0.09, p=0.92. Therefore, the hypothesis "There is a significant gender difference in the spirit of Nationality among students of Rosary College in South Goa" is not supported. There are studies which have supported the above finding. Mayer (1994), for instance, states that the connection between masculinity and nationalism remains strong: men take the liberty to define the nation and the nation-building process, while women for the most part accept their obligation to reproduce the nation biologically and symbolically but some of these roles have begun to be challenged. Thus, Mayer implicitly accepts the fact that sex roles are indeed changing. Also, as stated above, colonization created the male

and female categories and excluded the females from the public arena. Independence and consequent forces of decolonization have bridged the gap between the sexes substantially. This has contributed to nation building and in strengthening of the spirit of nationality among the members of the fairer sex, too. Even at the level of family, the literacy rate of parents has increased and educated parents do not differentiate between the genders as children, both male and female are treated equally. The process of socialisation in the modern Indian families, perhaps, is playing a pivotal role in reducing the sex differences in the spirit of nationality.
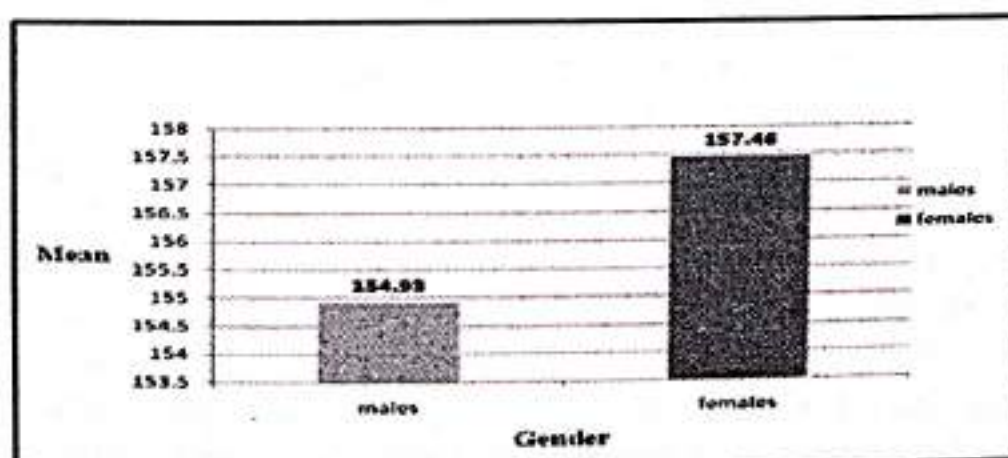
Ha2: There is a significant gender difference in the spirit of nationality among students of C.E.S College in South Goa

Table 2: Gender-wise statistical measure of the spirit of nationality among students of CES College

Nationality						
Gender	n	M	SD	df	t	p
Males	15	154.93	17.25	28	-0.4	0.69
Females	15	157.46	16.63			

Source : Field work of author

Figure 2: Gender-wise mean values of nationality among students of CES College

Source: Field work of author

Table 2 shows the means, standard deviation, t-value and significant level of spirit of nationality with respect to gender among students of CES College.

Figure 2 is a bar graph indicating the gender-wise mean values of nationality among students of CES College. An independent samples t-test was done to investigate the difference in the mean of male and female students. Results shown in **Table 2** revealed that mean of female students (M=157.46, SD=16.63) on the value of spirit of nationality was higher than the same among male students (M=154.93, SD=17.25) on the spirit of nationality. However this was not statistically significant as t=0.4, p=0.69.Therefore the hypothesis "There is a significant difference in the spirit of nationality among students in CES college in South Goa" is not supported. The males as well as females show a great concern for their nation. As recent feminist studies indicate, there have been important changes in the way gender and gender equality are constructed as part of national narratives and gender equality has today come to play an important role in the constructions of national identities (Akkerman and Hagelund 2007); Andreassen and Lettinga 2012; Siim and Mokre 2013). Today, the discourse on gender equality pervades the mass media making it easier for the constituents of the nation to imbibe the spirit of nationality.

4. Conclusion

The overall results indicate that there is difference between the mean of males and females in Rosary College. The mean of males was higher than the mean of female students on nationality but the difference was not statistically significant. In CES College, the mean of the female students was higher than male students on nationality but the difference was not statistically significant. As both males and females are treated equally by their parents and with equal educational opportunities for both genders, no significant gender difference was noted in the nationality scores. The above findings are most probably an outcome of the colonization of Goa by the Portuguese for 451 years. The presence of the Portuguese in Goa, the contact with the West and the principles of liberty, equality, and fraternity prevalent among the westerners, tremendously influenced the Goan mindset and their cultural outlook. The involvement of many men in the struggle for the liberation of Goa from the Portuguese rule also conscientized many women and awakened in them the spirit of patriotism. The bridging of the gap between the genders is perhaps an unintended consequence of colonial presence in Goa.

The study shows that Nationalism exists in the nation which is manifested in the love for the country amongst its citizens who are ready to sacrifice anything for their country. The country and love for the country is a priority amongst the Indians. Though limited by geographical boundaries a

feeling of brotherhood has been observed amongst the people of India, right from the evolution of the nation till date. There is unity in the nation among its nationals and no ill feelings towards their fellow beings. India being a democratic nation, all nationals are equal before the law and due justice is given to one and all without any prejudice. Equality - social, religious, regional, and economical is fostered and promoted by providing equal opportunity to all not only in access, but also in the conditions for success. The social factors like language or social ideals are very well accepted or tolerated in the nation by its nationals as they try to overcome all hindrances to social living. Cultural heritage is one of the important factors of nationality binding all citizens from generation to generation. Consequently, we want to reiterate that there is no significant difference in the spirit of nationality among both the sexes. Brochmann and Hagelund (2010), in their study, for example, pointed 'towards a specific form of Scandinavian welfare nationalism' wherein 'gender equality is a key aspect of the Scandinavian politics of belonging'. In India attempts towards the welfare, both of men and women citizens of India have been initiated since the drafting and enactment of the constitution in 1950. For the last more than six decades the policies and schemes of this nation aimed at bringing about an egalitarian society. Also, women's movement and women's empowerment initiatives at the level of government and civil society have perhaps contributed towards the emergence of the spirit of nationalism in women.

