

I. Cybernetic Space and *Miss New India*

Bharati Mukherjee's novel *Miss New India* opens with the description of a girl named Angie who empowers herself by blending her ideas with cybernetics. She time and again brandishes the boundaries of patriarchy because she knows that technological world could empower her ideas, her generosity and change her entire life. For that, Angie takes help of Mr. Champion. Mr. Champion also paves the way to empower. He encourages her time and again to enter into the technologically advanced city Bangalore. Taking Champion's advice into account, she strengthens her view and succeeds to get vast knowledge about the real world. She acknowledges that information technology has become one of the spaces for women's empowerment. The present study thoroughly observes and analyzes the attempts of Anjali to empower herself in different topics:

The novel begins with the judgement of a man by woman after she enters into the cyberspace. Staying in a cyberspace, she judges a man in terms of his possession of electronic devices. Angie judges Mr. Champion in terms of his possession of such devices. She says, "No refrigerator, no television, no air conditioner, no crates of carbonated soft drinks. He owned a music system, professional-looking tape-recording equipment, and a bulky laptop and printer" (9). In a cybernetic space, Angie judges Mr. Champion as an ordinary person having no refrigerator, television, air conditioner and no any soft drinks. The linguistic explanation suggests that Mr.. Champion is not a person who updates himself with the demand of time which is suggested by 'No television'. It also suggests that not having television means having no message or communication and worldly knowledge. When she sees laptop and

printer she knows that Mr. Champion is somehow interested in worldly affairs not through television but by internet. But, at the same time she finds his laptop 'bulky' which suggests that his laptop is not in fashion or use nowadays. Her judgement in terms of electronic devices like television, laptop and printer suggests that she wants to make use of such devices.

It is also noted that Anjali does not want marriage which is against the will of her parents especially her father. Being enlightened after entering into cyberspace, Anjali tries to change herself. She wants to do something on her own. Champion describes what Anjali wants as, "She didn't want marriage. Her classes were dull. She wanted something exciting, life-changing, to save her from the tedium of Gauripur" (11). It vividly declares that Anjali wants something exciting in her life not the tedious life by trapping herself in the knot of marriage. She wants to do something life changing. Knowing the talent and passion inside Anjali, Mr. Champion further boosts her energy as, "Your talent, Angie? You have the passion. You're not satisfied. But you're still very innocent. Innocence is appealing in a young girl, but not blindness, not ignorance" (13). Mr. Champion's remark suggests that Anjali have passion for doing something but can not utilize it. So, she is not satisfied with what she is now. Though she is not satisfied still she is not violent, she acts innocently which is suggested by 'you're still very innocent'. Mr. Champion clarifies to her the fact that innocence should be there in a young girl not the blindness, not the ignorance. It also suggests that Anjali should not blind herself by following the path shown by her parents i.e. marriage. The 'ignorance' also suggests that she should act from her side to avoid ignorance by enlightening herself.

Mr. Champion further accelerates his conversation by providing her the dreams i.e. 'recognition of the self'. In order to see the real world, Anjali should walk

on her own feet. Mr. Champion suggests her as, "I've dreams for you. You get married to some boy from here, and the dream dies. You'll never see the world" (14). Anjali knows that getting married without completing her study is to trap herself, her dreams, her identity and blinding herself. In a Hindu society which is necessarily a patriarchal, a woman's duty is to serve her husband. A woman is obliged to manage her house and restricted to interfere with the outside world. It is suggested that after getting married Anjali will not see the real world which is revealed by 'You'll never see the world'.

Cybernetic space is known as a point of departure of females from the patriarchal world to the world of science and technology. The space in which woman find their self freed, their identity revealed and their existence possible is known as cybernetic space. This space is to help women reveal their identity, subjectivity, self and freedom which was not possible due to the restriction on access of technology. The use of technological inventions by woman in order to dignify her identity, self, subjectivity and existence, and to challenge the utopian world of suppression created by males is, in general cybernetic space. The term 'cybernetic space' was first introduced in the 1980s by Donna Haraway, a socialist feminist who wrote "A Cyborg Manifesto", a fairy-story about the future; a world beyond salvation myths, a future beyond gender. This impossible world, said Haraway, was nonetheless to be contested for. Haraway's cyborg was famously unfaithful to her origins, breaking with her roots, in US military/ technological machine.

Donna Haraway in her "A Cyborg Manifesto ", brings together a number of disparate philosophical responses to the increasing sophistication of technology, and identifies a new feminism. Arguing that the blurring of the boundaries between human and machine will eventually make the categories of female and male obsolete,

she contemplates the "utopian dream for the hope of a monstrous world without gender" (610). Her futuristic vision, inspired in part by the gender-free utopias of feminist science fiction, is an extension of the postmodern interest in challenging essentialist and dualistic understandings of gender. With her concluding pronouncement "I would rather be a cyborg than a goddess", Haraway urges feminists to give up their gender-emphasizing icons in favor of gender-neutralizing ones." This is a dream not of a common language," she explains, "but of a powerful infidel heteroglossia" (610).

Donna Haraway regards "Cyber feminism is not just using words with no knowledge of numbers" (12). It arose partly as a reaction against the pessimism of 1980s feminist approaches that stressed the inherently masculine nature of technoscience. As a crucial role of cyberfeminism Plant makes views cyberfeminism as, "The thoughts of leading cyberfeminist like Cynthia Carter, Carol Stabile, Kimberley Sawchuk, Radhika Gajjala and Yeon Ju Oh add foundational basis to the methodology (2)."

In the same way, Sundén, Jenny and Elm M. S (2007) take cyberfeminism as:

Cyberfeminism has grown out of an emergent use of digital media and new communication technologies. These technologies have been ascribed with both promises and threats, with the potential of simultaneous empowerment and suppression. They offer the means to open up communicative spaces and communities, to engage in play and politics and to access information and create networks. But they also have the ability to monitor and keep track of their users, exclude non-users and divide the world into the "information rich" and "information poor", as well as multiply and sometimes reinforce different forms of oppression – sexism, racism, and homophobia. (3)

It is opined by Sundén, Jenny and Elm M. S that there is emergence of digital media for new communication technologies. They also critically view the use of these technological inventions for they are ascribed with both premises and threats. The use of technology has two-dimensional results. On the one hand it empowers and on the other, it helps to suppress. The dichotomy has been revealed as it claims that though it provides network of relations but at the same time it has ability to monitor and control its users.

Plant is of the opinion that cyberfeminism indicates 'alliance' or 'connection' between women and technology, where women have always been the machine parts for a very much male culture.

As technology becomes more advanced, and full societal access to technology more widespread, women are becoming liberated from the traditional patriarchal power structures.

