**Assignment 1**

The video "Kenji" by Fort Minor is an exceptionally unmistakable interpretation about the experience a Japanese man named Kenji needed to experience while being compelled to go to the Japanese Internment camps after Pearl Harbor was bombed in 1942.

It recounts the narrative of a Japanese worker named Kenji who is constrained into an internment camp amid World War II. Fort Minor is a side venture of Mike Shinoda, a prominent individual from the musical gang Linkin Park. Shinoda's dad was a Japanese-American conceived amid World War II, and was interred with his family. This lyrical analysis clarifies the story's specific circumstance and what the lyrics state about how Japanese Americans were treated amid the war.

This melody is in reproachful of one of America's remote policies at the time; Isolationism. The U.S. was preservationist about doing battle since they trusted that it wasn't their war to battle. It wasn't until they were directly assaulted by the Japanese when Pearl Harbor was bombed and America rejected their policy of Isolationism by officially announcing themselves associated with the war. This tune displays the war as a negative thing since it can influence society definitely.

After Pearl Harbor all Japanese were compelled to go to these internment camps since America's general public's conclusion changed and this contempt started for every single Japanese individuals since America's kin and government trusted they we're out to get them. This melody is hostile to war since I trust Fort Minor is attempting to show through these lyrics how the war is exceptionally negative since it influences honest individuals in unforgiving ways.

The lyrics all in all answer the inquiries, "How wars impact society?" and "How wars impact the individual?" since it explains on "Kenji" and his family's experience amid the war and how abused they were by the U.S. I concur with the message of the tune since it demonstrates how insensible individuals can be about War and how their perspectives are completely impacted by what the Government needs them to accept. An ideal model is the point at which the melody states, "Much the same as he speculated, the President stated, The malicious Japanese in our nation of origin will be bolted away. The way that the president can mark every Japanese individuals, including the blameless ones, as detestable and for America's general public to concur with that announcement is simply morally off-base.

**Assignment 2**

The tune "You Don't Own Me" was composed by John Madara and David White, and sung by Lesley Gore in 1963. Lesley Gore was a seventeen-year-old pop vocalist at the season of the melody, so her intended interest group was generally youngsters in the 1960's. All the more specifically, the intended interest group was likely contained mostly of young ladies between the ages thirteen and twenty. The melody was intended to engage young ladies and instruct them that they don't have a place with men. In any case, the melody itself was sung as if Gore was addressing a kid. Along these lines, when high school young men (and men of all ages) heard the melody, it resembled she was addressing them, revealing to them that they don't possess her or some other woman.

In this sense the gathering of people was additionally intended to be men. In the 1960's, with the second wave feminist development beginning to remove, a tune like this was exceptionally radical for a pop artist to have made. Numerous young ladies were catching wind of feminism and equivalent rights, yet not fully understanding it. Women were beginning to battle for their rights, however more youthful young ladies weren't even certain what those rights were. With this melody Gore was endeavoring to pass on to her crowd, the more youthful age of the 60's, that women are resilient people and not property, using a medium that did not have a similar outrageous meanings of other feminist contentions.

While she might be most celebrated for giving us full consent to cry at our birthday parties with her exemplary hit "It's My Party”, Gore deserts an impressive inheritance that scopes a long ways past the immortal high schooler tragedy tunes for which she's best known. Not exclusively is she a pioneer of the LGBT development (she was openly gay), her melodies additionally speak to a female freedom and quality that has been praised the world over.

Some time before Gore proceeded to accomplish symbol status, she sang a tune that would hint her future in female strengthening. Her 1963 hit, "You Don't Own Met” empowered young ladies around the globe to assume responsibility for their connections and state their autonomy. Interestingly enough, the melody was composed by two men (enormous ups to John Madera and Dave White), yet it was Gore who breathed life into the tune's lyrics.

Notwithstanding the unthinkable encompassing the tune, other young ladies set out to shake their fingers with Lesley. The tune rose to amazing status at number two on the Billboard's Pop Singles Chart, simply behind The Beatles' "I Wanna Hold Your Hand."