4.1 Limitations of the study

1. There were only two colleges taken for the study.
2. There could have been an element of social desirability.
3. There was difficulty in finding high number of males as compared to females.
4. The sample is comparatively small in size and it may not be appropriate to make a generalization that there is no gender difference in the spirit of nationality, but this study is indicative of there being no gender difference with regard to the spirit of nationality, and future research may confirm the above proposition.

4.2 Suggestions for improvement

1. Higher number of students could have been included.
2. There should have been more number of colleges taken for the study.

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Notes

1. See: http://www.slideshare.net/VinayaRansing/self-preparing-questionnaire-up-load

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Acknowledgement

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WOMAN'S EXPLORATION FOR A MEANINGFUL LIFE IN ANITA DESAI'S CRY, THE PEACOCK

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ABSTRACT

This paper highlights the isolation of women in society in relation to Anita Desai's Cry, The Peacock. The study of isolation experienced by women in society is a significant modern trend. In the Indian society, women are generally not permitted to make their own decisions. Desai (2007) tries to focus on the predicament of women in society and has presented a different view of the suffering of women in her novel Cry, the Peacock. The women characters are all well educated but fail to maintain good relationships post marriage. Hence, this paper highlights the suffering of a woman within the family, within one's self, and also within society. The objective of the article is to examine the determination of women in Anita Desai's Cry, the Peacock. Maya in the novel Cry, the Peacock is a protagonist who tries to lead a happy life but fails in her attempt to do so, and the isolation she experiences leads to desolation.

Key words: desolation; alienation; isolation; suffering of women

In the Vedic period, Indian women were considered the creator and the supreme power of the universe but in the present era, they suffer in a male-dominated society. 'The mutual interaction of gender identity and national identity is the bone and blood of post-colonial women's writings. In Indian literary scenario, the crux of feminism is that the Indian woman is caught in the trap of transition from tradition to modernity' (Agrawal 2012, 20). Women find themselves in the middle of the conflict between tradition and modernism. Many men believe that women should fulfil domestic responsibilities only. The

life of women may be divided into three phases namely; pre and post - married life and old age with their children. In a similar way Anita Desai's novels are divided into three parts. She tries to focus on the life of women in her novels. In her first novel *Cry, the Peacock* she focused on the sensitive nature of Maya. 'Unable to establish rapport with her husband and to find a meaning in her arid existence, Maya remains throughout an utterly, lonely creature writhing helplessly in an indifferent world' (Prasad 1981, 9).

Desai's acute awareness of the female sensibility and the complex problems of women are focused on in her novels. As Kundu (2005, 57) writes, 'Anita Desai has commented on her work: My novels are no reflection of Indian society, politics or character. They are my private attempt to seize upon the raw material of life'. Through the sensitive portrayal of the psychic conflicts and the psychological contour of helpless people the novelist seems to underline the undermined status of the women. Through her fiction, she has shown how Indian women are bound to the social structure. She portrays the strength as well as weakness of Indian women through the women protagonists of her novels. Desai's protagonist Maya in the novel *Cry, the Peacock* displays a different approach to the institution of marriage. Desai has been entirely concerned with the inner life of her characters.

Most of the novels of Anita Desai are divided into either three or four parts. Her first novel *Cry, the Peacock* is divided into three parts. Part one consists of Maya's complex personality forming the core of the novel. The climax occurs in the second part of the novel; and the third part narrates the cessation. The novel closes on a note of desolation. In the first part of the novel Desai describes Maya's longing for a child which is shown by her affection towards her pet dog Toto. After her marriage Maya longs to have a child of her own but her longing is not fulfilled. The second part highlights the unpredictable incongruity between herself and her husband. Finally the last part describes the condition of Maya who becomes insane. *Cry, the Peacock* is a story of Maya and Gautama. Maya belongs to a high class Brahmin family and her father gives her a good upbringing. Her mother died when she was a young girl and her brother Arun went abroad to pursue his higher studies. Maya lived under the care of her father and her ayah who helped her in many ways. Maya led a happy life before her marriage. She married Gautama who was her father's friend. The age difference between them becomes a great barrier to lead a happy life. Her mother -in-law, and her sister-in- law, were living with them in the same house. Her husband Gautama is a famous lawyer who succeeds in his career but fails in his marital life. Maya and Gautama are a childless couple and Maya loves her dog Toto as her own child. There is no mutual understanding between the

husband and wife and this creates a rift in their relationship. The story ends in the death of Maya's husband Gautama and later Maya becomes insane. Maya's psyche is focused upon and is dealt with deliberation throughout the novel.

The communication gap between the husband and wife is well developed and felt throughout in the novel *Cry, the Peacock*. Although their marriage has been an utter humiliation, they continue living together, leading an unstable life. Maya reflects on her unsuccessful marriage and goes through very strange experiences in her life. 'To a certain extent, Gautama cannot reciprocate Maya's physical and mental needs as he is very much older than her. Maya too accepts Gautama only as a husband but one feels that she never makes any attempt to make the relationship work. She always tries to place Gautama in her father's place and this disappoints her obviously as he cannot equal her father' (Kalpana 2000, 39). As a result after her marriage with Gautama, Maya missed some element in her life which she possessed from her childhood which is the affection she got from her father. Maya, is perceptive enough to note her father's life pattern. "A motherless child, Maya had been the centre of her father's affection, dependent on her father for the fulfillment of her emotional needs for love, understanding, compassion" (Das 2011, 22).

Gautama and Maya act as two faces of the same coin. Maya's quest for a relationship and attachment becomes complicated on account of two forces. One is her love for life with her husband and the second is her fear of death. When she visited the astrologer with her ayah in her childhood days, the astrologer insisted that either Maya or her husband will die after the fourth year of their marriage. Maya lives in this mortal agony in the dual mode of life and death. Maya lacks intelligence whereas Gautama lacks emotion and stimulation, and therefore they cannot approach each other. As the logical outcome of their unpredictable discrepancy, one of them has to perish and unluckily it is Gautama who perishes. Maya expects some emotional and physical satisfaction in married life but both eluded her through Gautama's intellectual pursuits and his age. Her extroverted emotionality is not noted by her husband. Her love for her father is, in due course, transferred to Gautama. In the transaction, she loses her real self. Self-alienation leads to the loss of identity. Through Maya, Anita Desai demonstrates how even the noblest impulses like love when pursued and pushed to the extreme can be disastrous and dreadful. But, as already stated, it is not the lack of love but love itself that tears them apart. Maya in Desai (2007, 167) wrote:

> ...there were countless nights when I had been tortured by a humiliating sense of neglect, of loneliness, of desperation that

would never have existed had I not loved him so, had he not meant so much. He taught it the will to reflect as well, and, like a wild beast on a leash, it would strain and strain in fury till tiredness set in and, in the dark, I could say, 'He is right, and I was wrong.' He enlarged it, so that many new experiences could come within its compass, and it grew greater.