The main concern of the study is to show how digital technology and revolution in the cybernetic world makes women more powerful than ever before. The identity, subjectivity and self-awakening of women is possible with the support of cybernetic world. Thus, the present study takes help of cyberfeminist criticism in order to prove females' growing power, quest for subjectivity and self through digital media. The thorough analysis of the text is far more essential in the direction of completing the present research work. The researcher explores how digital technology helps in empowering women.

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Mark Ericson in *Science, Culture and Society* (2005) defines cyberfeminism in his own way as he sees:

Cyberfeminism presents a contrast to ecofeminism. Rather than seeing the goddess as the state to be achieved, cyberfemiists argue that we should recognize that we are now all cyborgs: women should welcome the unreal and the artefacts (artifices?) of technological change.

American feminists STS researcher Donna Haraway's cyborg approach takes a different line on nature from that of ecofeminists. Rather than

seeing nature as a given, external object that nurtures us, cyborgs see nature as an artefact, as something that is made as both fiction and fact.

(188)

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In the same way, Pramod K. Nayar in *An Introduction to New Media and Cybercultures* (2010), talks about the cyberfeminism. In Nayar's opinion cyberculture's discourses figure women in specific ways. He also states that cyberfeminism has three principle aspects: *theory* (rethinking the relationship of women and cybernetics/ digital cultures), *artistic work* (artists with an explicitly feminist agenda using ICTs), and *activist work* (social and political action, propaganda and movements) (109). He argues that "cyberfeminist art links high technology with material world by demonstrating how technology predetermines women's roles, and the possibilities of subverting them. Like women's webcams that used technology to represent women without the interference of (patriarchal corporations, cyberfeminist art underscores how technology can be appropriated by women to empower themselves" (113). Nayar's argument makes it clear that women should assimilate technology in order to make them strong, reversing the traditional masculine technology. He also clarifies with the clear cut idea that after making use of technology for the empowerment, women will extend themselves "into another realm,

and with a greater degree of connectivity, community, and visibility, systems of thought, beliefs and practices that have existed for a long time" (113).

Randy Lee Cutler in *The Uncanny: Experiments in Cyborg Culture* defines Cyberfeminism as "an art strategy that provides and opportunity for feminists to influence the formation of new gender configuration" (189). He also claims that cyberfeminism focuses on gender identity, the body, culture and contemporary technologies and their potential for change" (189) Cutler furthermore takes cyberfeminism as, "I understand cyberfeminism as praxis: where the theories and criticisms of technology are woven through the activism and consciousness of 21st-century feminism" (189). His overall view is that "cyberfeminism must radically expand the critique concerning the media hype about the 'technoworld'" (189).

At last, Adam comes with a point that "The vector of writing on cyberfeminism is more practical and less speculative than earlier writing, and it remains positive in tone while retaining a balance between positive and negative experiences" (167). However, he claims that "the ethical dimension of cyberfeminism remains almost completely unexplored" (167). But, somehow he manages to provide an ethical solution to the problem. He states that there are ethical problems of internet because of males. The problems of internet pornography (particularly pedophilia), and hacking are all because of males. He states:

Most cyberstalkers are male, their victims females. Most internet pedophiles are male, their victims children and their families. Although it does not make sense to talk about one category of victim in the same way of hacking, it is clear that hacking itself is a predominantly masculine activity; indeed the absence of women hackers has been often been a source of comment in the hacking fraternity (168).

Adams' point makes it clear that by hook or crook, men dominate women through different mediums. So far as cyberfeminism is concerned, it is only a hypothetical definition that cannot liberate women from the chain of suppression, domination and exploitation.

Helem McDonald in *Erotic Ambiguities the Female Nude in Art* (2001) runs her discussion about the issue of cyberfeminism. For her "Cyberfeminism offers a perverse but utopian vision that foregrounds the imagination, while making an explicit appeal to artists." (197). She also reads Haraway who "saw the union between nature and culture as the basis for a shift in the way we understand ourselves in relation to history and the rest of the world" (197). McDonald also rereads Rosi Braidotti and finds the same problem. She adds "They suggested further that cyber art can and should escape dualistic ways of thinking that are inscribed within some feminisms, including binaries that suppress or exclude differences in race or class in representations of the female body" (198). McDonald comes with the appropriation of the idea of Adam in the sense she also finds women in one or another way cheated by men. She asserts how cyberfeminism becomes helpless and men again cheat women. She asserts:

Cyberfeminism promises to transcend these limitations, by first accepting and then exploiting the fact that we are all cyborgs; that is that we are all in some way or another part organism and part machine, akin to both animals and technology. If we are, the theory goes, then this means that, strictly speaking, we are no longer human, and this further complicates the issue of gender. If we are no longer human then it is not only wrong to describe the categories of male and female as natural, it is possible that gender, as a grammatical framework for

classifying human subjects in terms of sexuality, becomes irrelevant.(198)

McDonald sees the practice of cyberfeminists as futile one. This does not mean to say that females are helpless, but she finds not only females but the existence of males also in crisis. She sees the existential crisis of both males and females. She takes the issue more harshly and says that if women are treated as a part of machine, and akin to both animals and technology, it becomes dangerous to the males too.

Kira Hall talks about how women are using cyberspaces and men are trying to dominate through conversational language. The males cannot stay muted when females use their private space (cyberspace). Hall reveals how the males try to silence their female partners. She asserts, "male participants, even when in cyberspaces overtly formed for the discussion of feminism, silence their female conversational partners by employing electronic versions of the same techniques they have been shown to employ in everyday face-to-face interaction" (154). Furthermore, Hall comes with the problem arising in the cyberspace for females. She finds the understanding of cyberspace different for males and females. She asserts that females take cyberspace as a form of reality whereas it is fantasy for males. She writes, "Like many messages appearing on this women-only list, this participant's response emphasizes that cyberspace is a form of reality-an emphasis very different from male claims that on-line interaction is nothing but fantasy" (161).

Radhika Gajjala and Yeon Ju Oh come with the dissident view upon the definition of cyberspace. According to them, it is not merely the emancipation but also the renewal of the hegemonic discourse. They assert, "Rather than seeing cyberspace merely as an emancipatory arena, the authors of this collection look at the way in which the contestation surrounding the meaning of gender and the hegemonic

discourses of gender are reinforced and, at the same time, shifted and deconstructed" (4).

Brophy also suggests on remaining at the liminal sphere between online and offline. She also focuses on visible aspect of the offline world to the scholars. Her main concern is with the increment of cyberspaces and the admixture of offline and online spaces. She suggests increment of cyberspaces as a means to liberate women.

