

## Exam course 6: India, past and present

### 1. Independence and partition (p. 16-19)

- India was a British colony until 1947 → Political unrest after WWII made it impossible for Britain to continue its rule.
- Different aspirations for the future country:
  - Jawaharlal Nehru and Mahatma Gandhi – Indian National Congress → One united India
  - Mohammed Ali Jinnah and All-India Muslim League → two countries - India for Hindus and Pakistan for Muslims
    - Due to fear of Hindu domination
    - Equated religion with nationality
  - The Sikhs, for whom the majority-Muslim region of Punjab was a holy site, were a powerful force in the region and sided with the Indian National Congress
    - Due to the Indian state being secular and guarantees of autonomy
- The Shimla Conference in March 1946 gathered Viceroy (da: guvernør) Lord Wavell and leaders such as Nehru and Jinnah.
  - Were to make a plan for Indian self-government
  - Disagreements on terms for a united India
    - Jinnah advocated for a two-state solution
    - Religious violence flared up between Hindus and Muslims
    - Riots killed 5,000 in people in 3 days
    - No British intervention
  - Gandhi, in vain, attempted to appeal to the Muslim communities
    - Was seen as representing Hindu supremacy
    - Later, Gandhi called the partition **“a spiritual tragedy”**
- A new Viceroy, Louis Mountbatten, arrived in March 1947
  - Tried, to no avail, to negotiate for a united India
    - Religious tensions grew across the country, especially in Punjab
    - Nehru accepted a two-state solution and on June 3<sup>rd</sup>, 1947, the compromise was announced
    - Punjab and Bengal (modern Bangladesh) were to be divided

- A very rushed process
  - Three months before independence → border had yet to be decided
  - Sir Cyril Radcliffe, a British lawyer and chairman of the Indo-Pakistan Boundary Commission was chosen to redraw the map
    - Arrived in India for the first, and only, time on July 8<sup>th</sup>, 1947, and submitted his map on August 9<sup>th</sup>.
      - Based on majority religious groups in different areas
  - Despite rising tensions, British soldiers left India one month before partition
    - Hindus, Sikhs, and Muslims began killing each other
      - Especially in the city of Lahore
  - Independent princely states thought they were able to choose – had to join India
  - The precise borders were kept secret until after independence so the British would not be blamed
  - 10-15 million people travelled across the border
    - Many on special trains, but many more walked for days, leaving their belongings and sometimes their babies in the desert
      - About one million people died.

## **2. Colonialism and India seen through Foreign Eyes (p. 66 – 69)**

### **- The East India Company (1757 – 1858):**

- British interest in India began roughly around 1600.
  - Initially it was part of a British trading mission to the East Indies by Queen Elizabeth I
    - George, Earl of Cumberland sailed under the name “*Governor and Company of Merchants of London trading with the East Indies*” – would later become the East India Company
    - In essence a large corporation, spread throughout the Indian subcontinent
- From 1608 to 1610, the British established themselves on the Coromandel Coast of the Bay of Bengal
- Created trading posts around India in the 17<sup>th</sup> century
  - Madras (Chennai) in 1639

- Bombay (Mumbai) in 1668
- Calcutta (Kolkata) in 1690
- Had marketplaces for trade → 23 marketplaces in 1647
- The British had to make deals with local rulers to establish colonies
- Through the Company's success and financial support from the Crown, it won wars against Portuguese, Spanish, and French colonies
- By 1833 the East India Company had lost its trade monopoly and had been reduced to an administrative shell through which Britain could govern the Indian territories.
- **The Indian Rebellion of 1857**
  - In order to fight Europeans and Indian Rulers in India, the East India Company had its own army
    - Consisted of approx. 300,000 Indian and 50,000 British soldiers
      - Indian soldiers were called 'sepoys'
    - Sepoys in Meerut, Uttar Pradesh, rebelled on May 10<sup>th</sup>, 1857
      - Due to longstanding dissatisfaction with the EIC
        - Popular explanation is the introduction of greased rifle cartridges
          - New rifle cartridges from 1853 were rumored to be greased with pork and beef fat → offensive to both Hindus and Muslims
      - Revolt spread across the subcontinent
        - Not only sepoys, also feudal nobility, rural landlords and peasants
        - Was eventually suppressed after a year
      - Highlighted structural problems in the EIC (East India Company) and India was placed under direct rule of the British Crown.
- **The British Raj (1858 – 1947):**
  - The EIC was nationalized, and the British government imposed direct rule from London
  - Queen Victoria became Empress of India in 1876
  - The period and government were known as 'British Raj'

- 'raj' is the Hindi word for 'rule'
  - In 1885 the Indian National Congress was formed as a political movement and later as a political party fighting for independence.
    - Crucial turning point in creating organized opposition to the Raj
    - More than 15 million members and 70 million supporters
- **India as a Nation**
  - British rule can be credited with uniting India
    - Previously consisted of 675 different princely states
  - The idea of a unified India came about because of Britain and their empire
  - Britain used 'divide and conquer' tactics to make India more governable
    - Cut India into factions and heightened awareness for, e.g., religion through censuses.
      - Muslims began to feel outnumbered by Hindus → created tensions
    - Britain also used the Indian caste system to highlight differences → made castes a more central part of identity than at any other time in the Indian past.
- **The Amritsar Massacre of 1919:**
  - India was, through the British, involved in world conflicts
    - More than two million Indians fought in WWI.
      - Indians expected a 'quid pro quo' → more independence
        - However, Britain imposed wartime sedition laws during peacetime
          - No rule of law in the justice system → insurgents could be arrested without juries or trials.
          - Gandhi encouraged a hartal (strike) against the laws
            - 20,000 Sikhs demonstrated in Amritsar and British soldiers fired without warning → 400 died, 1,200 injured
  - Amritsar Massacre further fueled calls for a free and independent India
    - During WWII Gandhi launched the 'Quit India Movement' encouraging the British to leave India.

### **3. Ambition (p. 144 – 147)**

- The Indian economy is increasingly becoming a powerhouse on the world stage
  - Not only due to success of Indian companies
    - Western brands such as Jaguar and Land Rover are owned by Indian TATA
    - CEOs of Google, MasterCard, Adobe Systems, PepsiCo, and Microsoft are all of Indian descent
  - Ambitions of India and the Indian people are more visible than ever
- The Indian diaspora, also known as Non-Resident Indians (NRIs) consists of millions of Indians.
  - Boost India's image internationally and strengthen the Indian economy
  - NRIs send \$70 billion every year to India
    - Just 25% than the Indian government's plan expenditure (\$94 billion)
- **The Economy – Protected no More**
  - Distrust of foreign business and trade since the EIC
    - The Indian economy has been relatively closed to foreign investments and focused on self-sufficiency/autarky ('swadeshi')
  - Due to protectionist policies in the first 45 years of independence, Indian economic growth was poor
  - Since 1991, reforms have liberalized the Indian economy to some degree
    - In spite of growth, it has not completely let go of its protectionist ways
      - Since 2012, foreign companies no longer require an Indian partner
- **The Call Centre Industry**
  - In 2014, 8 percent of Indian GDP came from the service sector
    - 40 percent of which came from call centers (3.2 percent of GDP from call centers)
      - Were among the biggest in the world
        - Has lost 70 percent of business to the Philippines and Eastern Europe
        - Still the biggest in IT outsourcing

- Call center employees need to participate in a language course that cost 45,000 rupees (approx. \$550)
  - Aims to neutralize Indian accents
  - Call centers pay fairly well but have devastating effects on lives of employees
    - Experience a culture shock and lose connections to friends and family due to living on American time in India
    - Expected to conform to Indian traditions and values off-duty and pretend to be a Westerner on-duty
- **Political and Religious Ambitions**
  - India is the world's largest democracy and a secular country
    - Different understanding of secularism than the West
      - Separation of church and state in the West
      - In India secularism means treating all religions equally
  - There have been campaigns from different state governments and politicians to promote or encourage Hinduism
    - In 2014, Indian Hindu organizations organized mass-conversions of non-Hindus to Hinduism – called 'ghar wapsi' ('return home')
      - Supported by some politicians
      - Raised a wave of criticism among writers, politicians, artists, and intellectuals
        - They claim a growing climate of intolerance under Prime Minister Modi
        - A movement on behalf of the constitutional right to freedom of speech and expression
      - Supporters of the government claim that talk of intolerance is a campaign against the government and deny any intolerance in India

#### **4. Demarcations, pages 228-231:**

- Demarcation is a border or line that separates two things → focus on abstract demarcations in Indian society
- **Born into it:**

- The Hindu caste system is a clear demarcation in Indian society
  - Combines social stratification and religious practices
  - Lines of demarcation are both within the system and between those inside and those outside the system
  - Brahmins are the top caste, and the Dalits are at the bottom/outside the caste system
    - Dalits have unwanted jobs, like cleaning public toilets
    - Dalits are often not allowed to use the same wells for water as other castes or are denied access to temples and schools
  - Despite caste-discrimination being banned in the Indian Constitution, the caste system is still prevalent and influential in Indian society
    - Fighting against discrimination can come with great consequences like social and economic boycott, eviction, and threats of violence
- **Women of India:**
  - The growing middle class is moving away from the caste system and patriarchal society
  - Throwing acid on women, who reject marriage proposals are, however, still happening
  - India has a high rate of rape and sexual abuse
    - A 2014 report from the National Crime Records Bureau states that 93 women are raped every day in the country
  - Domestic violence is reported once every five minutes in India
  - A high rate of feticide and infanticide against female offspring has skewed India's child sex ratio
    - In 2011 there were 940 females to every 1,000 males.