Anita Desai explores minutely the depths of these two characters and analyses thoroughly their frustrations, motives, dreams, fears and aspirations. Maya, being sentimental, believes in the world of sensations and emotions; Gautama, being pragmatic and rational, advocates detachment. Maya is dreamy and sensitive; whereas Gautama is realistic and insensitive. She could have sensual pleasure by touching things and playing with her cat but Gautama could hardly live without his books and his work. He remains like a stone—calm, dry, immobile and unaffected by the lapping waves of the sea. Gautama talks with Maya, reasons out to her, tries to make her understand the situations whenever he can. Maya on the other hand never accepts any of his explanations and thinks of him as cruel, and unmoved. However, he is not just a friend but a philosopher and adviser too, as Maya herself later realizes as he explains the concepts of death, detachment to her by stating examples from Bhagavat Gita. "Maya's longing for the sensuous enjoyment of life is dampened by liberal doses of the Gita philosophy of non-attachment. Her effusive emotionality is always counter balanced by Gautama's analytical mind" (Rajeshwari 2001, 21).

The novel concentrates on Maya's inner psychological turmoil caused by a limited vision of the world. Even in the end, Maya's identity is not complete; she has only dealt with what has been distressing her so far. Her inability to communicate with Gautama proves mysterious for her, as in the process of suppressing her emotions she grows insane. Maya is not free to express all her feelings to everyone at her in-laws house. She is not cared for by any one in that house. Maya in Desai (2007, 81) wrote:

In a sudden, impulsive longing to be with him, be close to him, I leapt up, full of decision to make haste in undressing preparing myself, then joining him at last; so that we could go out into the garden, together, where the beds had been made for the night and were cooling in the moonlight. But when I went to rouse him from the couch, with a touch, I saw that he had closed his eyes not with mere tiredness, but in profound, invulnerable sleep, and was very far from any world of mine, however enticing. I hesitated, wishing to summon him to me,

yet knowing he could never join me. It was of no use. After all
I sighed—and, once more, was sad.

The problems of alienation are dealt with more care and elaborately by Anita Desai as she explains alienation very clearly in her novels. "Maya's extreme sensitivity never alienates the reader because it is rendered in terms of measurable human loneliness… How well Desai does in the business of carrying her narrative through to a satisfactory, even explosive end" (Desai 2007, back cover). In her first novel, *Cry, the Peacock*, the alienation is psychological rather than physical. The novel explores the various conscious and unconscious dimensions of Maya's emotional alienation. Her married life is drenched with matrimonial silences rather than with the springs of joy, romance and understanding. The physical dissatisfaction and mental distance further heighten the decrepit loneliness. Even when Maya is in the company of her husband, the feeling of helplessness and loneliness continues to afflict her. Maya's feelings for Gautama are portrayed in Desai (2007, 90-91):

> … One might think it a lovable face. But it was not the face that a man like Gautama could love. He might be charmed by it, momentarily, diverted by it, for a while, but to capture him entirety, if a fleshly face could do it, it would have to be a finer one, the elongated, etiolated one of an intellectual, refined by thought and reflection, bereft of the weakness of impulses, aloof from coarseness and freshness. This I told myself in calm, still words, and I gazed long at each feature of the image before me, so like a painting on a chocolate box, and hated in fiercely. Hate was a new emotion to me, and, in, trespassing upon it, I entered a new vista of knowledge. I forced myself into believing that I could see now what must be the reason for my hating it so, for Gautama's spurning it – visible to our subconscious only. It must be a mark upon my forehead, which had been so clear to the opaque eye of the albino who had detected it upon which the stars now hurled themselves vengefully, and which prophesied a relentless and fatal competition between myself and Gautama.

Maya suffers from father-fixation because of the excessive love she gets from her father. She longs for love and affection and her quest for identity is concerned with her mental journeys in the world of reality and in the illusion. The clash between Maya and Gautama is a clash between illusion and reality.

Maya is very sentimental whereas Gautama is too practical in his marriage life. He accepts everything as it comes whereas Maya is not able to do the same. Maya is a childless woman who longs to have a child but has failed in her attempt of bearing a child. Maya's alienation is also reflected in her attitude towards animals as is made clear from an incident from her childhood. When she happens to see the caged monkeys on the railway platform she compares her life to them and her desire to release them from the cage is not possible as she is not the owner of the monkeys. She seems to be caged within as she never comes out of the house after marriage. The image of caged monkeys on the railway platform symbolises her loneliness and loss of freedom as is clear in her own words. Maya in Desai's (2007, 129 -130):

> I, too, went towards them, looked at them through tears, watching them move, feverishly, desperately, in cages too small to contain their upright bodies. Some clung to the rails, staring out with the glazed eyes of tragedy, at the horrible vision of hell before them, close and warm and stifling.... Then it spied something on the platform beside it, and, with famine swiftness, shot out one arm and picked it up, brought it close to its face for inspection, and sniffed it. It was only a monkey-nut shell, empty. A small whimper broke from the animal as it dropped the shell, then was silent again, waiting.

Maya withdraws into her shell and loses her hold on the outside world. Even with her husband she finds it difficult to speak about her feelings and loses control over herself because she lives in delusion. Anita Desai, in her novel, presents the image of the suffering woman preoccupied with her inner world, her sulking frustration and the storm within. Through her characters, she makes a plea for a better way of life for women. Anita Desai attempts to explore the psychic conflict of her characters in her novels with woman as her prime focus. Alienation and feminism are the most prevalent themes of Anita Desai. An in depth study of her novels proves that she is mainly inclined to probe the woman's psyche. In her novels, the reader is brought face to face with the legitimate longings, dreams, hopes, fears, disappointments and traumatic experiences that have been faced by a lot of women. Most of the protagonists of Desai in her novels are women who suffer mostly in the hands of their husband, in-laws, and from the family and society.