Moreover, Maya Jalbidea Paniagua argues that cyberspace helps women to reveal private matters and make public so that they are benefited. She also heeds towards addressing the goals of feminists. She asserts, "In cyberspace private becomes public and thus, it is beneficial to cyberfeminists to accomplish the common objectives of feminists: take part in public life and empowering themselves creating communities of politically and socially active women" (244). It is also suggested by Paniagua that feminists and cyberfeminists should go along with common goals and objectives. Paniagua stresses on the common contribution of feminists and cyberfeminists to form a community which works actively against political and social dogmas. She concludes that empowering women is the only way of liberation from patriarchal chains. Paniagua also asserts "In cyberspace and electronic literature the reader and writer become posthuman. Machines become writers and writers become machines" (244). She also compares a human with the machine. With the help of electronic media, write becomes posthuman in the sense that machines work just like human.

Furthermore, Paniagua also discusses how cyberspace allows the individuals to lose gender to acquired different identities. She again asserts:

Cyberspace allows the individual to lose gender or to acquire different identities at the same time. When the Internet user adopts different roles,

bodies or gender, he/she may acquire unconsciously transgressive identities.

Cyberspace has been seen as a place where nobody is judged in no respect by one's body, but perhaps by an imagined body. Gender, race and class can disappear in the non-physical relationships online. (247)

Paniagua claims that cyberspace makes one forget their single identity and adopt multiple identities. The formation of multiple identities at the same time challenges the traditional notion of single identity. In cybernetic space, a woman can transcend her identity because her physical existence disappears in cyberspace. Her identity, gender, race and class become hybrid. Thus, according to her, cyberspace allows women to recognize her identity, self, subjectivity and space progressive and changing.

Furthermore, Paniagua claims that cyberspace silences gender differences and enables women to create non-phallogentric space. By creating a non-phallogentric space women can stand for their rights. She asserts: "In cyberspace performativity and gender differences remain, therefore, it is cyberfeminists objective to create non-phallogentric spaces where women can stand for their rights" (248). She defines cyberspace as a right place to get their rights. The phallogentric spaces become inactive and women get chance to stand for their rights, claim their identity, self and subjectivity.

II. Woman's Empowerment through Cybernetics in *Miss New India*

It is already known to Anjali that her father's duty to handover her daughter to someone. Before a girl does something wrong, he wants her to get married. The narrator narrates Anjali's understanding of her father as, "To marry her off was her father's duty: Anjali accepted that. Given her willful personality, he was eager to marry her off before she sullied her reputation and disgraced the whole family: she understood that too" (17). It reveals that Anjali is obliged to give her personality to someone if she gets married. Anjali is not a traditional in her character so her family members always try to handover her to some reputed family. The fear of the family on Anjali's act might sully their reputation. It is the supposition of a patriarchal society that a girl is to be married before she does something wrong. So, in order to free herself from such circle of marriage, Anjali asks help with Mr. Champion. Supporting the Argument, Alison Adam in *The Ethical Dimension of Cyberfeminism* writes, the liberal cyberfeminism "sees computer technology as a means toward the liberation of women" (165).

Anjali tries to decide herself about her life. She asserts, "The possibility of going to Bangalore on her own would be a monumental life-destroying—or liberating—decision" (19). Anjali finds going to Bangalore as challenging act on the one hand and liberating on the other. She tries to make proper judgement by using her reason.

Anjali's journey towards the experience of cybernetic world begins with her intervention with the digital camera. She knows that camera do capture a scenery, a photo easily. She also knows that in the digital era everything is possible by camera even to modify and make photos with electronic makeup. She asserts:

Every girl was fetchingly beautiful in a prescribed manner. The camera and its expressive potential worked more like a shovel. The art was in the touch-up: slimming down the dumplings, puffing up the ironing boards, inflating bosoms, enlarging eyes, straightening teeth, and moistening lips. (33)

Traditionally, make up is considered to be done with perfumes, creams, powders, lipstick and several other cosmetic items. But now, Anjali knows that make-up is possible through camera and computer. Not only doing make-up is possible through computer but it is also possible to enlarge eyes, straightening teeth and moistening lips. Knowing all these, Anjali moves herself from the traditional version of beautifying a woman with cosmetics to modern version of beautifying woman with computer and digital camera.

She also knows that everything changes while looking through camera. It is also noted that one can see real things only through digital camera. She asserts: "When you're looking through a camera, Gauripur's amazing. When I put my eye to the view-finder, everything changes. I only see things, really see them, when I'm looking through the camera" (36). It makes the clear sense that one cannot rely barely upon eyes rather camera's view finder can be trusted. The view-finder enables a person to see things, real things. The interest on the digital camera suggests that Anjali wants to involve herself in the digital world. She also realizes that it is necessary to learn to use camera properly. She asserts, "Not if you're a prisoner, she said. Not if you don't have a camera and no one's ever taught you how to use one" (37). It clarifies the fact that using a camera needs some teaching which is possible only by involving in cybernetic space or digital space.

In the digital age one can see the whole world in a small photo. Anjali decides that the world is small after she knows about the digital media like photography and cinematography. She empowers her ideas about the worldly fact as:

When you look at great photos, you see the whole world in a context. The whole world may only be five by seven inches, and it might last only a five-hundredth of a second, but within that time and space it's all true, and it's the best we've got. (41)

Anjali becomes aware of the fact that a single photo can represent the whole world which is further suggested by 'the whole world may only be five by seven inches'. It suggests that in a five by seven inches photo, she can observe the whole world. She knows that the world is running fast in terms of time and space. She becomes aware of the fact that she can observe the whole world only in a five hundred of a second. The possession of such technology is further suggested by 'its all true, and it's the best we've got'.

Anjali comes to know that meeting a person is not necessary for communication purpose. She becomes aware of the fact that one of her friend sends e-mails and some of his photos for communication. She asserts, "He said he hadn't talked to his parents in weeks but sent them emails of some of his photos" (43). It suggests that Anjali could use computer and send e-mails to her parents. Her strength increases when she knows that technological advancement makes it possible to communicate from anywhere in the world.

Moreover, about the practical use of computer, she sees her picture taken in less than a second to which she calls speeding up like computer. She asserts:

I never expected his son would be sitting in my rooms taking my picture—he speeded up the way computer networks communicate. The

world is small, but Gauripur is huge: remember that. Every cell phone uses CHATTY technology. Some day that boy who took your picture will be even richer. (47)

Anjali knows about the web of computers i.e. network of computers and networking. She realizes that the world is small in the technological sphere whereas she finds Gauripur huge in the sense that Gauripur lacks technological advancement. The use of 'chatty language' suggests that even the everyday conversation has become chatty or abbreviated in its form by the effect of computer and internet. The use of 'cell phone' also suggests that verbal communication is possible through from far distance.

The use of abbreviated language is common in the cybernetic world. It is also called chatty language where maximum use of abbreviated form of language is used. Anjali gets confused with such use of language. Her normal psyche cannot predict what it means by 'AID'. She reads the boarding as:

AID'S LATEST PROJECT ! ACT NOW ! LIVE IN 10-CRORE
LUXURY AT ONLY 5-CRORE PRICE ! [. . .] AID is All-India
Development. People used to joke that you can take medicine for
AIDS, but it's AID that will get you in the end. (97)

The use of abbreviated language creates confusion in her for she considers it with the disease 'AIDS' but suddenly she comes to know by GG that it's not AIDS but All-India Development. The use of twisted language makes woman hard to understand the meaning as Anjali gets confused. So, she needs to be clever.