**A Tryst with Destiny (1947) by Jawaharlal Nehru (p. 26 – 28)**

**Themes: Partition, Indian Independence, Colonization**

**Context:** On the night of 14-15 August 1947, India became independent from British rule. India had been ruled by the British for approximately 200 years first by the East India Company and then by the British Raj. The first prime minister of independent India, Jawaharlal Nehru, gave the speech "A Tryst with Destiny" at the Indian Constituent Assembly in the Parliament. When India became independent, Pakistan was also created. India was thus divided into two parts - an act also called Partition.

**Topics:**

- **Freedom:** The speaker links the theme of freedom with the personality and vision of Mahatma Gandhi as the leader of the movement for independence, to inspire the audience to continue the transition to independence peacefully
- **Responsibility:** In the speech, the topic of freedom is almost always explored along with the topic of responsibility, as the speaker argues that the two are closely connected. The speaker focuses on the responsibility of both the government and the people to show that India can govern herself. It was necessary to emphasize this because the British King George VI was still the head of state during the country's transition to a full republican democracy.

**Rhetorical analysis:**

- **Speaker:** Jawaharlal Nehru – the first Prime Minister of independent India
  - Leader of the Indian National Congress Party
    - Nationalist party
    - Social-liberal, improving the lives of the poor and marginalized
    - Secularism
    - Related to Gandhi's teachings
  - No direct references to himself
- **Audience:** The direct audience of the speech were the members of the Indian Constituent Assembly
  - The speaker also targets the Indian people, whom he addresses directly, or whom he refers to indirectly when he uses the personal pronoun 'we'



- **Language:** The language used by Jawaharlal Nehru in the speech “Tryst with Destiny” is formal, but also relatively simple and easy to understand, as the speech was intended for a wide national (and international) audience.
  - o The choice of words in the speech suggests that the speaker combines a triumphant tone with a sadder one, trying to make the audience aware that celebration does not mean forgetting about those in pain or the challenges ahead

### **Rhetorical devices:**

#### **- Allusions**

An allusion is an indirect reference to people, events, or art that the speaker finds relevant to the topic. In “Tryst with Destiny” the speaker makes several allusions to Mahatma Gandhi, his own mentor and the leader of the Indian independence movement from the British rule: “The ambition of the greatest man of our generation has been to wipe every tear from every eye.” (p. 27, ll. 14-15); “On this day our first thoughts go to the architect of this freedom, the Father of our Nation, who, embodying the old spirit of India...” (p. 27, ll. 44-45). These allusions remind the audience of Gandhi’s importance and help the speaker build his own credibility. As Gandhi promoted non-violent activism, mentioning him is also a way of supporting a peaceful transition to independence.

Another important allusion is to the division of India and Pakistan on the day of the speech, following violent clashes between Muslims and Hindus: “We think also of our brothers and sisters who have been cut off from us by political boundaries...” (p. 28, ll. 11-12). This allows the speaker to subtly criticise the divide and to reach out to those who have been cut off.

Finally, the speaker alludes to the violent clashes between British authorities and Indians prior to independence: “Our next thoughts must be of the unknown volunteers and soldiers of freedom who, without praise or reward, have served India even unto death.” (p. 28, ll. 8-10). This reminds the audience of the difficulties that were overcome to achieve independence but also of the sacrifices that had to be made, lending the speech a solemn tone.

#### **- Antithesis**

Antithesis is defined as opposition or contrast between people, ideas, situations, etc. The rhetorical purpose of antithesis is usually to maintain the audience's attention and to emphasise one of the two elements being contrasted.

"Tryst with Destiny" is constructed using numerous such contrasts which help the speaker highlight the fact that a historical change is taking place in India.

Using metaphorical language, the speaker opposes being asleep with being awake and free: "...when the world sleeps, India will awake to life and freedom." (p. 26, ll. 5-6). This contrast is meant to emphasise that India is now separate and independent from the rest of the world.

The contrast between past and future is further emphasised by phrases like "when we step out from the old to the new" (p. 26, l. 7) and "the past is over, and it is the future that beckons to us now" (p. 27, ll. 7-8).

The speaker does not only focus on the hope that the future brings, but also wants to make the audience aware that India's independent future will come with responsibilities and challenges. To outline this idea, he opposes 'striving' with 'ease': "That future is not one of ease or resting but of incessant striving" (p. 27, l.9).

Nehru argues that the Indian nation has had both success and failure, an antithesis which is meant to convey a balanced view of the past: "...her success and her failures. Through good and ill fortunes alike..." (p. 26, l. 14).

Finally, when the speaker talks about Gandhi, he mentions that he "held aloft the torch of freedom and lighted up the darkness that surrounded us." (p.27, l.45-p. 28, l. 1). The antithesis between light and darkness is meant to symbolise the contrast between freedom and oppression and to portray Gandhi as a symbol of liberty.

#### **- Imagery, metaphors, and personification**

The speech is filled with imagery (mental images created by the speaker for the audience) which is created with the help of metaphorical language and personification.

For example, the phrase “tryst with destiny” (p. 26, l. 3) means making an appointment to meet with destiny. This implies that destiny is personified, and it creates a vivid image.

Throughout the speech, you will also notice that India is constantly referred to as a person: “...when the world sleeps, India will awake to life and freedom.” (p. 26, ll. 5-6), “India and her people” (p. 26, l. 10), etc.

Nehru uses another personifying metaphor which associates the government with a mansion for India and the Indian people: “We have to build the noble mansion of free India where all her children may dwell.” (p. 27, ll. 27-28).

Another powerful instance of personifying language is: “...India stands forth again, after long slumber and struggle, awake, vital, free and independent. The past clings on to us still...” (p. 27, ll. 30-31). Here both the past and India is personified, creating vivid imagery for the audience.

Later, freedom is described metaphorically as a star or torch to convey the idea of hope: “A new star rises, the star of freedom in the east...” (p. 27, l. 37); “We shall never allow that torch of freedom to be blown out, however high the wind or stormy the tempest.” (ll. 6-7).

Finally, the speaker talks metaphorically about Gandhi’s legacy: “...remember this message and bear the imprint in their hearts of this great son of India...” (p. 28, ll. 3-5).

#### **- Repetition and tricolon**

Repetition gives structure to speakers’ arguments and makes them more memorable. For example, Nehru repeatedly uses words like “freedom” (12 times), “responsibility” (3 times), “work” (4 times), and “future” (4 times), emphasising the key points of his argument: that freedom comes with responsibility, and that there is still work to do to ensure the peaceful transition to India’s independent future.

Tricolon means mentioning things in threes, making them more memorable to the audience. Sometimes, Nehru combines repetition with tricolon to increase the impact of his message:

“...when we step out from the old to the new, when an age ends, and when the soul of a nation, long suppressed, finds utterance.” (p. 26, ll. 7-8). Here, the speaker mentions three ideas and each of them is introduced by ‘when’.

Another powerful example is the following list of aspects of the future of India, mentioned three by three and combined with the repetition of “to”:

To bring freedom and opportunity to the common man, to the peasants and workers of India; to fight and end poverty and ignorance and disease; to build up a prosperous, democratic and progressive nation, and to create social, economic and political institutions which will ensure justice.... (p. 28, ll. 16-20)

Other examples of tricolon worth noting are: “equal rights, privileges and obligations” (p. 28, ll. 26-27), “peace, freedom and democracy.” (p. 28, ll. 31-32), and “the ancient, the eternal and the ever-new” (p. 28, ll. 33-34).

#### - **Direct address and rhetorical questions**

Nehru addresses different categories of the audience directly to make them feel involved with the message he is presenting. He uses a first person-plural address to the Parliament to remind them of their responsibilities: “And so we have to labour and to work, and work hard, to give reality to our dreams.” (p. 27, ll. 17-18).

He addresses the people of India to make them support the new independent government: “To the people of India, whose representatives we are, we make an appeal to join us with faith and confidence in this great adventure.” (p. 27, ll. 24-25).

The speaker also addresses the international audience, as he wants India’s independence to be recognised and accepted: “To the nations and peoples of the world we send greetings...” (p. 28, l. 30).

In the speech, Nehru uses two rhetorical questions that are meant to encourage people to embrace India’s independent future and rise up to its challenges: “Are we brave enough and wise enough to grasp this opportunity and accept the challenge of the future?” (p. 27, ll. 1-2);

“The future beckons to us. Whither do we go and what shall be our endeavour?” (p. 28, ll. 15-16).

These questions inspire both reflection and action, making the audience feel more involved with Nehru’s message.

### **Forms of appeal:**

Jawaharlal Nehru’s “Tryst with Destiny” explores three forms of appeal to engage the audience: ethos, pathos, and logos. However, the dominant form of appeal is ethos, while logos is the least common one.