The sufferings of women in Indian society and their plight is one of the major themes of Anita Desai. She deals with the themes of women's oppression, quest for one's identity, the demise of traditions, alienation,

loneliness, crisis of conscience and values, human relationships particularly that of man and woman, lack of communication, love, betrayal, marital discord, feminism, isolation, bereavement and the problems of compatibility and failure in relationships. Alienation has been the thematic motif that originally connects Desai's novels as alienation is more related to the emotional and mental moods, and attitudes of her characters. She breaks new ground in the world of Indian fiction writing by shifting the emphasis from the external to the internal world. Most of her protagonists are women some of whom are alienated among themselves, some from the family and some of them from the society. Her concentration is exclusively on the feelings of women and their thoughts, and their search for self-identity. Her novels are remarkable for the range of human experiences and present the existential struggle of women who refuse to flow along with the tide and refuse to surrender their individual self. Thus, *Cry, the Peacock*, is a pioneering effort towards delineating the psychological problems of Maya. By this exploration of Maya's mind through images, conscious, unconscious, the author Anita Desai has firmly established the psychological novel in the annals of Indo-English fiction (Upadhyay 2000, 52).

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TV IN GOA – MEDIA CONVERGENCE IN BROADCAST MODELS, THE GOAN LESSON

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ABSTRACT

Goa, the smallest state in India has a relatively higher percentage of literacy–87 per cent according to the Census Report (2011). The primary language spoken is English and Konkani, along with Marathi and Hindi as other languages spoken in the State. It therefore indicates that media penetration and media reach will be relatively higher due to higher literacy and income levels in the state. The paper attempts to highlight the history and growth of these TV channels/ news operations with the onset of good and affordable technology which is a positive aspect of the digital age. The broadcast medium in India is certainly regional in nature. However in Goa the TV channels have a different story to tell. The politics of language, class and quality TV programming have spilt the audience into various sections. But nonetheless TV operations in Goa have also learnt to adapt and diversify their platform of news dissemination from internet and live streaming to optic fibre transmission and apps being designed to meet the varying demands of international, national and local needs. The paper attempts to understand audience preferences in a growing global context and how local TV channels in Goa address these requirements.

Key words: Globalization; media convergence; digitization; global mediascapes

1.   Introduction and Review of Literature

Globalization is marked with several characteristics, the re-ordering of space and time with advanced media networks, global media conglomerates, complex migration patterns and last but not the least the advent of a highly sophisticated

digital technology and global liberal economy. According to Albrow (1990, 9), globalization thus refers 'to all the processes by which the people of the world are incorporated into a single world society, global society.' According to Pietrse (1995, 49), globalization is hybridization which means the ways in which forms become separate from existing practises and recombine with new forms in new practises.

An important aspect of the study involves understanding the technological and economical aspects of hybridization in this era, much of which is part of the media convergence models followed by both media organizations and audiences across the world. According to Cultural theorist Jenkins (2004, 37), convergence is both a top-down corporate-driven process and a bottom up consumer-driven process. Media companies are learning how to accelerate the flow of media content across delivery channels to expand revenue opportunities, broaden markets and reinforce viewer commitments. Consumers are learning how to use these different media technologies to bring the flow of media more fully under their control and to interact with other users. They are fighting for the right to participate more fully in their culture, to control the flow of media in their lives and to talk back to mass market content. Sometimes, these two forces reinforce each other, creating closer, more rewarding, relations between media producers and consumers.

The Internet provides an equal playing digital platform for smaller media ventures to go global. In this era of globalisation where electronic media has led to shrinking our world to what McLuhan(1964) termed a 'Global village', understanding the dynamics of small players in media is interesting and challenging as it highlights the shift that is occurring due to the "digital transmission of text, audio and video which has altered the traditional one-to-one communication model, to a new many-to-many communication model" (Nath 2005, 136). 'The phrase of think global, act local' may be used to portray how multiple broadcast models provide plurality of meanings and images to the varied audiences with a common culture.

To understand this, the paper explores the co-existence of various broadcast platforms available with the Local TV channels in Goa, keeping in mind the cultural, economical and technological aspects. It attempts to understand the power dynamics that exist between the audience, industry and market in the relatively small state of Goa. It seeks to determine how sustainable these broadcast models are, the audience perception of local programming vis—a—vis local and non residential Goans, the challenges of a

small market and whether digital technology is an answer to community based viewing in smaller regions like Goa.

2. Growth of TV in Goa

In an age of complex global flows, media monopolization and cultural homogenization – Goa has a different story to tell. Goa is the smallest in India both in its geographical size and population density (Census Report 2011). The "smallness" of the state however has not been a deterrent to its uniqueness which is manifested in many ways. There are various factors like the high level of literacy touching close to 87per cent (Census Report 2011), a good standard of living with an annual GDP of 10 per cent and a unique population mix wherein according to the Goa Migration Study (Rajan et al 2008), 12 per cent of households in Goa have an emigrant currently living abroad, which makes Goa very different from the rest of India. Another important feature is that Goa is a multi-lingual State and although Konkani is the mother tongue, Marathi, Hindi and Kannada are also spoken widely. English is also spoken widely, especially in the urban areas. All these factors make the people of Goa well exposed to different forms of media. According to the House Listing and Housing Census 2011 (ibid), it is revealed that 81.1per cent households across rural and urban areas in Goa own a TV set and thus it can be stated that most of the population spends a valuable amount of time viewing TV along with other forms of media consumption as well.