Anjali has to depend upon her friend, Rabi for posting photos on the internet. It is also noted that Rabi does not teach her to post a new photo rather he wants her to be depend upon him so that she could use her. Anjali requests Rabi as, "If I gave you a new photo, could you take the old one off and put this one on the internet?" (51). It

is clear that Anjali depends upon a male figure to post her photo. The dependency upon a male figure compels her to limit her tasks because some tasks may be very private and she cannot request Rabi.

In order to make her independent, Anjali begins to educate herself in secret ways. Since she know that it is not good to depend upon male figure, she decides to educate herself. Mukherjee narrates, "More to the point, Anjali had begun to educate herself in the secret ways of the heart. After the new Internet posting she began receiving flattering inquiries from desirable countries on every continent" (52). Anjali's self-educating is analogous to her self-awakening. She tries her best to do whatever she needs to do which is suggested by 'educate herself in the secret ways'. She tries to educate in such a way that no one will guess what she is and what is her worth. Finally, she succeeds in posting new photo on the internet which is suggested by 'new internet posting'. After new internet posting she is once again choked because she receives 'flattering inquiries' which suggest the males' motif of seduction and cheating in cyberspace.

In Bangalore, Anjali begins to receive messages and such messages are not only messages but also full of information about geographical location, phone numbers and important information:

After two rings a taped message came on, informing callers that they had reached the Contemporary Communications Institute, the location of the institute, and the instruction to leave name, phone number, and a brief message after the beep. Anjali had never spoken to a tape. By the time she started to say her name, the dial tone came on, and she hung up, flustered. (127)

Anjali's new experiences are becoming milestone for her self-awakening. She gets awakened about the technology as well as new happenings around the world. The traditional mode of communicating information through letters has been replaced by text messages on phone. Her new experience of speaking in tape recorder astonishes her. She comes to know that one's voice can be trapped in a recorder.

To be more specific, Anjali's intention is to save money. She wants to make more money and stand on her own feet. For reduce expenses, Anjali even begins to dip into other tenants' bottles of shampoo, toothpaste and face creams, "To save expenses, Anjali began to dip into other tenants' bottles of shampoo, squeeze swirls of their toothpaste onto her old brush, scoop dollops of their expensive face creams for squat little jars" (134). Thieving is not a good morale but Anjali does so for saving her expenses. She, in order to exist in the society, tries to adjust herself because she knows that in 'thief's country one should become thief'.

Again Anjali gets the answering machine. She also receives the message from answering machine that institute's office is closed and there are no vacancies, "She again got the answering machine. But this time the voice on the tape informed callers that the institute's office was closed until the start of the next session, for which there were no vacancies. The answering machine did not accept messages" (137). Now, Anjali tries to make use of answering machine to receive information. She even knows that the office is closed until the next session for which there are 'no vacancies'. The answering machine designed in such a way that it does not accept any message after the vacancies are over. She gets surprised on such technological advancement. There is also no need to quarrel with other person for receiving her message since answering machine does not have humanistic site of its own.

Knowing a person in a technological world is based on the technological use of instruments. One recognizes another either by phone number or by his/her photo. Anjali is also known through her photo not by her appearance, "She gave Anjali's cheek an affectionate pat. "I feel I know you a little bit . Do you mind my saying that? I don't mean know you, other than from a photo of you in Gauripur" (155). It is the technology that makes people closer, it helps in recognizing one another. Here too, Anjali is known to her by her photo. The 'photo' stands for the technological product. It is also justifiable that she does not recognize because she has been her or met but because she has seen her 'photo' suggests the extreme use of technology for communicative purpose.

In the same manner, new technologies has been produced to make everyday life more easier. The attempt for new technology i.e. appendage technology makes it clear that, technological advancement has become more important, "We might have started as an appendage technology, but we've evolved. Now we're outsourcing to Kenya and Bangladesh. And you know that? I see us, in maybe three years, outsourcing our technology to the United States" (161). To Anjali's surprise, the new technologies and software are sold at very costly price. The outsourcing of 'appendage technology' to Kenya and Bangladesh suggests that the technological advancement makes it easier to sell one product of one place to every corners of the world. She also knows that it is possible to sell from Bangalore even to the United States.

In a technologically advanced Bangalore, every woman is trained for handling the complicated issues. It is also evident that they receive paychecks even though they are illiterate, "She spoke of having trained young women from mosfussil towns and villages to handle complicated questions on insurance claims. Women who might have remained illiterate and dependent were not earning decent paychecks"(162). The

handling of complicated questions suggests that they are more confident after they take training. The technological world enables them to educate and make themselves independent. It is also evident that their self-awakening is possible because of the technological advancement other they would have remained illiterate and dependent which is suggested by 'who might have remained illiterate and dependent'.

Anjali understands that Bangalore is an emotional and moral tsunami. She comes to know that old beliefs are washed away there, "Bangalore wasn't about global economics. It was an emotional and moral tsunami; it washed away old beliefs and traditions, the comforting ones together with the crippling, and if you survived, you knew you had the spunk and the grit to rebuild" (162). Her understanding of the Bangalore suggests that she becomes able to make judgments by herself with the assistance of other neither Peter Champion nor her parents. Her understanding of Bangalore as a place to 'wash away old beliefs' suggests that she wants to wash away the moral and emotional currents within her. The wish of 'rebuild' suggests that she wants to rebuild herself. Her process of rebuilding is also significant in the sense that it makes her self-awakened about worldly affairs.

During her course of learning in Bangalore, she realizes that she learned more in Bangalore than what she learned from twenty years in Gauripur. Her increasing enthusiasm suggests that her confidence has become bold. She asserts, "I have seen more and learned more in Bangalore than I have from twenty years in Gauripur. Here I feel I can do anything. I feel I can change my life if that's what I want!" (163). It is also evident that she saw more in Bangalore in a year than she learned for twenty years in Gauripur suggests that Bangalore is a city of knowledge, technology and a place of learning. Her enthusiasm makes her bold so that she feels as if she 'can do

anything'. The feeling of change in her life as suggested by 'I feel I can change my life' suggests that she is able to do whatever she likes to do.

Anjali also realizes that old system needs to be changed by youth like her. For that she calls for 'revolution' which suggests that she is going to revolt against old systems, beliefs and traditions. She even identifies herself with 'soldier' which suggests that she is in the process of becoming through revolution. She asserts, "The word is. . . revolution, Anjali said. That's it. We're soldiers in a social revolution". (163). After entering into the cybernetic space i.e. Bangalore, Anjali comes to be more revolutionary. Her idea contradicts with the traditional notion change in the sense that she wants change through social revolution.