#### **- Logos**

Jawaharlal Nehru appeals to the audience’s reason when he uses logical arguments, facts, or statistical evidence to support his views about the importance of assuming Indian independence with responsibility. One example of logical reasoning is:

That future is not one of ease or resting but of incessant striving so that we may fulfil the pledges we have so often taken and the one we shall take today. The service of India means the service of the millions who suffer. (p. 27, ll. 9-12)

Another example of a logical argument is when the speaker points out that the world is becoming increasingly globalised:

...peoples are too closely knit together today for any one of them to imagine that it can live apart Peace has been said to be indivisible; so is freedom, so is prosperity now, and so also is disaster in this one world that can no longer be split into isolated fragments. (p. 27, ll. 19-23)

#### **- Ethos**

Jawaharlal Nehru frequently appeals to trust or authority in the speech to make himself and the audience appear credible, trustworthy, and caring.

Firstly, the speaker appeals to the trustworthiness of the new Parliament, to convince politicians to work for the benefit of both the country and humanity as a whole: “It is fitting

that at this solemn moment we take the pledge of dedication to the service of India and her people and to the still larger cause of humanity.” (p. 26, ll. 9-11).

Secondly, Nehru appeals to the authority of the principle of sovereignty (self-rule) to convince the Indian audience to accept the new Indian Parliament: “Freedom and power bring responsibility. The responsibility rests upon this Assembly, a sovereign body representing the sovereign people of India.” (p. 27, ll. 3-5).

Furthermore, he directly appeals to the Indian people, inspiring them to act responsibly: “But freedom brings responsibilities and burdens and we have to face them in the spirit of a free and disciplined people.” (p. 27, ll. 42-43).

Additionally, Nehru constructs ethos around shared values and goals to dismiss potential criticism of oncoming work of the government:

To the people of India, whose representatives we are, we make an appeal to join us with faith and confidence in this great adventure. This is no time for petty and destructive criticism, no time for ill-will or blaming others. (p. 27, ll. 24-27)

Another way the speaker relies on ethos is by making references to the importance of the historical moment the audience is living, rousing patriotic feelings and calling them to action: “Yet the turning-point is past, and history begins anew for us, the history which we shall live and act and others will write about.” (p. 27, ll. 33-35).

Finally, Nehru borrows from the credibility of Mahatma Gandhi, the leader of the independence movement, to convince the audience to accept a peaceful transition to independence: “...generations will remember this message and bear the imprint in their hearts of this great son of India, magnificent in his faith and strength and courage and humility.” (p. 28, ll. 3-5).

There are numerous other examples of ethos in the speech that you can explore further to expand your analysis.

## **- Pathos**

Throughout the speech, Jawaharlal Nehru appeals to people's emotions, specifically to create feelings of empathy and patriotism.

The speaker mentions those who are less fortunate several times, to make the audience empathise with them and build solidarity: "The ambition of the greatest man of our generation has been to wipe every tear from every eye. That may be beyond us, but as long as there are tears and suffering, so long our work will not be over." (p. 27, ll. 14-16).

At the same time, Nehru is mindful of possible resentment and pain caused by the fight for independence, which also helps show that he is caring: "Before the birth of freedom we have endured all the pains of labour and our hearts are heavy with the memory of this sorrow." (p. 27, ll. 5-6); "Our next thoughts must be of the unknown volunteers and soldiers of freedom who, without praise or reward, have served India even unto death." (p. 28, ll. 8-10).

Lastly, the speaker encourages patriotic feelings to make the audience unite to move India towards independence and progress: "And to India, our much-loved motherland, the ancient, the eternal and the ever-new, we pay our reverent homage and we bind ourselves afresh to her service. Jai Hind!" (p. 28, ll. 33-36). Note the use of a Hindi phrase at the end of the speech, as a patriotic reference to India's cultural heritage.

**Intention:** Jawaharlal Nehru's main intentions with the speech "Tryst with Destiny" are to mark the important occasion of India's independence, to prepare the Indian people for the responsibilities of self-government and to encourage national unity and build his own authority as a future Prime Minister.

### **Muhammad Ali Jinnah's First Address to the Constituent Assembly of Pakistan (1947) (p. 31 – 34)**

**Themes:** Partition of India, Independence

**Context:** General of Pakistan, Muhammad Ali Jinnah, addressed the Constituent Assembly of Pakistan. A Governor General is the chief representative of the Crown in a Commonwealth country of which the British monarch is head of state. Even though Pakistan was created in 1947, it did not become a republic until 1956. What led to Partition was Jinnah and the

Pakistan Movement and its 'Two-Nation Theory' - the belief that the binding factor of Muslims in South Asia was first and foremost their faith. Indian Hindus and Indian Muslims should therefore belong to two different nations. On 14 August, Pakistan became a reality. The following speech was given while there was major religious and political upheaval especially in Punjab. "Jinnah was horrified by the heart-wrenching butchery being perpetrated in Punjab. This was the background against which he addressed the seventy-nine-member Pakistan Constituent Assembly on August eleven." (Dilip Hero, *The Longest August*, p. 101). Jinnah had high hopes for his new country as expressed in his speech. But he did not live long enough to see whether or not Pakistan became the country he had hoped. Mohammad Ali Jinnah died on 11 September 1948 in Karachi.

### **Rhetorical analysis:**

Muhammad Ali Jinnah's speech on August 11th, 1947, is a powerful and emotive oration that aims to address the nation as its first president. As the leader of the newly formed state of Pakistan, his speech takes on the tone of a call to action. Throughout his speech, Jinnah uses various rhetorical devices to emphasize his point and make his words more persuasive.

Jinnah acknowledges the magnitude of the occasion by thanking the people for the honor they have bestowed upon him by electing him as the first president. He also **acknowledges (just like Nehru) the weight of the task ahead of them**, stating that it is the Constituent Assembly's responsibility to frame the future constitution of Pakistan, and to function as a sovereign body.

**Jinnah uses repetition throughout the speech to emphasize certain points**, such as the need to maintain law and order, restore order, and rid of nepotism and jobbery. The repetition of the same phrase in successive sentences, such as "The first and the foremost thing" and "The second thing that occurs to me," creates a powerful sense of urgency and a call to action.

**Jinnah also employs the rhetorical device of parallelism in his speech.** For instance, when he talks about bribery and corruption as "one of the biggest curses from which India is suffering," he follows it up later by talking about "the great evil, the evil of nepotism and jobbery." His use of parallelism helps to emphasize the importance of eliminating these issues as a fundamental step towards progress for the nation.



**Another device used by Jinnah is personification** when he talks about black-marketing as a monster that must be tackled. This use of personification is effective in highlighting the enormity of the problem and its negative impact on society. The monster must be stopped if the nation is to progress and prosper.

Throughout his speech, **Jinnah also contrasts the past with the future to create a sense of hope and possibility.** He acknowledges the past prejudices and divisions between the Hindu and Muslim communities but also emphasizes that they must let go of the past and work together to build a better future. The contrast is further emphasized when he says that they are "starting in the days where there is no discrimination, no distinction between one community and another, no discrimination between one caste or creed and another."

Overall, Jinnah's speech is a moving and powerful call to action that aims to inspire the people of Pakistan to work together towards a brighter future. His use of rhetorical devices such as repetition, parallelism, personification, and contrast help to emphasize his points and make them more persuasive. The speech remains a landmark moment in Pakistani history, and the words of Jinnah continue to inspire and motivate generations to come.

#### **Modes of appeal:**

The speech predominantly uses logos, as it focuses on practical issues and emphasizes the responsibility of the government and the importance of working together for the well-being of the people. However, the speech also incorporates elements of pathos, particularly in the section where Jinnah urges unity and equality among all citizens, regardless of their religion or background. There is also a brief mention of ethos in the form of Jinnah's personal commitment to justice and impartiality, which he asserts will guide his leadership.

- **Ethos:**
- Jinnah thanks the audience for electing him as the first President, showing gratitude and respect.
- He emphasizes the responsibility of the Assembly and the importance of maintaining law and order, showing his authority and expertise on the topic.

- Jinnah highlights his principles of justice and impartiality as a guiding principle, establishing credibility as a just and fair leader.
- **Logos:**
  - Jinnah explains the two main functions of the Assembly and the tasks that need to be done, logically laying out the goals and objectives.
  - He addresses the problems that need to be solved, such as bribery, corruption, and black-marketing, using logical reasoning and proposing practical solutions.
  - Jinnah argues that the partition was the only solution to India's constitutional problem, supported by actual experience and historical evidence.
- **Pathos:**
  - Jinnah emphasizes the importance of working together and forgetting the past, appealing to the emotions of the audience and promoting unity.
  - He speaks on the importance of religious freedom and tolerance, appealing to the emotions of the audience and promoting peace.
  - Jinnah's hopeful tone and the belief that Pakistan can become one of the greatest nations of the world, appeals to the audience's patriotism and desire for success.