A retrospect on the growth and development of TV in Goa indicates that most of the industry developed in fits and starts so to say. For instance in the 1980s like the rest of India which witnessed the expansion of Doordarshan–the only terrestrial TV station Goa also received 1 KW transmitter which was installed at the Doordarshan Kendra, Panjim. This was further upgraded in 1986 to 10 KW to cover transmission to the entire state. However most of the TV programming was from the national capital and local content was negligible. Till date, it is the only independent TV station in the state and has limited itself to 2 hours of Konkani programming. Secondly like the rest of India, Goa also experienced the Cable TV revolution in the early 1990s. The quantum leaps in satellite technology made it possible to use smaller and cheaper dish antennas. By 1992 there were 13-15 million viewers of cable and satellite TV in India. The launch of Zee TV heralded the arrival of private television as the first tangible impact of globalisation, liberalisation and privatization in Indian TV (Rani 2006, 8-9). Thereby cable and satellite

Television brought to an end the monopoly exercised by Doordarshan as also to the monopoly of Hindi and English programming (Kumar 2010: 303). Regional programming was the buzz word in the new millennium with players like Zee, Gemini and Udaya TV channels making huge profits through ad revenue. In Goa, however, the local TV industry remained dormant for nearly a decade after the onset of Cable TV due to various reasons like a small and dispersed market, no takers for regional programming in Konkani while at the same time there was an overpowering presence of the traditional print industry and low technical competence in the TV field.

In 2002, Goa got its first local news channel in Konkani–Goa Newsline and that was just a beginning for many more ventures like Goa Plus, Goa 365, HCN , In Goa and Prudent media which followed in the next few years(Report "Prudent Media"). All these channels were broadcasted via the Local cable operators for a couple of hours, mainly showcasing news and events. The primitive model of CD/DVDs delivered to local Cable operators, was later replaced by fibre optic cables that were used to connect News Rooms to the Cable operators. With the Direct -To-Home model of transmission already in vogue since 2003, the local TV channels were having a tough time sustaining their viewership as local cable operators did not provide quality transmission and adequate support systems. Satellite TV channels via DTH were a better option due to several reasons – technical brilliance in clarity of signal, topography in hinterlands where cable was a problem and a status symbol for the affluent class in Goa. However local TV channels stayed on the Cable networks only, as the investment and costs of going digital was way beyond the meagre profits made by these channels.

The onset of new media has opened up new areas of technological convergence with the launch of YouTube, Twitter, live audio and video streaming making digital formats more simplified both on the Internet and the mobile – thus distinctly changing the way people communicate. Media convergence as a model for local TV transmission was readily picked up by the local TV channels like InGoa, HCN and Prudent. In the year 2010 Prudent media began with regular videos being uploaded on its website (Report "Prudent Media"), InGoa and HCN started live streaming of news updates which provided them access to global audience free of cost. These free to view video updates were warmly received by the pan Goan diaspora across the globe as it gave them instant updates of local happenings. According to Appadurai (1990), global mediascapes is one of the landscapes of global cultural

flows–the others being ethnoscapes, technoscapes, finanscape and ideoscapes–which have generated fundamental disjuncture between economy, culture and politics in all societies over the last two decades.

The review thus highlights the importance of studying local TV channels in Goa and how they have learnt to adapt and diversify their platform of news dissemination from local cable transmission to internet and live streaming options in order to meet the varying demands of international, national and local needs.

3. Research Work

The research work presented in this paper consists of two parts namely:

- A Case Study to understand the working patterns of one of Goa's leading TV channels and its need to diversify broadcast platforms.
- An audience analysis with the help of a survey to highlight the reach, popularity, viewing preferences of local channels so as to study the need for more than one broadcast model.

3.1 Case Study

A case study was conducted analysing Goa's premier local TV channel–Prudent Media (Goa) Pvt. Ltd. to understand the working pattern of the broadcast models used by the TV channel and highlight the need to diversify these services–trying to understand the costs involved, perspectives of audiences, resource management and cross media ownership patterns prevalent in the organization.

3.1.1 Prudent Media

Prudent media is Goa's first 24 hours multilingual television channel. It was launched on the 2nd of October, 2006; it was the only channel to be broadcasted across the entire state on the local Cable network. It is part of the 'Fomento group of Industries'.

Over the years the TV channel has ascribed a brand image of being committed, unbiased and astute in their journalistic endeavours across Goa which is reflected in the name Prudent Media (Goa) Pvt. Ltd. Along with LIVE news in Konkani & English there are interesting features (programs) on various topics like Sports, Politics, Humor, Film, Health, Culture, Art etc. One of their extensively watched programmes 'JUST IMAGINE"- a satirical political spoof is a great success both on Cable as well as online. The Program was so successful that DVDs were made and sold at retail outlets.

3.1.2 Organizational Structure

According to the Report "Prudent Media" (2014) the TV Channel boasts of having 50 employees on board, spanning different departments which work round the clock. The News Department is headed by the Editor in Chief Mr. Pramod Acharya, a young and dynamic journalist. On the other hand the Accounts and Marketing department is headed by Ms. Sonia Kuncalienker, an enterprising and candid General Manager.

The organization has the following departments:

1. **Reporting** – The news gathering team is made of staffers based in the Headquarters at the Prudent Panaji studio and other places in Goa. Freelance / Story-basis reporters also contribute to the news bulletin regularly.

2. **Desk** – There are two desks, an English desk and a Konkani desk. The Bulletins are updated twice a day, once at in the afternoon and then at Prime time.

3. **Features** – These are soft stories produced like cookery shows, spoofs, travelogues etc. which are shown in two slots daily.

4. **Editing**- One of the most important departments is video editing department where in the news bulletin is created. A team of full time editors led by the Chief Video Editor use software like Adobe Premiere pro, Edius, Adobe Photoshop and CorelDRAW to edit.

5. **Production Control Room** – A simple set up managed by technicians who use basic vision mixer with VT5 for inserting graphic, Airbox used for scheduling programs and NEWtech software helps live transmission through optic fibre which is connected to all the local cable Networks.

6. **Library** - Prudent media has a special department called Library. In this library all the data and DVDs are kept and maintained.

7. **Accounts** - Accounts department is a very important department as it handles all the transactions regarding finance which includes expenditure and income of Prudent Media.

8. **Administration**- The main duty of administration department is to provide help to other departments and also to coordinate with them.

In a survey conducted by the organization in 2014 (Report "Prudent Media"), the audience viewership pattern was analysed. It showed Prudent has an edge over the other channels in News reporting. Overall, the channel has kept improvising its content and style to make it one of the finest channels in Goa.

3.1.3 Broadcast models in the past

2006–2008 – DVDs physically distributed to various Cable operators.

2008–2014 – All cable operators are connected with the News channel via fibre optic cable. It heralded a new era of 24 hours programming which enables the channel to make programs live, being up-to-date in real time and make changes on the go. According to the General Manager, Ms. Sonia Kunclienkar, this has enabled the organisation to create programming more suited for television, instead of simply recording and telecasting.[1] The transmission quality has also improved greatly.