In cybernetic world, the extensive use of computer can be noticed. The natural conversations and meetings are reduced to phone conversations and web chat and photos. She asserts, "And then, click-click. That picture, in that paper. It could mean only one thing. Sonali-di must have selected that photo to send to *The Standard*" (171). It is also evident that 'click-click' suggests the left mouse click while operating computer. The communication of photographs suggests that formal meetings are not necessary for recognizing one another. Through electronic media one can send selected photo to another location.

Not only that, Anjali comes to blame her father for mistaking her act and ambition. She also raises question on what her father provided. She even comments on the obligation of her since her father forced than to let her do whatever she wanted. She asserts, "Her father had mistaken ambition for restlessness. Why was it wrong for a daughter to want more than what her father could give her? Why couldn't Baba have let her go instead of forcing her to run away" (176). Anjali reveals that she wanted to make decision by herself but her father halted her decision making. Her question to

the father reveals that she is no more a child who needs to be guided in each and every act, decisions and ambitions.

Moreover, Anjali praises the technology of Bangalore and people's devotion to learn computer. She finds Kamini, a servant taking computer class. She asserts, "Kamini doesn't have to get to her computer classes for another couple of hours. In Bangalore, even servants took computer lessons! In Bangalore, even servants were in competition. Soon Bangaloreans would be importing their domestic staff from Gauripur" (181). It is interesting to note that in Bangalore a servant takes computer class whereas Anjali, who is young, energetic and learned upto B.A. majoring in English does not know about computer neither she gets chance to take computer class. She also comes to know that Bangalore is a competitive market and one needs to know more and more about new inventions, technologies and systems. The irony lies in her judgment that 'Soon Bangaloreans would be importing their domestic staff from Gauripur' suggests that it has become hard for her to compete in the global market. In other sense, it suggests that Gauripur is still backward from the viewpoint of technological development. Her comparison between Gauripur and Bangalore suggests that she is getting awakened not only about her private affairs but also the social affairs.

Anjali also comes to hear the story of her friend Tookie She tells Anjali about the surprising event which forced her to get married. She reveals her story as:

You want to hear something funny? I never told anything this. When I was in the ninth grade at the American School in Dubai, I got a phone call from my father to go to the airport, pick up a ticket, and fly back to Hyderabad right away. I thought someone had died! When I landed, he showed me a picture and said, "This is my auntie's grandson. They call

him Bobby. He is a good boy, with a scholarship to London. What do you think of him? As if anyone cared a fig! His next words were 'You ill be marrying him tomorrow'. (193)

Anjali comes to know how a father treats her daughter, what he wants to do when she gets younger. Despite her wish to marry, she is obliged to marry Bobby the next day. It also suggests that she does not get chance to decide by herself. Her life is decided by her father. Anjali comes to make comparison with her and realizes that the entire society is to be blamed for that. Her urge towards 'social' revolution is due to such treatment of society to women especially in case of marriage. After seeing her friend's innocence, Anjali makes remarks as, "Innocence is attractive in a girl", Anjali said. 'But I suppose blindness isn't' (193). She finds her friend innocent because she followed the path shown by her parents. Anjali sees such path dark and says that 'blindness is not good'. Her remark suggests that it would be better if she decided by herself.

Anjali furthermore, urges women to be creative. She wants women not to be the slaves in service of men. She suggests combing old beliefs, traditions and systems harshly so that all knots of guilt will be unlocked. She asserts:

What if the bitter wife and nagging mother had actually been a contended, creative woman? Angie stood at the window in newly acquired underwear and dragged Hussina's comb harshly through her hair. She wouldn't let Gauripur memories ruin this day. Comb vigorously; comb until your scalp hurts; comb all knots of guilt out of your selfish head and prideful hair. (200)

Anjali combs her hair gently because she wants to ruin her memories of Gauripur for she considers Gauripur backward in technology. Staying in Bangalore, she makes

compare and contrast of Gauripur to Bangalore and finds the former technologically poor, undeveloped, remote and garbage. On the other hand, she combs gently because she wants the painful memories of Gauripur to be blurred with its nails. It is also suggested from 'selfish head' and 'prideful hair' that Anjali became much selfish than Gauripur because she understood the real world after entering into Bangalore where the relationships are based on money. Being selfish, she also wishes to take benefit on each and every relations. She asserts, "If his visa comes through, I'll marry him and go to Canada. If it doesn't, . . ." she put her helmet on" (202). The marriage is union of two hearts but here, the matter is settled with money in the sense that she decides to get married if his visa comes otherwise she is not going to marry. Her intention is inwardly towards making money than making good relationship. It is because, in the real world of Bangalore money becomes everything not the relationship because she understands the fact that relationships are possible if money is there.

Recognizing a person in cybernetic world is not through relationships and brotherhood but out of photo ID. The modern men staying in the cybernetic world does not recognize one another if there is no technology. She asserts how technology helps in recognizing a person:

It looked like a luxury resort floating above a modern city, missing only pull-down screens of Goan beachfront hotels. Agents on break huddled over laptops, while buds in their ears, colas within easy reach. But what she walked past, they invariably looked up from the screen to size her up. They had to know that since she wasn't wearing a TOS employee photo ID around her neck, she wasn't one of them. (206)

The luxury of modern city people makes it clear that they are in the extreme point of technological use which is suggested by 'huddled over laptops', 'looked up from the

screen', 'TOS employee photo ID'. The modern people recognize one another through the display in laptop screens and employee photo ID. Anjali comes to know that fact that in cybernetic world it is possible to track people in laptop's screens. She becomes aware of the fact that one can track her down in laptop and take benefit out of it or can recognize her through her photo ID around her neck. There is no need to introduce with one another because the photo ID speaks everything that needs to communicate.

Anjali also comes to know from a magazine that she can easily know places of the world with the help of map. She comes to know that there are also roads which leads to Assam and Bihar in that map. She asserts how she knows things from magazine as:

Anjali picked the magazine off the top of the stack and turned it over. On its back cover, perhaps again in parody, the art director had reprinted a British-era map of historical Bengal-including all of Bangladesh and Indian west Bengal, Upper Burma, much of Orissa as far south as Puri and north as far as Assam and west all the way to Bihar. (209)

The magazine is actually a product of printing technology. Anjali comes to know the fact that in cyberspace she can easily find places around world in maps. Not only places, she can also find the roads and guidance to reach such places which is also the outcome of technology.