### **Midnight's Children (1981) by Salman Rushdie, excerpt (p. 37- 40)**

**Themes: Partition, Independence, India after independence**

**Context:** Salman Rushdie, like the narrator of *Midnight's Children*, was born in Bombay in 1947 - the year India became independent, and Pakistan was created. Thus, his childhood in particular was influenced by Partition and the religious riots connected with it. Rushdie graduated from the University of Cambridge in 1968, and then went to live in Pakistan for a while with his parents, who had emigrated there after Partition. *Midnight's Children* is Rushdie's second novel, and like many of Rushdie's literary works it deals with Indian history and society. In this excerpt, we meet the narrator, Saleem Senai, who claims his body is falling apart, and he wants to write down his story before he dies. Saleem tells his story to Padma, his devoted caretaker and future wife, who tries to rush his storytelling. The narrative style in *Midnight's Children* is called 'stream of consciousness' which means our narrator's thoughts or perceptions are presented as they occur: in random form. This can be confusing to

read, but it also allows the reader to get inside the narrator's head, and it may seem more realistic as our thoughts are not neatly arranged for other people to understand, but they occur in the order they pop into our minds and disappear just as quickly.

### **Summary of the excerpt:**

The excerpt from Salman Rushdie's "Midnight's Children" begins with the narrator, Salem Sinai, describing his peculiar birth: at midnight on the exact day of India's independence from British rule. This moment becomes central to Salem's identity as he feels handcuffed to the fate of his country, unable to escape its political turmoil and historical events.

Salem's fear of absurdity and desire to make meaning of his life drives him to tell his story, though he admits that there are too many intertwining lives, events, and rumors to accurately recount his life. Instead, he must start from his true beginning, thirty-two years prior to his birth, and work to piece together his fragmented memories and experiences.

Throughout the excerpt, Salem's physical decay is also evident: he is "coming apart at the seams" and is literally disintegrating into dust, a metaphor for his crumbling sense of self and identity. In an attempt to preserve both memory and fruit, Salem dedicates his later days to large-scale condiment preparation, which he connects to his nocturnal writing.

The narrative also touches on larger political events, such as the Partition of India and the transfer of power from British control to Indian independence. Salem's parents leave for Bombay on the same day as this announcement, highlighting the way historical events shape individual lives and the interconnectedness of seemingly disparate occurrences.

Overall, this excerpt from "Midnight's Children" explores themes of identity, memory, history, and decay, and establishes Salem Sinai as a complex and multifaceted narrator.

### **Symbolism:**

The excerpt is filled with symbolism:

- The timing of the narrator's birth on the stroke of midnight on August 15th, 1947, which was the exact moment of India's arrival at independence, symbolizes the

narrator's bond with the country's history and destiny. The narrator feels "handcuffed" to history and unable to escape this involvement.

- The clock symbolizes the narrator's entanglement with time, history, and destiny. The clocks' "palms joined in respectful greeting" as the narrator was born foreshadows the fact that his life would be closely tied to India's political and social upheavals.
- The crumbling body of the narrator symbolizes the disintegration of India itself. The nation is portrayed as being buffeted by "too much history" and "coming apart at the seams."
- The betel nut, which the narrator chews to remain calm, symbolizes the idea of escape and temporary relief from the pressures of reality.
- The chutneys and kasaundies that the narrator prepares symbolize his attempts to preserve memory and history, just as a chutney preserves fruit.
- Mountbatten's countdown calendar, which ticks away the days leading up to the Partition of India, symbolizes the looming historical event that will rip apart the narrator's family and the country as a whole. The silver spittoon hidden in the green tin trunk symbolizes the idea of concealment, secrecy, and the past hidden beneath the surface.

### **Stream of consciousness:**

The narrative technique of stream of consciousness is used in this excerpt to reflect the theme of partition of India in several ways. First, the protagonist's birth on August 15th, 1947, the day of India's arrival at independence, is described in detail, emphasizing his indissoluble connection to the fate of his country. This connection to the historical moment of partition is reinforced by the reference to the "occult tyrannies" of clocks that bind him to history. The protagonist's fate is seen as being heavily embroiled in the larger historical context of India's independence, and his personal destiny is intertwined with that of his country.

Second, the stream of consciousness technique is used to convey the complexity and density of the intertwining of lives, events, places, rumours, and histories that make up the story of partition. The protagonist describes himself as a "swallow of lives," consumed by the multitude of memories and stories that have shaped his life and his country. The excess of stories to tell reflects the chaos and confusion of partition and its aftermath, with its mass migrations, massacres, and cultural dislocations.

Third, the protagonist's disintegrating body is a metaphor for the disintegration of India itself, as the country is divided along religious lines and torn apart by sectarian violence. The metaphor of the old jug cracking all over suggests the fragmentation and dissolution of the body politic, with its multiple ethnic and religious identities. The reference to the "corruption of the clocks" suggests a loss of faith in the orderly progression of history and the inevitability of progress, as India is plunged into chaos and bloodshed.

Finally, the stream of consciousness technique is used to convey the protagonist's struggle to find meaning and coherence in the midst of the chaos and fragmentation of partition. The protagonist fears absurdity and seeks to end up "meaning something," despite the overwhelming complexity of his life and his country. The act of remaking his life from the point at which it really began reflects the need to find a new narrative and a new sense of purpose in the aftermath of partition.

### **The White Man's Burden (1899) by Rudyard Kipling (from folder)**

**Themes: Colonization, Imperialism and justification, Western view on India**

**Summary:** The poem "The White Man's Burden" by Rudyard Kipling begins with the speaker telling the reader to take up the White Man's burden –to send his best men and his sons to serve their captives. The captives are described as angry, wild, and ignorant – like a combination of devils and children.

The speaker then repeats that the White Man must take up this burden, suggesting that he must be patient, hide the threat of terror, and hold back his pride. He must also use simple words, which he will repeat many times so that others will gain by them.

To take up the burden includes savage wars, but they are made in the name of peace. The speaker adds that the White Man's duty is to end famine and cure diseases. However, when he is close to reaching his goal, he must be careful of laziness and foolishness, as they could spoil his efforts.

The speaker repeats the request to take up the burden – it is not the work of kings, but the hard work of laborers. The White Man will not be able to enjoy the ports and roads he helped to create – this will become a legacy for future generations instead.

To take up the burden means that the White Man will be blamed and hated by those he protects. They will cry out and ungratefully ask him why he has freed them and brought them towards the light.

The speaker once more encourages the reader to take up the White Man's burden and never settle for less. He warns the White Man that the native peoples will judge him and his gods by what he says and does.

The speaker concludes by repeating his instruction to take up the White Man's burden. The White Man must leave his childish days behind. He must not think of easily gained praise, as his efforts will pay off in the end, and he will gain maturity and wisdom.

### **Figurative language:**

#### **- Metaphors**

The most obvious metaphor in the poem "The White Man's Burden" is that of the "White Man". Since the poem was probably addressed to the United States in connection with colonising the Philippines, the "White Man" is a metaphor for Western colonial powers.

According to the poem, bringing civilisation to "savage" parts of the world is a metaphorical burden – a difficult task that must be carried out despite the many challenges it brings, such as waging wars in the name of peace, or being judged by the colonised peoples: "Take up the White Man's burden-/The savage wars of peace" (p. 262, ll. 19-20); "The blame of those ye better,/The hate of those ye guard" (p. 263, ll. 3-4). The speaker emphasises the importance of the western powers doing the hard work of civilising others through the metaphor of the harness (p. 262, l. 5).

Metaphors of light and dark are used by the author to create contrast between the civilised world and the uncivilised people in the colonies:

The cry of hosts ye humour

(Ah, slowly!) toward the light:-  
'Why brought he us from bondage,  
Our loved Egyptian night?' (p. 263, ll. 5-8)

The speaker also uses this to suggest the superiority of the colonisers over the colonised natives. The native peoples' alleged savagery and ignorance are also suggested through the metaphors "Half-devil and half-child" (p. 262, l. 8). By referring to the colonised people as "half-devil", the speaker also alludes to their supposed immorality. Moreover, this metaphor suggests that the native people are less than human and need guidance from their "advanced" white conquerors.

### - **Personification**

The author uses personification to make his descriptions more vivid and emphasise his message.

For example, famine is personified in the following verse: "Fill full the mouth of Famine" (p. 262, l. 21). The personification enhances the severity of famine in the newly formed colonies, an issue that the White Man must bring to an end.

The speaker also states that the White Man should "bid the sickness cease" (p. 262, l. 22). To "bid" typically means to ask – the speaker, therefore, encourages the White Man to ask the sickness to cease, as if it were a person. This is a subtle example of personification in the poem.

In a similar manner, sloth and folly are personified in the verses "Watch Sloth and heathen Folly/Bring all your hopes to nought" (p. 262, ll. 25-26). Here, laziness (Sloth) and foolishness (Folly) are given the power to derail the white men from their goals. The speaker warns the White Man that the natives' lack of cooperation will make their efforts seem even greater. At the same time, the speaker might also be urging the White Man to not give in to these faults himself.

By personifying freedom, the speaker suggests that, while freedom is appealing, the White Man must not look for an easy escape from his "burden": "Nor call too loud on Freedom/To cloak your weariness" (p. 263, ll. 12-13).