2010–2014 – The TV Channel website was launched in October, 2010. The programs telecast on the channels are uploaded on a daily basis. Other Promos and small videos can also be uploaded. The regular updating of TV programs has opened a new audience for Prudent as the entire Goan diaspora could now view Goan content anywhere in the world. It has been observed that the website[2] continues to draw impressive hits and is a major source of information for many, both local and international. In the last four years there have been 25,38,892 hits. The videos are uploaded on youtube.com at no charge. The channel plans to make it a live site, shortly. Financial considerations have to be borne as it is a small company and thus once it establishes good viewership, website subscription will be introduced to generate revenue.

2013–2014 – Prudent has started an Android app, which is a free download and is widely downloaded; it is available for free on the Google store for phone users to use. This has received wide appreciation and their aim is to diversify and be on other platforms as well. The Prudent app is aimed at being a text-based app, so that viewers can also read news, where currently only videos are uploaded.

3.1.4 Financial implications of media convergence for Prudent Media

While highlighting the cost-effectiveness of media convergence, it was noted that all the digital and on-line initiatives incur minimal or nominal costs.[1] However, there have been no significant revenues generated from them. Nonetheless there are various avenues like web-advertising, subscription-basis, etc. which are yet to be explored.

3.2 Audience Analysis and Viewership Patterns

The media convergence model followed by the local TV channels in Goa needs

to be analysed in terms of its effectiveness and popularity in both the local audiences and the pan Goan audience. Keeping in mind that Prudent claims to be the most popular TV channel, it is important to analyse the reasons behind this claim. To understand audience perception and support it with factual information the following study was conducted.

3.2.1 Statement of the problem

To study the viewership pattern of local TV channels among the local and international Goans across the globe.

3.2.2 Objectives:

- To study the popularity of local Goan TV channels among local and international audiences.
- To assess the preference of broadcast models for transmission among the audiences.

3.2.3 Sample design, Procedure and Statistics

The study was a descriptive survey which focused on viewership patterns of local Goan TV channels among local and NRI Goans and tried to analyse the coverage, popularity, preference levels and technical specifications of the broadcast medium used to view these channels. It also tried to understand how technology plays a vital role in the transmission of the local TV channels and whether digitization or getting them upgraded to DTH will be well received among the audiences. The study was based on a sample of 205 respondents who were located across Goa with 56 per cent from North Goa district while 39 per cent were from South Goa district, as well as 5 per cent of NRI Goans who reside in places like the Middle east, U.S.A. etc. It was a well balanced survey with both genders adequately represented, 102 males and 103 females respondents participated in the survey. The sample was purposive sampling as all respondents needed to have access to the local cable TV in Goa or would include those who had accessed these channels online. The survey was conducted over a period of 10 days, and was both personally administered as well as conducted online. Post data collection of the surveys, statistics was computed and tabulated using Excel and a data analysis was done with the help of graphs and charts, conclusions were arrived at, and interventions suggested.

3.2.4 Data Analysis
3.2.4.1 Analysis of Accessibility to Local TV channels
Figure 1: Accessibility of Local TV channels on the Cable network and Internet
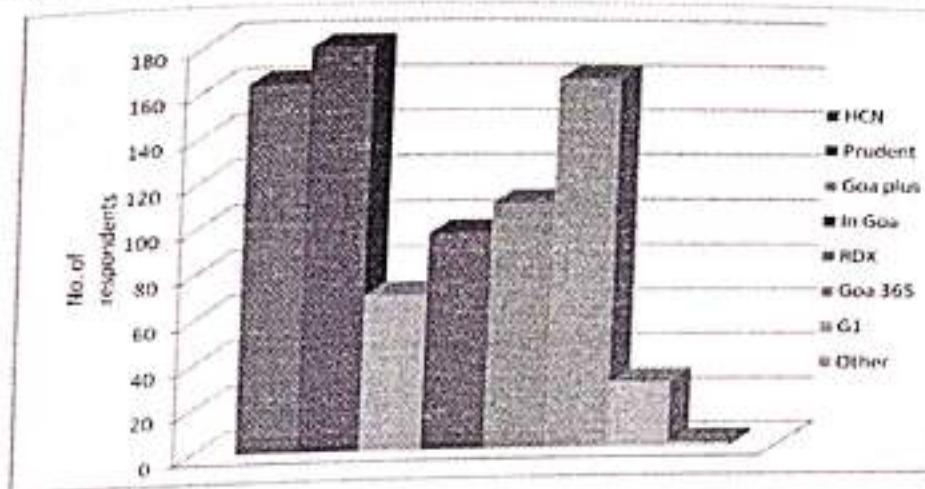
Source: Field work of Author

Figure 1 clearly indicates the Local channels which are easily available across audiences. The most accessible is Prudent TV with over 179 respondents out of the 205 having it available to them on cable (170 respondents) and online (9 respondents). Followed closely by HCN and Goa 365, for which 161 respondents marked easy accessibility on the cable but they had negligible presence on the Internet with only 3 out of 10 respondents accessing it online. In Goa – a Marathi cum Konkani News channel has an online live streaming of news but its online presence was low with only 2 out of the 10 respondents accessing it. The other channels show an average rate of 50 per cent accessibility across local channels, with no Internet presence whatsoever.

3.2.4.2 Analysis of Viewership Pattern of Local Channels

Figure 2: Viewership Pattern of Local Channels (in terms of frequency of watching)
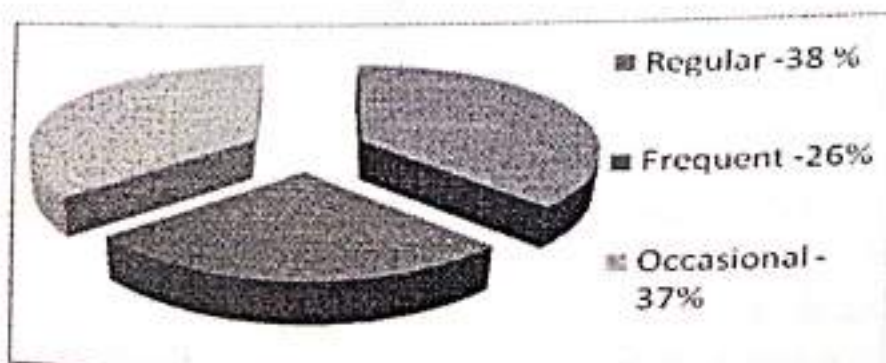
Source: Field work of Author

Figure 2 adequately reflects the viewing habits among the local Goans and NRIs as well. There is a close tally between regular viewers who watch the channels everyday at least for 2 hours; these are loyal viewers who like being updated on current affairs and local happenings. It is important to state that despite the competition with National and International channels, local TV channels get a fair deal of viewership. Another remarkable feature was all the NRI Goan respondents acknowledged viewing the TV channels online regularly.