In the same way, the photoshop world is another revolution which can create glamorous photos. The technological world can easily make things easier. Anjali asserts:

I'm thinking Queen Victoria's. There's a statue of the old girl in Cubbon Park. I can Photoshop you into her lap. There was that word

again. Photoshop had not appeared in Mr.. Champion's workbooks. [. . .] So it's all a matter of light and angles? And backdrops? She was afraid to ask about obelisks. 'It's a Photoshop world', he said. (212)

The another fact she knows is that this world is a Photoshop world here reality is twisted in such a way that produces another reality. In this regard Mark Ericson supports the idea as "women should welcome the unreal and the artefacts (artifices?) of technological change" (188). There is nothing impossible in Photoshop world as Rabi says 'I can Photoshop you into her lap' suggests that it is not necessary in real to sit in someone's lap for it can be easily done through Photoshop, a computer programme for editing photos.

Anjali comes to know that in competitive market people are dynamic in their nature. She also knows that her friends may have moved to newer IT call-center hubs. She also knows that newer It call-centers pay better. She asserts, "Maybe they'd moved on to newer IT call-centre hubs that were luring away Bangalore veterans with better pay. Out of the fringes of the coffee sippers she spotted Mr. GG hunched over his computer. She bought a small coffee and moved in his direction" (217). Anjali's strong desire to learn the nature of competitive market through the use of computer becomes more intense. Thus, she goes to take help with Mr. GG which is suggested by 'Mr. GG hunched over his computer' and 'moved in his direction'. Her enthusiasm to learn more about the use of computer attracts her towards Mr. GG.

In the cybernetic world if one does not have phone number, it is almost impossible to contact. The use of technology makes it easier to introduce people and make mutual relationship. Mr. GG provides Anjali cell phone for making it possible to contact whenever needed:

'Why haven't you called?' he asked.

'I don't have a phone'.

'Let's get you a mobile, then. You can't not be within reach by voice or text in this town'. [. . .] She could call her sister or her mother or

anyone in the world as long as she had the person's number. (218)

Anjali gets awakened from Mr. GG that it is almost impossible to stay within reach to another person if she does not have mobile phone. After she gets mobile phone she becomes aware of the fact that she is near to everyone including her sister and mother which is suggested by 'she could call her sister or her mother or anyone in the world'. The phone communication makes a long distance short since it enables a person to communicate message as well as voice. In this context, Pramod Kumar Nayar supports his idea as:

"Cyberfeminist art links high technology with material world by demonstrating how technology predetermines women's roles, and the possibilities of subverting them. Like women's webcams that used technology to represent women without the interference of (patriarchal corporations, cyberfeminist art underscores how technology can be appropriated by women to empower themselves" (113).

Nayar's argument makes it clear that women should assimilate technology in order to make them strong, reversing the traditional masculine technology.

Not only that Anjali also realizes the benefits from phone. She feels as if she is strong because mobile phone presented her more options. She makes use of phone for getting jobs, "The phone presented more options than she could possibly master. 'Is there a master number I call for jobs?' she joked, and Mr. GG put his telephone number on speed dial for her. There seemed to be no need in the world that the phone could not satisfy" (218-19). It is also evident that mobile phone could satisfy a person

which is also suggested by 'there seemed to be no need in the world that the phone could not satisfy'. In this context, Randy Lee Cutler in *The Uncanny: Experiments in Cyborg Culture*. supports the idea of empowerment and change as, "cyberfeminism focuses on gender identity, the body, culture and contemporary technologies and their potential for change" (189).

Due to the technological advancement Anjali knows that anything that happens in the world affects Bangalore in the sense that anything that happens in the world instantly displays in Bangalore. The communicative system is so much powerful that the world becomes small in front of technology. She asserts the voice of GG as: "He launched into a long explanation of how anything that happens anywhere in the world affects Bangalore" (226). It suggests that rich technology of Bangalore enables Bangalorians to know more about the worldly affairs.

By using her phone as well as with the help of Mr. GG, Anjali gets job as a Monitor. She explains what monitor's job actually is, "The monitor's job was to correct every stammer, every mispronunciation, and every error in telephone etiquette. Don't hate the monitor, she instructed her nervous students. 'Please don't make the criticism personally'" (235). Now, Anjali works as a monitor whose task is to find out the error and mispronunciation in telephone etiquette and correct it. She also instructs her student for not to make 'personal criticisms'. In this context, Maya Jalbidea Paniagua supports the argument that when private becomes public, it helps women to empower. She writes, "In cyberspace private becomes public and thus, it is beneficial to cyberfeminists to accomplish the common objectives of feminists: take part in public life and empowering themselves creating communities of politically and socially active women" (244).

In the same way, she instructs her students to make use of computer. It reveals that her teaching is about the technological revolution and its proper handling in cyberspace. She instructs her students as:

When you turn on your computer, you'll see the credit history and the contracts your called has signed with our client. Your job will be to scan the contracts as you engage the callers. Don't make them feel as though you're reading their credit history. It's just a chat. You're here to help them. You'll have to learn how to integrate a particular complaint with what you're reading on the screen. Some of the callers might be hostile, but you're not to take personal offence. Nothing here is personal. (235)

Anjali instructs her students to open credit history of the contracts, scan the contracts and read their credit history carefully. Simplifying their job, she tells her student that 'it's just a chat' to motivate them towards work. She also makes aware to her students that 'some callers are hostile' and they should not take anything as a 'personal offence' suggests that they should behave with the callers politely.

When Anjali gets trapped in the Bagehot house, she seeks help from Mr. GG. The cell phone makes it easy for her to inform GG about the event. She dials 1 in her cell phone since she has set GG's number in speed dial. But GG does not receive her call. Then she messages GG asking for help, "She punched Mr. GG's number on her cell phone. He didn't pick up, so she left a message: "SOS . . . Girish, need your help. . . desperate. Please, please hurry. Bagehot House is under assault, and I'm in the middle of it" (246). It becomes clear that Anjali tries her best to contact GG but he does not receive. At last she informs him through message. Her information also

makes it easy for Mr. GG that she is really in critical situation since Bagehot House is under assault.

Since GG does not reply her and Bagehot house is under assault, she misses her mobile phone. She also understands that getting replacement is not the same because she cannot find her saved contacts. She asserts, "Her cell phone was missing. Getting a replacement wasn't the same. A replacement will be a copy. All the names on speed dial will be copies. I am just a copy" (260). It becomes clear to her that getting a copy is not the same. She uses analogy of a cell phone with her own life which is suggested by 'I'm just a copy' suggests that there are crores of women in Bangalore and she is also a woman and all the women are same. Her understanding suggests that there are many women who are also suffering from problems like her.

Later on Anjali's act is considered as courageous. She is known as 'the New Miss Indias'. Her act is also capable of transforming the whole country. The magazine praises her bravery as, "But if there's to be a memorial for Madam, let it be this: Bagehot House surrendered its ghosts so that one young lady might break the power of property triads. In an earlier column, I labelled such ladies "the New Miss Indias". They will transform our country" (273). It becomes clear from her act that she is not an ordinary woman. Her capacity and capability both are praiseworthy. After she gets labelled as 'The New Miss India', she becomes proud on her act which earlier she regretted.