**Message:** The poem's message is that the White Man has a moral duty to bring the advantages of Western civilisation to “savage” parts of the world. The poem also carries a message of warning, as well as advice on what the White Man must do to achieve his goals. The speaker cautions patience (p. 262, l. 11) and warns the White Man against letting laziness and foolishness spoil his efforts (p.262, ll. 25-26). More importantly, he stresses that the White Man must be responsible and mature, and not expect easy rewards: “Have done with childish days-/The lightly proffered laurel” (p. 263, ll. 20-21). This suggests that Kipling wants to prepare the White Man for his difficult task. At the same time, the implication here is that imperialism has many downsides, and that the White Man must be aware of the immense responsibility that comes with colonisation.

The poem has been heavily criticised for its underlying racism, which is suggested by the author’s depiction of the White Man as superior to the native peoples. According to the poem, the White Man is civilised and has the best of intentions, such as eradicating famine and disease (p. 262, ll. 21-22). The colonised people, on the other hand, are seen as ungrateful savages who misunderstand the White Man and his efforts, and hate him as a result (p. 263, ll. 3-8). Some have speculated whether Kipling adopted this perspective ironically to highlight how imperialists might justify imposing their ways on the colonists, or whether he truly believed in the White Man’s superiority.

However, since Kipling was a declared imperialist, and the poem was reportedly addressed to the United States after it had defeated the Philippines, many have interpreted the poem as justifying and praising imperialism, and it is therefore a very controversial text today.

### **Shooting an Elephant (1936) by George Orwell (from folder):**

**Themes:** Imperialism, Western view on India, Cultural differences between colonizers and colonized

**Summary:** The story “Shooting an Elephant” starts with an English man who works as a police officer in Moulmein, Burma, reflecting on being hated by the locals. As he represents the British rule, he feels constantly mocked or disrespected. He feels enraged when people,



especially the Buddhist priests, mock him. However, he does not agree with imperialism either, so he is divided by his hatred for both locals and the British Empire.

One day, the man is called to deal with a tame elephant that has escaped and is wrecking the local bazaar. He brings his police gun, although he knows that the weapon is not powerful enough to kill the elephant. As he reaches his first destination, he believes he is being mocked by the locals again, as there is no trace of the elephant and he hears conflicting accounts of it. He then discovers the body of a local man who has recently been killed by the elephant. Feeling a bit scared, the man sends for a proper rifle and goes after the elephant.

He notices that a large group of locals are following him, intrigued by the events. When he spots the elephant, the animal seems calm and harmless. He does not want to kill it but soon realises that sparing it will make him look like a fool in front of the locals. He eventually shoots the animal several times until it falls to the ground. As the animal does not seem to be dying, he shoots it again. The elephant still doesn't die and seems to be in agony, so the man decides to leave because he cannot bear to see it. He soon finds out the animal took half an hour to die and that the locals skinned it for its meat.

Later on, the man's colleagues share their opinions: some believe that killing the elephant was the best solution, while others believe that it was a useless sacrifice. At the same time, because the elephant had killed someone, the man is safe from the accusations of the elephant's owner, especially because the owner is a local. At the end, the man admits to himself that he killed the elephant because he wanted to avoid being seen as a fool by the locals.

### **Symbols:**

**The elephant** is the most important symbol in the story "Shooting an Elephant" by George Orwell. Its symbolism can be interpreted in several ways. On the one hand, the elephant could be a symbol of the colonies dominated by British Empire. As the killing of the animal was unnecessary in the story, the animal's death can symbolise the irrational way in which imperialism functions. For instance, the story shows how colonisers were ridiculed and mocked, while also being expected to protect the locals.

At the same time, the way the locals skin it might be symbolic of the Empire taking the resources of the colonies.

The narrator describes the killing of the elephant as “enlightening” (p. 1, l. 30), adding that it helped him understand the real reason why imperialists act the way they do (p. 1 l.33).

On the other hand, **the elephant can be seen as a symbol of the British Empire itself**. Just as the elephant is killed, unnecessarily, by a British police officer, the Empire is collapsing because of the actions of its own subjects. This is highlighted by the fact that the narrator says “the British Empire is dying”, using the present tense. This suggests that it is still in the process of dying. Like the elephant, its death is drawn out.

Also, the elephant is important because it helps the story raise questions regarding the ethics of killing animals.

**The rifle** is a symbol of power and violence. In the beginning, the narrator brings a small .44 Winchester gun, which is supposed to protect him. Then, as the narrator feels obliged to kill the elephant, he sends for the rifle, which further symbolises violence and assertion of power. The story also mentions that the Burmese population does not have weapons. This might imply that the rifle is a symbol of the inequality between the coloniser and the colonised.

### **Message:**

George Orwell’s message with the story is fairly explicit. He suggests that **imperialism is a destructive force that damages everyone involved – both colonisers and colonised people**. His message is critical towards the British Empire, as well as towards newer empires: “I did not even know that the British Empire is dying, still less did I know that it is a great deal better than the younger empires that are going to supplant it.” (p. 1, ll. 22-23)

The quote suggests Orwell disapproves of any form of imperialism. At the same time, the author also sends a powerful message regarding the employees of the Empire, such as the narrator, who is forced to act against his principles because of his status. **The story suggests that there might have been many British people who opposed the idea of an empire but did not have the courage to take action against it.**

The author's key message is summed up in the narrator's thoughts (p. 3, ll. 8-22). He claims that those who do the work of imperialism become imperialists themselves through acting in the way they believe they are expected to act. In doing so, the coloniser damages his own freedom, as well as that of the colonised.

The story draws attention to **cultural differences between colonisers and colonised people**, while also focusing on the inequality between the two categories. The narrative portrays the locals as poor victims of violence and in this way raises awareness about their living conditions. At the same time, it also shows colonisers to act in ways they think the locals expect them to, while despising locals and considering themselves superior. Differences in religion (the locals are Buddhists) are also implied.

The story also sends a powerful message regarding animal cruelty through the extensive depiction of the agony of the elephant that takes a long time to die and which was killed because of a pretext rather than a real reason.

### **Are You Experienced? (1997) by William Sutcliffe (p. 114-124)**

**Themes: A modern Western view on India – contrast between Dave's negative and Jeremy's (too) positive view on India and the 3<sup>rd</sup> world.**

**Notes from class:**

Characterizations

#### **1. The narrator, Dave**

- He has a negative attitude towards India: "This is awful (...) this everything" (s. 116, l. 4-6). He finds everything from the heat to the rather claustrophobic circumstances awful
- He is scared and out of his comfort zone: "There was something else I couldn't put my finger on that looked completely alien. Something in the way they moved, and in their facial expressions. Whatever it was, it scared the shit out of me (p. 116, ll. 35-36) And "Right I thought. I'm walking down a street in India. I can handle this. I am doing OK" (p. 120, ll. 35-36)
- He is jealous of Jeremy and Liz. He wants to be intimate with Liz which J takes away from him. He does not like Jeremy: "she forced out a bashful young virgin blush" (s.

118, l. 41). He tries to persuade himself that it's just a forced blush because he doesn't want Liz to talk to other guys or find interest in them.

## 2. Liz

- It's easier for Liz to adapt to India and she is not as negative about India as Dave is. This can be seen by the bus, where Dave is freaking out and she is more calm:
- "He wants money"
- "Why should I give him money? It's his job. I was willing to put it up there myself"
- "Just give him some money, for God's sake. I'll get in and grab some seats"

Another example could be their interactions with Jeremy, where Dave is very critical about Jeremy's advice, whereas Liz just accepts that that is the way things are in India

- The man says, that when you travel to India "*...you have to face up horrible things and develop an immunity to them*" (p. 124). He thinks that the only way to survive in India as a Western tourist you must simply toughen up as all the beggars will only stop bothering you if you "*...stop being scared of them...*" (p. 124). To this point of view, Liz agrees and answers, that he is "*...absolutely right...*" (p. 124). From this response we can interpret that Liz is willing to adapt to the environment and put aside some of her moral.
- "You just have to toughen yourself up a bit"

Apparently she is also pretty bossy. Or at least that what Dave thinks of her:

- "As if she wasn't bossy enough already"

In general you can state that her persona is based on will-power and curiosity for new things. The motives behind the two friends are clearly different, and that is not only clear through the background information, but also indirectly shown in the text. (hence the examples above)

Her motive is to develop herself as a character and become in true contact with the culture of India. Her relation to Dave is therefore more based on selfish needs and wishes than actually a strong either friendly relationship or a romantic one. This of course stands in contrast to Dave's strong wish to become closer along the trip. This differing in motives underlines Liz's

true persona as character, because her strong determination to stay strong through the difficulties in India ends up obtaining her from showing loving or caring emotions to her friend. Many people traveling together will expect to stand close through troubling situations, but her prioritization of her own wishes shows an egocentric way of thinking as well as a strong character that wants to make it on her own.