The occasional viewers watch only when there is an important event being telecasted like Carnival or Shigmo, or there is breaking news being aired in order to get instant gratification. The last of the categories are those viewers who watch the local TV channels at least twice or thrice a week- thus they are frequent viewers. They are mostly surfing through programmes or watch specific genre of programmes. This category could be improved with more variety of shows like lifestyle or entertainment which people prefer nowadays.

3.2.4.3 Analysis of Most Viewed Genres on Local TV channels

Figure 3: Distribution of most Viewed Genres on Local TV Channels
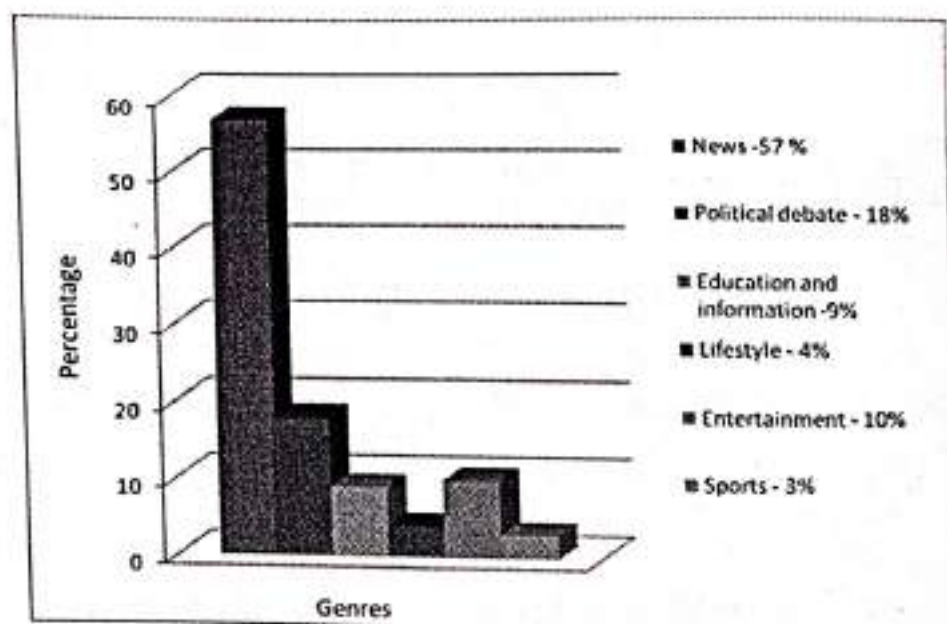
Source: Field work of Author

As **Figure 3** suggests News Bulletins and updates are highly viewed (57 per cent) across all channels. This indicates the trend in local TV channels as being primary sources of information and public opinion. Most of the local viewers also said they watched local TV channels to keep abreast with the current happenings in the State. On the basis of the Internet survey conducted by the

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author some NRI Goans also shared similar reasons as they could get instant updates of current issues , "what is happening back home, in Goa and many Goans feel secure" –according to Gilroy Morais, who works in Dubai.

The second highly viewed category is Political debates and interviews which again reiterates the function of these local channels as more news and analysis based. Two programmes from this category–'Head On' and Mahasangram from Prudent were also picked as favourite shows by the audience.

The Entertainment genre is gradually gaining popularity with new formats included like spoofs, cookery shows, tiatrs (traditional drama), shows and travelogues beginning to feature on the local channels. An excellent example of this genre is 'Just Imagine', a political spoof telecasted on Prudent which has a popularity rating of nearly 70 per cent among the audiences in this survey conducted by the author. Some respondents also stated that they watch the particular channel more because of this programme. Therefore it may be said that indigenous style and local cultural mix in the formats is definitely an asset to the local channels.

The other genres contribute to only 16 per cent of the total viewership preference combined and thus are categories which have not been completely explored by the local TV channels.

3.2.4.4 Analysis of Most Viewed channels declared as the BEST channel

Figure 4: Distribution of the Most Viewed Channels declared as the BEST channel
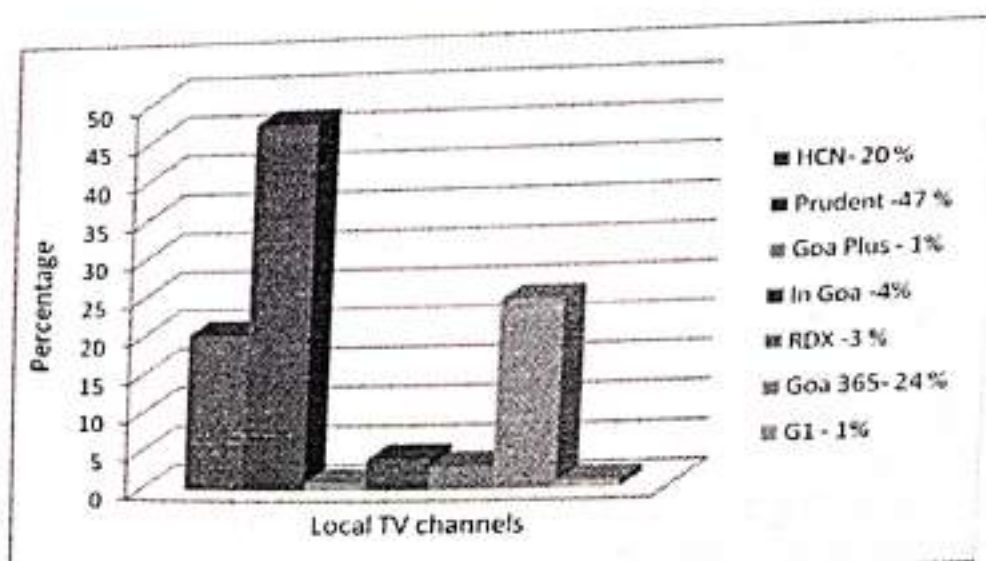
Source: Field work of Author

As seen in **Figure 4**, Prudent TV channel was rated as the best channel by 47 per cent of the respondents owing to several factors like good anchors, apt coverage of issues by the reporters, variety of programs and experimenting with different formats. Most of the favourite programs shortlisted by the respondents in this survey were also from this channel. Also the easy accessibility to both the cable and Internet gave Prudent TV an edge over the other channels. The huge margin of popularity indicates that the audience of today seeks quality and variety in programs viewed.