"You Don't Own Me" was likewise a most loved of Gore's. Truth be told, she cherished the tune so much, she shut every last bit of her shows with it. In a 2002 interview, she uncovered her profound love for the melody, saying "I can't discover anything more grounded, to be completely forthright with you. It's a melody that only sort of develops each time you do it. It may mean one thing one year and blast, after two years, kid, it can mean something different"

**Assignment 3**

**1. Why do you think the Handmaid would fantasize about having a fight with Luke?**

She wishes she could have a negligible contention with Luke about some family errand, and breathes easy fantasizing about that. Offred's dream about Luke demonstrates how (as in the plastic pack memory scene in Chapter 5) the exhausting, regular certainties of pre-Gilead life have turned out to be uncommon and along these lines alluring.

**2. How much do you think Serena Joy knows about the Handmaid, if she knows about her daughter?**

She knew her daughter pretty well. Serena Joy reveals to Offred that she's coming up short on schedule for a child, and afterward daringly recommends that maybe the Commander "can't." The women look, and Serena Joy proposes that Offred attempt with another man. Offred brings up the wrongdoing of such an activity. Serena Joy keeps, saying that Ofwarren (Janine) got pregnant by a specialist, and Warren's Wife knew. Serena Joy clarifies she figured Nick may be appropriate.

Serena Joy demonstrates that she's a revolutionary as well, and a surprisingly benevolent one. Certainly she's inspired by her own longing for an infant, yet her activities may spare Offred's life. Indeed, even her concept of blending Offred with alluring, friendly Nick is strangely benevolent.

**Who do you think can watch television in Gilead? Is it only Commanders and their Wives?**

Only the Commanders were allowed to watch the television. The women were forbidden as they believed it would cause them to rebel and go against the men.

**4. Why do you think the Handmaid treats Janine’s attitude toward losing the baby as an attempt to give her life meaning? Do you think she’s right?**

I believe that it was because of her conservative attitude that she never respected Janine’s feelings and the trauma she was passing through. Her attitude cannot be justified.

**5. Why do you think that nuns would be “more broken” than the rest of the handmaids?**

“Sometimes though, for the women, they’re for a nun who recants” (Atwood 220)
This statement is a prime case of an image inside the content living inside section thirty-four. It centers around the blemishes inside the Gilead society and symbolizes its inability to spread and verify a decent religion. A pious devotee is a woman who dedicates and commits quite a bit of her years to a strict religious life. They willingly carry on with their life inside supplication and pursue the structure and request of conviction, verifying their place in paradise.

They comply with the establishment of Christianity, the establishing confidence of the Gilead Republic. Gilead culture centers heavily around the expression of the Lord, focusing on the importance of God and his wonders. Be that as it may, even the most steadfast of workers to the Lord will quickly scatter, as because of society's solid numbness and lack of concern on the issue, it winds up excessively terrible to seek after. Such a case is seen inside Gilead human advancement. To abjure intends to deny or withdrawal a specific conviction or moral code one has. It can even go similarly as the surrendering of one's religion.

At the point when a pious devotee abnegates, it implies that she has surrendered her confidence and finish up her pledge with God, finishing her way to salvation. This recantation is a prime case of disappointment for Gilead's benefit, as it demonstrates that they can't direct a profitable religious after and code, ironically the part of study which is the premise of their general public.

**6. How do you think Ofglen is able to learn so many things about the Handmaid’s life?**

The all out suspicion of Gilead discovers embodiment in Ofglen. We don't realize whether she's an absolute figure—a "trained pig" who does what her master(s) orders—or a mystery rebel who prompts our storyteller in to an underground system of protesters.

The storyteller has only been at the Commander's home a brief span, and she's only known Ofglen for part of that: "This woman has been my partner for about fourteen days. I don't have the foggiest idea the end result for the one preceding" (4.18). We only observe Ofglen in her setting as a Handmaid, in her interactions with the storyteller. Her life before the Republic is a clear. She wasn't at the Center with the storyteller like a significant number of alternate Handmaids.

**7. Based on how she feels about the way she’s dressed in the outfit from the Commander, and how Nick looks at her, how much do you think the Handmaid believes**

The attire the Handmaids wear should make them all the equivalent, to other individuals and to one another. Their garments both visually impaired them to the outside world and keep them escaped it. The storyteller rejects her garments, despite the fact that she needs to wear them, by saying red is "not [her] shading." Red, obviously, is the shade of blood, of Communism, of the adulteress' "An" in The Scarlet Letter. It's a reminder of energy... despite the fact that the Handmaids should be enthusiastic.