### 3. Jeremy

- Jeremy is also a **foreigner** who comes from South England, but has **been in India for a long time**.
- Jeremy likes knowing better than Dave (at least, that is Dave's perception).
  - *"Jeremy was enjoying this. He thought it made him sound clever."*
  - *"He gave me a you're-so-naïve-I'm-so-wise-chuckle"*
- Jeremy is experienced in understanding and **navigating** in India. He knows how to deal with the "beggars" **He knows his shit**
- Jeremy **heavily criticizes** the "bubble of beliefs" that people from the West live in, at least in order to survive in poorer countries. Arrogant and lecturing
  - *"It's the only way to survive. If you got upset by every beggar, you'd end up killing yourself. You have to lose your Western preconceptions about materialist wealth and deal with it in the same way as the Indians"*
- Jeremy is a **charismatic and charming** person in some way. Dave probably doesn't see him that way but he describes it as if Liz is very charmed by him
- He **does not deem his origins important**, as he has experienced much of the world. (seen in his hesitations to tell them where he is from - but could also just be because of his dislike towards Dave)
- Reacts very aggressively towards the beggars, even though he tells Dave and Liz to ignore them. He shows off
- He meets Dave and Liz where he thinks himself superior, does not meet eye-to-eye with Dave and Liz (does not ask them questions, etc)

### 4. Characterize India

Being in India is a hectic, suffocatingly hot, and tough experience. As a privileged Western foreigner, you are constantly confronted with an unbearable misery that gives you bad conscience. E.g. when a small girl tugs Dave's shirt to get money of him: "She stared at me,

with enormous miserable eyes. I really did wish I had some money now, partly to get rid of her, but also because the sight of her made me feel like a disgusting human being. It felt as if she was an **inhabitant of hell** who had been sent to haunt me - to remind me how rich and lucky I was, and how I didn't deserve anything that I had. I didn't *want* to be reminded how rich and lucky I was - especially since at that moment I was feeling particularly unlucky:" (p. 121, l. 16-22)

Summing up of the experience of being a tourist in India: "trapped in unbelievable heat in a repulsive, filthy, threatening country, pinned to the spot by a five-year-old who wanted my money." (p. 121, l. 22-24)

The first description of Indians is them being poor and desperate: "*All the guys who were trying to get us into their taxis looked so poor and desperate*"(P.114, L.17-19).  
"Awful country" (P.116,L.17)

Underdeveloped: "Not that our route bore much semblance to what I'd call a street. There was no Tarmac for a start" (P.116,L.27).

## 5. Characterize the settings: the streets, the hotels

Negative description:

- Adjectives as: Disgusting, crowded, hot, muddy

*"There was no Tarmac for a start - just compacted mud which was thick, with dust and dotted with green puddles of, piles of rubbish and the odd cow-pat. Amazingly, most people were walking around in flip flops"* (p.116, l.28)

- Filled with people begging for money

"The minute we stepped out of the hotel, the girl who had been trying to beg from me earlier started following us down the street, tugging each of our sleeves one by one" (p. 122, l. 39-41)

Descriptions are characterized by the narrator not wanting to understand the cultural workings of India:

“How could people live like this? How could a country function in these conditions?”

## 6. Characterize the tone of the novel

- The tone of the novel is hectic and disapproving as well as condescending.
- Negative attitude towards India as a country and the Indians
- “I really did wish I had some money now, partly to get rid of her, but also because the sight of her made me feel like a disgusting human being. It felt like she were an inhabitant of hell who had been sent to haunt me” (s. 121, l. 16-19)
- “We got off the bus and found ourselves back in a different crowd of people, all of whom seemed to be offering to put our stuff on the roof of the bus. I was convinced that they’d steal our rucksacks the minute I’d turned my back (...)” (s. 115 l. 6-9)
- “I didn’t *want* to be reminded how rich and lucky I was - especially since at that moment I was feeling particularly unlucky: trapped in unbelievable heat in a repulsive, filthy, threatening country [...]” (s. 121, l. 21-23)

Humorous, sarcastic, hectic, condescending, political, naive, dark, light, exotic, changing, hot,
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### 1. What kind of India are you as readers presented with from the point of view of Liz, Dave and J?

Dave: View based on prejudices, “[India] is like stepping into an oven”, negative (did not really want to go to India in the first place), Buys the “Lonely Planet” guide and expects India to be just like home. **“This is awful”**

Liz: Open-minded view of India,

J: A raw and harsh, yet beautiful place, The moment one gets used to the bad things India has to offer, One can experience the beauty,

### 2. Find 2-3 possible themes

- 1) Cultural identity and meeting

The meeting of cultures permeates the excerpt through and through.

Dave comes to India and is clearly having a hard time adjusting to the very different culture. He will be in India for a year and must therefore try to find out where he stands in this different culture.

## 2) Class and social status

The cultural meeting also includes differences between classes.

You can clearly feel right from the start how various Indians are desperately trying to get money out of Dave. Dave feels bad about himself because he's wealthier and is much more privileged. He sees the individual (the begging girl) and compares them to the standards he is used to. He does not see the bigger picture of corruption that the beggars are a part of, thus understanding the difference in class, but not seeing the bigger picture

## 4. What kind of India is portrayed in the text, is it a fair portrait?

The view of India portrayed in the novel is quite eurocentric. The protagonist describes the country as being almost inhabitable because of the unbearable heat. He describes the country as being really cramped, and uses words like "escape" and "prison", and talks about being "stuck in India". He is especially unsympathetic towards the beggars and workers asking him for money and describes them as being annoying and too persistent. He even describes a little girl begging for money as being someone from hell, because she makes him feel bad about *himself*. His eurocentrism is also especially clear when he describes the Indians as being alien, when in reality *he* is the stranger in *their* country.

The India portrayed in the text is probably not quite a fair portrait as it only describes it through a eurocentric lens. This results in a general one-sided unsympathetic and negative view on India, where India is described as a country inferior to England.

## **How to Get Filthy Rich in Rising Asia (2013) by Mohsin Hamid (p. 152 – 160)**

**Themes: Ambition in modern India**

**Basics**

### **1. Look up the author and describe him**

*Mohsin Hamid is a Pakistani author born in the year 1971. Mohsin lived in the US when he was between 3 and 9 years old. At the age of 9 he returned with his family to Pakistan where*



*he attended an American school. Then at the age of 18, he returned to the US to study Public and International Affairs at Princeton University which he finished in 1993 aged 22 years old. After finishing university, he returned to Pakistan to continue writing on a novel he had begun, but then later returned to the US to study at Harvard Law and graduated in 1997 aged 26 years old. He then got a job as a management consultant where he was allowed to take three months off each year to write. During this time he finished his first novel Moth Smoke. In 2001, he moved to London, where he stayed for eight years and attained British citizenship. In 2009 he returned to Pakistan once more, when he moved to Lahore with his wife and daughter. He has since written many books and been nominated to several awards. Some of his most popular books include “Moth Smoke”; “The Reluctant Fundamentalist”, and “How to Get Filthy Rich in Rising Asia”.*

**2. Comment on narration - type of narrator, effect, and find quotations to illustrate your points.**

- Written as a self-help book, no character has names
- Second person narrative:
  - “Perhaps. But you are not the pretty girl’s only admirer. In fact, legions of boys your age turn to watch her as she walks by...” (p. 153, l. 11-12).
  - The roof scene: “She undresses you and lays you flat on the roof, and then she undresses herself”
    - The effect is that we feel as if we are part of the scene ourselves and play the role of the main character.
    - You almost forget the second person narrator, as the excerpt follows the boy, and one feels as if the story is more about the boy than about “you”.

**3. Comment on language and style - and find quotations to support your comments**

- Varied sentence length
  - In the roof scene there is mostly short sentences to slow down the pace of the story: “She disappears downstairs. You have not kissed her. You have not even spoken.” (page 160, ll. 19-20).
    - It has a factual effect
  - “Your mother calls the pretty girl a slut” (160, 31-32)
  - “The next day she is gone” and “You are distraught”
    - The boy is through the short sentences trying to hold in his emotions in a way, and keeps what is happening very short and factual.

- Complex: (page 154, ll. 10-12).
- Their dialogue plays a big role.

#### 4. **Characterize the narrator and the pretty girl and compare them to each other**

*The narrator cares about getting filthy rich:*

“You think the first woman you make love to should also be the last. Fortunately for you, for your financial prospects, she thinks of her second man as the one between her first and her third.”

Or maybe he just really cared about the pretty girl so he needed to find something that would make it more okay when she left and her leaving is better for his financial situation.

- Pretty girl (page 153, ll. 1-5): darker skin than average, and her eyes and hair are the similar shade of brown. She is also lean, tall and flat-chested.
- “The pretty girl, not surprisingly, is planning her escape from her family. Her salary at the beauty salon is far more than what her mother makes, and he surrenders all of it to her parents without resistance.”

Comparison: They both care about improving their own life conditions, and escaping the poverty cycle that their parents are part of (thus both of them hide money from their parents). She has some good fortune as she has a good job, and being a female she can prostitute herself to further her career, while he is stuck as a boy thus not being able to “surrender” himself to the media-carrier.

#### **Quotations**

##### **a. Find a super quote**

(page 55, lines 20-ish)

*“That looks heavy. Can I help?”*

*“No. Anyway, you're like me. Skinny”*

*“I'm strong”*

*“I didn't say we weren't strong”*

##### **Find quotes that illustrate:**

##### **b. Gender and gender roles in the text**

- ““I'm strong” “I didn't say we weren't strong”” (p. 155, l. 23)
- “In exchange, the marketing manager demands physical favors....” (p. 159, l. 4)
- “He [the pretty girls father] seizes what money he can from his wife and daughter and heads out to the bar...” (p. 158, l. 14)

- “A boy who wants to fuck a think like that,” you mother says, “just wants to fuck another boy” (p. 153, l. 9)
- “You have always been a sturdy fellow, but you are currently impressively fit” (p. 153, l. 22)
- “He says he recognizes her potential to be a model, promises to make this happen, and in the meantime gives her gifts and cash.”