She also happens to think about the most beautiful woman in Gauripur when Rabi scrolls down the photos in digital camera. She asserts, "He scrolled down the shots from his little silver digital camera. *Every note a symphony*, Anjali thought. *Is the most beautiful woman in Gauripur still inside? What about my pictures from Shaky's studio?"* (281). The capacity of digital camera astonishes her. Its storage

makes it possible to store so many photos. Her question regarding capacity of camera suggests that she still wants to know something more about the use of new technology. While thinking she finds her photo which was captured in Shaky's studio. Anjali herself opens the directory where her photo is. She asserts, "Without confessing to the crush, she gushed about her Photoshopped picture on the cover of the latest issue of his directory" (284-85). It suggests that she became able to search her photos. Her acquisition of the directory suggests that she becomes abundant with knowledge about the technological world.

Not only Anjali becomes self-awakened through cybernetics but her sister also gets self-awakened. She asserts how clever Parvati became, "'You're such a feminist, Parvati,' Dr (Mr.s) Ghosh pronounced. 'No male artists at all?' 'Not only a feminist. Mr.s Banerji is a Bengali chauvinist !' Mr.s. Khanna countered" (288). Parvati's rejection to enlist male artists suggests her autonomy. It is also suggested that she became radical feminist which is clear from 'no male artists at all'. After realizing the brutal act of males, Parvati rejects to enlist male artists since she gets divorced from her husband. Her self-awakened stage is the product of her painful history whereas Anjali gets self-awakened through learning and observing the world.

The radical and violent act of females also suggests that they compete with males. Earlier it was males to tricked girls but now, the 'New Miss Indias' are able to trick young boys which suggests that females became more clever after entering into the cybernetic space. She asserts how girls trick boys, "These modern working girls flocking to Bangalore, they're full of schemes, I tell you. They trap innocent boys from good families. I don't let my two hang out on the Brigades" (292). It becomes clear that girls are able to 'trap innocent boys from good families' which suggests the cleverness of girls. Now the time has come where boys need to be careful which is

suggested by 'I don't let my two hang out on the Brigades'. The revolutionary new 'Miss Indias' are able to defend against the cleverness and masculine proud.

Anjali's cleverness is also clear from her protest. She says, "'Oh no', Anjali protested. 'Please don't change your plans for my sake'" (296). It becomes clear that Anjali wants no one to be hurt by her which is suggested by 'don't change plans for my sake'. She wants everyone to be independent of themselves. Her enlightened stage compels her to do so.

She also knows that self-awakened stage is the right time for creativity race. She happens to challenge the world. She asserts, "'This is our chance to leapfrog and win the creativity race. We Indians are genius inventors, not just cur-rate *mistris!*'" (300). It suggests that Indians are also genius inventors. Her voice also challenges the worldly tendency. The world for her becomes the Photoshop world which suggests that creativity needs to polish the world as it needs to mend the old photo. She asserts, "It's a *Photoshop world*, she thought. 'We've all been Photoshopped', said Moni. 'I know I've been'. She had no memories. Her memories were only starting now. Her life was starting now" (322). It becomes clear that for Anjali the entire world is Photoshop world which suggests that the world is technologically rich. It is also clear that they are also self-awakened which is suggested by 'we've all been Photoshopped'. The 'photoshopped' suggests that they are remade, reborn and the new life starts for them which is also suggested by 'Her life was starting now'. Supporting the idea of hypothetical and imaginative ground Helem McDonald in *Erotic Ambiguities the Female Nude in Art* writes. "Cyberfeminism offers a perverse but utopian vision that foregrounds the imagination, while making an explicit appeal to artists" (197).

The new life after self-awakening suggests that the world is under their control not they are under the control of traditional world.

The entire journey of Anjali revolves around the theme of technological world and its proper use. She all the time participates in the cybernetic space so as to self-awaken herself. Her revolt against the patriarchal ethos also suggests the revolutionary motif of changing the entire society. By using different technological devices like computer, telephone, cellphone, digital camera and answering machine, she knows more about the benefits of such devices. She also participates herself in monitoring the cell-center staffs. Her instructions to the students also clarifies the fact that she became instructor whose task is to make others conscious. Thus, Anjali's journey stands on the ground of cybernetic world for her empowerment.

Cybermasculinity is the concept which uses cyberspace to dominate and exploit women in different ways. Kira Hall talks about the domination and exploitation of women in cyberspace through different means. Mainly her concern is with the tricks of domination adopted by males to exploit women in cyberspace.

Anjali shows vigorous interest in using computer for her own purpose. Her interest drives her towards the computer room. She asserts:

Anjali made her way to the computer room and stood at the door. From deep inside she heard the clacking of computer keys. As her eyes adjusted, she could make out a single illuminated monitor and a shape in front of it, the bulky form and reflective glasses of that harmless neighbourhood boy, the computer genius Nirmal Gupta. (50)

It is very interesting to note that Anjali makes her way to the computer room which suggests that she is entirely attracted towards its majestic power of communication. The clacking of computer keys makes her feel as if she is going to make them clack. Her strong desire to use computer is further intensified by her 'eyes adjusted' and making of the shape of monitor. Anjali comes to note computer genius 'Nirmal

Gupta' which suggests that men are a bit little forward in the use of technology than women. So, she wants to compete with the genius Nirmal Gupta for she is modern young lady who wants to challenge the patriarchal norms, values, systems and ethos.

The treatment of Nirmal Gupta, a computer genius is a representative of a patriarch who stands as a dominator for females and of cyberspace. In cyberspace females are also restricted to some extent.

It is also evident that cybermasculinity is operating males. The act of hiding and showing photos of girls makes it clear that males are using websites for their own purpose not for global purpose, "But he did mind. He'd practically tipped over the computer, trying to hide the pictures of eligible girls. [. . .] The screen. . . He started babbling; the screen was already blank. He tried to excuse himself. Someone else, some other Bengali must have been using it" (51). When Anjali goes over to look on the monitor, he restarts the computer saying 'some other Bengali must have been using it'. It also suggests that he does not want to the responsibility of his mistake.

It is also evident that in cyberspace females are exploited. Mr.. Mitra's words suggest that he is entirely born for seducing young girls. His command is also significant in the sense that he thinks himself as a powerful and the girl powerless, "Mr.. Mtra's spare and brought her head crashing down upon it, and she could hear him command, "Open that big mouth of yours... He pulled her head up when she gagged, then down by the hair, pumping her head until she was able to do it herself" (60). Mitra's spare suggests that he is holding her helpless. His command of 'open that big mouth of yours' suggests that he is commanding just like a commander in army. It is also revealed from the linguistic expression that he is forcefully making her suck his dick. The 'pumping' of her head is also meaningful in the sense that he wants her to habituate with such act which is suggested by 'until she was able to do it

herself'. The sexual exploitation of females suggests that though they are self-awakened through the use of technological devices like computer, they are obliged to do according to the will of males.