Goa 365 and HCN TV channels were rated the best by a meagre 24 per cent and 20 per cent of the respondents respectively, rating them as good to average on the ratings scale of the survey conducted by the author . Although both these channels have other programmes being aired, they are networked via fibre optic cables to the cable operators as well as do live streaming occasionally; the respondents did not rate them as popular channels. This indicates along with diversification and technological up gradation the content and style of programmes is equally important. The least ranked channels like G1 and InGoa got a low ranking of 4 per cent to 1 per cent.

3.2.4.5 Analysis of Most Preferred Broadcast Models

Figure 5: The most preferred broadcast models for audiences, both local and international

Legend:
- Local Cable- 54%
- Internet tv - 11%
- DTH - 35 %
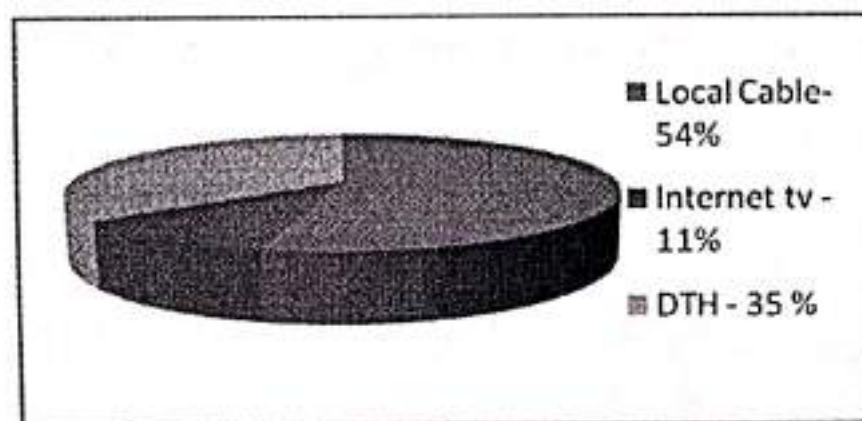
Source: Field work of Author

Figure 5 clearly highlights that despite the onset of DTH and Internet technology, majority of the local Goan audience prefer their Cable operators to the other two. Local cable as the most preferred broadcast model reiterates the fact that the low cable rent, easy payment and uninterrupted services especially when there is bad weather are the reason why it is still preferred.

Another reason stated by some was the fact that local channels were only available on Cable and therefore the choice.

The second most preferred category opted was DTH. This was selected by those who had poor cable transmission, were travelling and wanted to watch Goan Channels. As per the Internet survey conducted by the author, the NRI Goans also said it would be convenient to have local channels on a DTH interface. At the same time it must be noted that on being asked whether upgrading the technology in the near future to DTH could be a possible option, majority of the total respondents, nearly 50 per cent in the survey conducted by the author (across both local and NRI viewers) expressed that DTH would be a good option for the future of local channels in Goa and would prefer it in the long run.

Internet TV was the least opted choice by most of the local Goan population as there is only 12.7 per cent households in Goa accessing Internet at home (Census Report 2011). However the NRI Goans preferred this as most viable option as they had easy access to it, and it was more instant than the other two options, 8 out of the 10 correspondents selected this option.

Discussion

The research clearly indicates that media organizations need to diversify their broadcast models to reap the benefits of a digital revolution. Media Convergence is an added advantage as seen in the case of Prudent TV which has used it extensively in its broadcast models. Clearly the survey indicated that Prudent TV channel with its good mix of content and apt technology is reaching to a wider section of Goan society. Till date the Cable channel is the most successful broadcast model with Prudent claiming it has a viewership of above 7 lakh households networked with 15 local cable networks (Report "Prudent Media") which is further strengthened by audiences preference for cable TV as indicated in the survey. The website is catching on numbers and has the potential of diversifying into a global platform. The audience market needs to be widened looking at DTH as an option for both national and international audience in the near future.

Further in an intensive interview conducted by the author with the General Manager of Prudent Media, it was stated that convergence has definitely helped in expanding the audience market across the globe. "It has always been Prudent's endeavour to be every Goan's first source for information – which ever medium we may choose. So, all our initiatives are directed towards that end", said Ms. Sonia Kuncaleinker. The website was started with intention to reach all Goans across the globe, to move from a small

cable based channel to a global audience. Clearly the broadcast models used by Prudent TV have helped it achieve the best channel ranking in the survey conducted.

Conclusion

Digital technology has opened new avenues for otherwise traditional broadcasting platforms; the case study and data analysis of the research suggest that local TV channels in Goa have umpteen opportunities to enter the global market. Goan channels have a small audience and a limited market, and hence they need to look beyond the geographical boundaries. The local media needs to get a better understanding about the aspirations and expectations of the pan Goan emigrant population and woo the NRI market in order to generate revenue from overseas. Content generation also needs to be strengthened to increase the popularity of these local TV channels. Digitization of Cable networks as instructed by TRAI is expected to be completed by 2016 in Goa; this is also a step in the right direction as local consumers will access quality TV programming across the state.

On the whole the local TV channels need to work on the principle of "Hybridity" (Piertse 1995, 45–68) both at the organizational, economical and cultural levels as suggested by Piertse- multiple broadcast platforms are just the beginning of this model. With media products becoming far more fluid, customized and participatory, media companies big and small need to realize that the "Audience is King"; and the more the options available to them, the better are the chances of growth and sustenance of the media organizations today.

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Acknowledgement

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Notes

1. Excerpts from an intensive interview conducted by the author
2. Retrieved from
https://www.youtube.com/user/prudentmediagoa/about.

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