### **c. Ambition**

“But whereas achieving a massive bank balance demonstrably attracts fine physical specimens desperate to give their love in exchange, achieving love tends to do the opposite. It dampens the fire in the steam furnace of ambition, robbing of essential propulsion an already fraught upriver journey to the heart of financial success.” (p. 152) (--> the writer speaking?)

“You think the first woman you make love to should also be the last. Fortunately for you, for your financial prospects, she thinks of her second man as the one between her first and her third.”

### **d. The pretty girl's family and the narrator's family**

The narrator's mom:

“Over dinner one night your mother calls the pretty girl a slut. You are so angry you leave the room without finishing your egg, not hearing that in your mother's otherwise excoriating tone is a hint of wistfulness and perhaps even admiration”

The pretty girl's dad and mom (p. 158)

Dad: “He currently owes a substantial sum to a local gangster, an unsmiling man who is decidedly not his friend, and he plays in the hope of winning back this amount, and in the fear of what will happen if he does not.”

Mom: “She no longer speaks to her husband, rarely speaks to the pretty girl except in occasional shrieks that can be heard up and down their street, and at her job pretends to be mute.”

### **e. Films and their role in the text**

- “Because of this[work] you have developed speed as well as stamina” (p.154, l. 11)
- “You know a lot about movies?” She asks. (...) “I know everything about movies” (p. 155, l. 1) → icebreaker
- “So how much of that was true?” She asks. “Less than half. But definitely some” (p. 157, l. 24)
- They bond:

- “I want another movie”
- ...
- “I want to know more about it”
- The films connect the two and awakens interest, or rises interest, in each other for both of them.

### **An Indian Dream (1977) by M.J. Akbar (p. 162 – 168)**

**Themes: Inequality in India, Struggle in Indian society, Postcolonial effects of British Rule, Ambition**

**Summary:** Ashfaq Hussain, a young man, meets Ayesha at a wedding. Her family is wealthier than his. He can't figure out how to get her attention. His friends say he should just visit Lily, a prostitute.

**Analytical point:** Even though India is no longer a British colony, British culture and values, and especially a British accent is highly valued → Britain still has a lot of influence in modern India

#### **Who is Ashfaq Hussain?**

- Urdu-speaking Muslim
- He smokes (l. 6)
- Wavy hair
- Passionate about his look
- We heard from a distant relative that Ashfaq had been pestering him about a job, he in the end did not get (bottom p. 165). The failed dreams reason for death...?
- Spoke an intimate word with the proprietor who is seated at the cash register
- Kader, Salim and Ajoy were usually with him
- They had graduated a year ago from Maulana Azad College
- Lily has been cleared of all suspicion regarding the death of Ashfaq Hussain. No motive apparent, and no ill will whatsoever. She tells about their time together. He was a skittish virgin, paying with his father's money, and seemingly fragile in his attempt not to seem insufficient.
- Has an urge to get married (p.164, l. 20)

- “And Ashfaq himself could not be happier if he was being, and married to Ayesha himself”
- Salim: “Look why don’t you take a collection and visit Lily? Maybe losing your virginity would solve your problems” Ashfaq: “I don’t have 45 rupees to waste”
- “He began looking for a job” (p. 3, l. 17). “Anxiety while waiting for replies” (l. 18)
- He looked happy while he prayed for his interview for the post of Management Trainee. Wearing a new tie (blue, patterned with a maze of black streaks).
- At the Management Trainee: “He could not compete with these English accents”
- He started looking for all types of jobs: “If you have an English accent a carpet in your living room, you don’t need much else. That was the golden rule in India. So Ashfaq started looking for a clerk’s desk, a medical representative’s post, a door-to-door salesman’s job, anything”
- “His sisters had begun teasing him so much that he avoided coming home till he was sure they were asleep. Towards his mother he adopted a surly attitude showing disdain of everything other than the food she served him each night”
- Witnesses relies that Hussain spend the rest of his living days in a (for his socioeconomic status) expensive hotel, spending his money on food. → could a shortage in money be cause of death?
- The crime scene looked peaceful → suspecting that reasons were mental conclusions rather than material cases. Arteries at both wrists were cut open, blood closely centered around cuts → a quick death, not much movement.

**What do we know about his friends and family?**

**What happens to him?**

**What type of crime scene?**

**Why?**

The title “An Indian dream, deprivation that is lack of freedom, equality, social mobility, money

Love or unfulfilled love, unrealistic emotional goals,

Low self esteem, or too high self esteem

Bureaucracy, connections, financial status, nepotism

Language - Urdu - English

Naivety, weak character, pride, stubbornness, stupidity

### **How was he found dead?**

- The muslim male was found dead in a posh hotel room, cut arteries in wrists cause of death.
- The last witness to see him alive was a cleaner at the hotel, the last witness seeing him alive, who knew him, was the prostitute Lily.
  - Lily has been cleared of all suspicion regarding the death of Ashfaq Hussain. No motive apparent, and no ill will whatsoever. She tells about their time together. He was a skittish virgin, paying with his father's money, and seemingly fragile in his attempt not to seem insufficient.

### **Why did he visit lily?**

- He has a crush on Ayesha: "And Ashfaq himself could not be happier if he was being, and married to Ayesha himself"
- Salim was the one who suggested going to Lily: "Look why don't you take a collection and visit Lily? Maybe losing your virginity would solve your problems" Ashfaq: "I don't have 45 rupees to waste"
- "He began looking for a job" (p. 3, l. 17). "Anxiety while waiting for replies" (l. 18)
- At the Management Trainee: "He could not compete with these English accents"
- He started looking for all types of jobs: "If you have an English accent a carpet in your living room, you don't need much else. That was the golden rule in India. So Ashfaq started looking for a clerk's desk, a medical representative's post, a door-to-door salesman's job, anything"
- Family: "His sisters had begun teasing him so much that he avoided coming home till he was sure they were asleep. Towards his mother he adopted a surly attitude showing disdain of everything other than the food she served him each night"

*He commits suicide because he does not have what it takes to live up to the dreams of his life*  
(?)

**The Dark by Shashi Deshpande (p. 248 – 254)**

## **Themes: Gender in India**

### **Summary and analysis:**

In *The Dark* by Shashi Deshpande, we have the theme of fear, rape, uncertainty, hope, and connection. Narrated in the first person by an unnamed mother the reader realizes from the beginning of the story that Deshpande may be exploring the theme of fear. The narrator is woken from a dream in where she is hopelessly searching for something and is afraid. In many ways the dream on the scaffolding mirrors what happens in the story. The narrator too is trying to build a picture of what has happened to her daughter. Something that becomes clearer to the reader as the story progresses. The narrator's daughter has possibly been raped by a man who has kidnapped her. Nothing is certain but the narrator's husband and the narrator fear this may have been what happened to their daughter. It is only when the narrator misses or has her period that they will know for certain, and this uncertainty is to last for at least a week.

This uncertainty appears to also affect the narrator's daughter who is fixated on a spot on the ceiling. This may be significant as it is possible that Deshpande is suggesting that the spot on the ceiling is a point in whereby the daughter had certainty. Up to this point she was safe and unafraid. Now she is paralysed on her bed uncertain of what is to come. The fact that the story is predominately set in the dark may also have some symbolic importance. Every character in the story is literally and figuratively in the dark as to what has happened. Nobody really knows what has happened the narrator's daughter.

There may be other symbolism in the story which might be important. The daughter's school uniform is black and white. As though figuratively easy to understand. However, what is not black and white is what has happened to the narrator's daughter, uncertainty remains. The neighbors' knocking on the narrator's door may also have meaning that is deeper than one might think. The neighbors represent the outside world to the narrator and at the moment the narrator only wants to see inside her daughter's world. She desperately wants to know what has happened. To make a connection with her daughter.

The end of the story is interesting as Deshpande appears to be exploring the theme of hope. When the narrator pulls the blinds from the window and lets the light in. Her daughter shifts

her attention from the spot on the ceiling to another brighter spot. This may be significant as Deshpande may be suggesting that there is some hope for the narrator's daughter. That she will overcome the difficulties she faces. That the narrator will learn fully what has happened and whether or not her daughter was raped by the man. This sense of hope is vital for the narrator as she struggles to come to terms with what has happened to her daughter. She knows she can do nothing but reclaim her daughter and help her. Something that may prove difficult if the assault on the daughter has been sexual. An assault of such a nature would leave permanent scars on the narrator's daughter and on the narrator. At the end of the story all the narrator has is hope that things will be okay.