Moreover, it is noticed that males textually exploit woman. The very fact is clear when they command women with 'bitch'. It is interesting to note that textual harassment makes women feeble. As Mr. Mitra calls, "You bitch, you bitch" (60). The linguistic exploitation of women suggests that in cyberspace too, there is monopoly of males. But the reaction in a cybernetic world is supposed to be just like, "Dudes, dudes, what is this, a bitch session? What'll our new friend think?" said Darren (89). Darren's reply to textual exploitation suggests that she is habituated with such expressions and it is common for her. She is also curious that what other friends who are not habituated will think.

Moreover, the defence becomes more violent when she comes to know some of the negative connotations. Anjali becomes confused with such expressions. But she needs to learn much so as to protest against cybermasculinity:

What could she think? She was numb with confusion. Brick-shitting was a new one on her. *Shit, piss, fuck, asshole*: so much to learn. And cool, cool, cool: everything cool or not cool, but never warm. These must be call-centre agents, her competition and would-be colleagues.
(89)

Anjali's confusion is noticed because she is new in such a place where shit, piss, fuck, asshole are common. She is also aware of the fact that males use such connotation in order to dominate girls. The call-center agents are some of them who use such connotations.

The reaction to the cybermasculinity leads females to use such connotations. The 'fuck' has become common for them. They envy on the males' invention of computer problems, "They're so fucking horny, they invent computer problems just so they can be patched through to Bangalore and talk to an Indian girl. They don't know we have their name and credit history and previous calls on our screens as soon as they call in" (91). The computer problem is also significant in the sense that males want to obstruct females in using computer. In order to dominate women they try to create problems. The talking is also significant that their name and credit history is displayed on the screen suggests that technological use enables girls to recognize the callers so that they will not be cheated.

To be clear, the daily phone sex reveals the fact that mobile and computer is not only used for communicative but also for the fulfilment of sexual desire. Mike reveals that "There's always the phone-sex line, Mike said. 'You'd be way cool. They actually favour exotic names and Indian accents'" (140). It suggests that phone sex is another strategy of males to seduce females at cyberspace. The use of cyberspace as a place of self-awakening has become rubbish to some extent by the males' obstruction.

It is also quite important to note that girls are laden with heavy load of receiver which needs both hands to uplift it. The mechanical devices and its system is designed in such a way that do not favor females, "But Minnie was in the foyer, speaking on the telephone. Her back was arched forward as she cupped the heavy receiver with both hands against her left cheek; her voice was louder than usual and sounded giggly-girlish" (140). Though women are given chance to participate in the cybernetic world, their work is not simple. They need to spend their physical labour in order to use such technological devices which is suggested by 'the heavy received with both hands'. It is revealed that the technological devices are designed not for

females but they are essentially masculine in nature. In this context, supporting the argument that machines are masculine in their nature Michael Kimmel and Amy Aronson write, "Cyberfeminism is predicated upon critiquing the masculine oriented machines and 'boys' toys. It seeks to transcend these sorts of configurations, attempting to find ways in which women can access the virtual world without the intermediary of the man/technology binary" (191). Minne speaks in such a loud voice that sounds 'giggly-girlish' suggests that it is hard for her to listen because there is either no good network/connection or the machine is not working properly.

The phone sex is another negative aspect of cybernetic world where males try to seduce through. The girls are compelled to involve themselves in the phone sex. She asserts, "A girl in our dorm went over to phone sex' said Suzie. 'The money's good, but you have to find weird ways of keeping those guys talking'" (92). It suggests that males tempt girls with money and compel to do whatever they like to do with girls. It becomes clear that girls involve in the phone-sex due to their economic problem which is suggested by 'the money's good'. Since girls want money, they are obliged to sell their morality with boys.

III. A Journey Towards Self-Awakening in *Miss New India*

Bharati Mukherjee's novel *Miss New India* begins from the earlier stage of a innocent girl who empowers herself by entering into the cybernetic world. Cybernetic space is known as a point of departure of females from the patriarchal world to the world of science and technology. The space in which woman find their self freed, their identity revealed and their existence possible is known as cybernetic space. This space is ought to help women reveal their identity, subjectivity, self and freedom which was not possible due to the restriction on access of technology. Her transition from Gauripur to Bangalore also suggests her desire to be independent of herself. Mukherjee presents Anjali as a 'Miss New India' who overpowers the boundaries and maze of patriarchy. Her willingness to know more about things and learn technological developments suggests her curiosity to empower herself through mingling her practical world to the technological world. Towards the end of the novel she considers that there is nothing that computer cannot do suggests her self-awakened stage because she learns to use and take benefit from it.

When Anjali's journey starts she becomes curious about the worldly affairs. She even gets assisted by Mr. Champion. Her desire to shape and change her career from the very beginning suggests that she is entirely with the motif of getting independent. Her refusal to marry according to the wish of her father suggests her self-awakened motif because she does not want to trap herself in the maze of marital relation until she finishes her study. Her curiosity to learn and know about how to use the digital camera suggests her wish for transformation. She even judges Mr. Champion by his possession of technological devices. Her comments upon Mr. Champions bulky laptop suggests she wants to update with the technological

inventions. She wants to get more and more knowledge about the worldly affairs by involving herself in the cybernetic space.

Anjali's strong desire to enlighten herself drives her from Gauripur to Bangalore where she learns about the petty tricks of males to seduce females. She becomes violent while she learns about the misdeeds of males. The linguistic expression of males makes her sad. She even gets self-awakened through the information provided by Mr. GG. Mr. GG also assists Anjali in some way but his entire motif was to use her and seduce her sexually. In order to fulfill his sexual lust, he help Anjali. Anjali also involves herself in the cybernetic space and gets enlightened by making proper use of technology. Her possession of cell phone enables her to find job as well as to communicate with her family members. Her working in the call centers makes her strong in dealing with public affairs.

After Anjali gets assisted from Mr. Champion and Mr. GG, she becomes self-awakened. She knows how to make use of computer and internet, cellphone and instruct her students at call centers. It is also evident from the fact that she teaches some of the students which suggests that she became resourceful person who can provide knowledge to others.

The motif of males is to seduce females in one or another way. They also try to attack girls' computer with different viruses. The attempt of males somehow obstructed women to empower themselves but the revolutionary 'Miss New Indias' succeed in surpassing the petty tricks. The tricks of boys are made upside down since girls also start cheating boys. In reaction girls became more revolutionary than males which is possible through the use of different technologies. After the involvement of girls in cybernetic world, they succeeded in empowering themselves despite plenty of tricks of males to shut them down.

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