### Notes from class:

**Comment on the relationship between the two parents + make a characterization of the narrator, the husband and the daughter.**

- The relationship between the two parents
  - A lot of annoyance and irritation

*"The tea's getting cold", his impatient voice reminded me when I was brushing my teeth"* (p. 248, l. 20-21)

*"He gave me a strange look"* (p. 249, l. 14)
- Characterization of the narrator
  - Views her daughter differently - as a grown up - following the kidnapping

*"She went out and I looked eagerly at the back of her pyjamas. Too childish, I thought mechanically, noting the gaily colored figures sprinkled all over"* (p. 251, ll. 23-25)

*"Instead, there had been a stranger, dressed in a cheap blue nylon sari"* (p. 251, l. 37)
- Characterization of the husband
  - Doesn't know how to approach his daughter

*"He hadn't come in here, into her room, since we brought her home yesterday"* (ll. 21 p. 248)



*“‘They’ll have to do... do an... MTP’, he ended lamely, obviously using the doctor’s own words” (p. 250, ll. 1-3)*

- His grief is expressed through anger

*“‘Why?’ all the suppressed anger in him came out with the word” (p. 252, l. 41)*

- Tries to handle the situation by doing the practical tasks

*“He had taken over some of the household chores from me since the day it all began” (ll. 2-3 p. 249)*

Doesn’t take into account that his daughter probably doesn’t want to face the person who abducted her but again tries to be more practical because the abductor also needs to be identified. It’s also clear in this quote that he doesn’t want to approach his daughter and wants his wife to do it instead. Maybe that’s why he takes on the more practical tasks in order to avoid approaching his daughter: *“‘She’s got to come,” he said. “Not today, maybe, but soon. You had better prepare her for it.”’ (ll. 6-7 p. 253)*

Unresolved anger towards the father, and males in general?

- *“[he] began tapping on the table, a rhythmic tattoo. “Don’t” “What?” “That.” There was something about those fingers(...)” (p. 249, l. 20-23)*

- Characterization of the daughter

- Silent and emotionally frozen

*“She looked at me impassively” (p. 251, l. 11)*

*“She had been silent, she had not cried, shown no awareness of our presence” (p. 251, ll. 40-41)*

- Is not aware of her physical needs / cannot communicate her needs to her parents

*“She drank it eagerly, almost greedily [...] she ate and drank ravenously, but only when she was given something to eat or drink. She had not asked for anything herself”* (p. 251, ll. 15-19)

- The new clothes she wears when they find her symbolizes loss of innocence (from school-clothes to “slutty” outfit). She has been treated like a puppet. Further explained by the mother thinking that her childish pajama suddenly is too childish

**Describe the gender roles in the story - What did the narrator experience when she was 11 years old that may have affected her relationship with men? Compare the reaction of the two parents. The father is angry, but the mother feels differently. Why is that? What roles do violence, submission and the freedom of women play in this story?**

- The girl
  - The girl is obviously more vulnerable than the boys her age - she has been abused because of her gender
  - Submission can be seen in the way that she had submitted to her kidnapper at the time when she was found. She was not actively trying to escape, but *“she had been found lying on a bed in a dingy house”*
- The mother
  - Is the primary source of comfort towards the newly recovered daughter
  - Because of their shared femininity, they share a bond the father is not a part of
  - Has experienced a man exhibiting himself in front of her when she was 11 years old. (p. 253, l. 1-5)
  - The mother’s own upbringing had taught her to protect herself (p. 252, l. 23-30), but then the marriage made a whiplash when she had to go against her protection and suddenly submit. In order to save her daughter from that, she was not forceful in teaching her daughter how to protect herself, thus not preventing her kidnapping
  - The mother feels... anxious, but also resigned by the situation. The father’s anger stems from the belief that the past could and would have been changed, where the mother has accepted it, perhaps because she had a nagging feeling

that it would happen. She feels it as inevitable that a woman experiences something like that

- The father is angry (p. 252, l. 42-45)
- Themes
  - Violence is heavily represented at the masculine end of the characters. The father reacts violently, while the women (and neighbors) react consolingly.
  - Submission is then heavily represented in the feminine end of the characters, also explaining the mother's resigned reaction. (p. 253, l. 11)

**Silence, or not talking openly about things, seems to be how people in this short story deal with things. Find examples of this in the story. Why does the girl keep staring at the spot in the ceiling? The narrator explains that her mother told her to build a wall around herself. What "wall" is the narrator referring to?**

- Examples of silence in the story  
P. 249, l. 24
- *"Medical termination of pregnancy - he couldn't have found words more innocuous sounding, but relating them to my fourteen-year-old daughter, I found them obscene. I felt sick."* (p. 250, l. 4-6)
- *"'Say something', I said fiercely. The eyes moved back to their place. I clutched her hand tightly in both mine. 'Talk to me. Tell me what happened. That man...'"* (ll. 26-27 p. 253)
- The daughter (probably) dissociates, represses the memories of her kidnapping and shutting off her senses. Her fragile seeming state might contribute to the avoidance the parents keep, when they talk about her.
- The wall was the attitude, the means of immaterial protection a female can have.

**Comment on the title and on the beginning and the ending of the story? Comment on the symbolism of darkness in the story. Find possible themes in the story.**

- The darkness must be the unknown, the danger or the forbidden,

- When the daughter answers “the dark” (in the last lines), she might be referring to the abuse / rape. Probably because she associates the abuse with darkness
- Themes
  - Trauma (and how to deal with it and the consequences of it. The trauma exposes conflict within the family, but ALSO the family connecting through trying to help the daughter)
  - Family relations
  - Gender roles (in India) (and gender expectations)
  - Fear (of being offended, molested, ruined traumatized)
  - Hope (of recovery)
  - Power (power dynamics, gender roles(violence))
  - Responsibility
  - Criticism of society
  - Taboos
  - Communication
  - Hope

### **Lion (2016), instructed by Garth Davis.**

"Lion" is a captivating drama film directed by Garth Davis, released in 2016. The story revolves around a young Indian boy named Saroo, who becomes separated from his family and embarks on an extraordinary journey to reunite with them.

The film begins in the mid-1980s in the impoverished town of Khandwa, India. Saroo, a five-year-old boy, lives with his loving mother, Kamla, and his older brother, Guddu. One fateful night, while accompanying Guddu to a nearby train station, Saroo accidentally boards a train and falls asleep. When he wakes up, he finds himself in Kolkata, India, (formerly Calcutta), thousands of kilometers away from home, unable to speak the local language and unaware of his hometown's name.

Lost and alone, Saroo faces numerous challenges surviving on the streets of Kolkata.

Eventually, he ends up in an orphanage, where he is adopted by an Australian couple, John and Sue Brierley. Saroo moves to Tasmania, Australia, and grows up in a loving and supportive environment. Despite his comfortable life, Saroo never forgets his roots and remains haunted by memories of his family in India.

As Saroo grows into a young man, he becomes increasingly determined to find his birth family. Motivated by his strong desire to reconnect with his past, Saroo begins using Google Earth and meticulously searches for landmarks and train stations that might match his fragmented childhood memories. Through tireless research and determination, Saroo eventually identifies his hometown as Ganesh Talai in the Indian state of Madhya Pradesh. Saroo returns to India, where he reunites with his biological mother and sister. The emotional reunion is bittersweet, as Saroo learns that his older brother Guddu had tragically died the same night they got separated. However, Saroo finds solace in reestablishing his connection with his mother and sister, as well as gaining closure regarding his past. "Lion" beautifully portrays Saroo's incredible journey, capturing the resilience of the human spirit and the enduring power of love and family bonds. The film explores themes of identity, longing, and the profound impact of one's roots on their sense of self. Through stunning cinematography and powerful performances, "Lion" offers a poignant and inspiring tale of hope, determination, and the unbreakable ties that bind us.

### **Analytical points**

1. **Identity and Belonging:** "Lion" explores the profound impact of identity and belonging on an individual. Saroo grapples with a fragmented sense of self as he grows up in Australia, feeling torn between his adopted family and his Indian heritage. His relentless search for his birth family reflects his longing to reclaim his lost identity and find a sense of belonging.
2. **Loss and Longing:** The film delves into the themes of loss and longing, highlighting Saroo's emotional journey as he yearns to reconnect with his past. Saroo's separation from his family at a young age leaves a deep void in his life, leading to a persistent sense of longing that drives him to embark on an extensive search for his roots.
3. **Resilience and Determination:** "Lion" showcases Saroo's resilience and unwavering determination throughout his journey. Despite facing numerous obstacles, he remains focused on finding his birth family. Saroo's use of technology, such as Google Earth, exemplifies his resourcefulness and adaptability in utilizing modern tools to navigate a complex search.
4. **Cultural Identity and Assimilation:** The film explores the challenges faced by immigrants and the process of assimilation. Saroo's adoption and upbringing in

Australia expose him to a different culture, leading to a gradual assimilation into Australian society. However, his search for his Indian identity highlights the enduring influence of his cultural roots and the complex interplay between assimilation and the preservation of one's heritage.

5. The Power of Technology: "Lion" illustrates the transformative power of technology in Saroo's journey. The use of Google Earth as a tool for locating his hometown showcases the impact of modern technology in bridging geographical and cultural gaps. It also raises questions about the role of technology in shaping personal narratives and connections in the digital age.
6. Family Bonds and Love: The film emphasizes the importance of family bonds and love in shaping an individual's life. Saroo's relationship with his adoptive parents, John and Sue Brierley, highlights the transformative power of unconditional love and support. Additionally, the film explores the profound emotional impact of Saroo's reunion with his birth family, underscoring the enduring strength of familial ties.